THE NEW GROVE

Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫

音乐与音乐家辞典

第二版



主　　编：斯坦利・萨迪
执行主编：约翰・泰瑞尔

Pohlman TO *Recital*

GROVE

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General Abbreviations

A	alto, contralto [voice]
a	alto [instrument]
AA	Associate of the Arts
AB	Alberta; Bachelor of Arts
ABC	American Broadcasting Company; Australian Broadcasting Commission
Abt.	Abteilung [section]
ACA	American Composers Alliance
acc.	accompaniment, accompanied by
accdn	accordion
addl	additional
addn(s)	addition(s)
ad lib	ad libitum
aft(s)	afterpiece(s)
Ag	Agnus Dei
AGMA	American Guild of Musical Artists
AIDS	Acquired Immune Deficiency Syndrome
AK	Alaska
AL	Alabama
all(s)	alleluia(s)
AM	Master of Arts
a.m.	ante meridiem [before noon]
AMC	American Music Center
Amer.	American
amp	amplified
AMS	American Musicological Society
Anh.	Anhang [appendix]
anon.	anonymous(ly)
ant(s)	antiphon(s)
appx(s)	appendix(es)
AR	Arkansas
arr(s).	arrangement(s), arranged by/for
a-s	all-sung
ASCAP	American Society of Composers, Authors and Publishers
ASOL	American Symphony Orchestra League
attrib(s).	attribution(s), attributed to; ascription(s), ascribed to
Aug	August
aut.	autumn
AZ	Arizona
aztl	*azione teatrale*
B	bass [voice], bassus
B	Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b	bass [instrument]
b	born
BA	Bachelor of Arts
bal(s)	ballad opera(s)
bap.	baptized
Bar	baritone [voice]
bar	baritone [instrument]
B-Bar	bass-baritone
BBC	British Broadcasting Corporation
BC	British Columbia
BCE	before Common Era [BC]
bc	basso continuo
Bd.	Band [volume]
BEd	Bachelor of Education
Beds.	Bedfordshire
Berks.	Berkshire
Berwicks.	Berwickshire
BFA	Bachelor of Fine Arts
BFE	British Forum for Ethnomusicology
bk(s)	book(s)
BLitt	Bachelor of Letters/Literature
blq(s)	burlesque(s)
blt(s)	burletta(s)
BM	Bachelor of Music
BME, BMEd	Bachelor of Music Education
BMI	Broadcast Music Inc.
BMus	Bachelor of Music
bn	bassoon
BRD	Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros.	Brothers
BRTN	Belgische Radio en Televisie Nederlands
BS, BSc	Bachelor of Science
Bs	Benedictus
BSM	Bachelor of Sacred Music
Bte	Benedicite
Bucks.	Buckinghamshire
Bulg.	Bulgarian
bur.	buried
BVM	Blessed Virgin Mary
BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]
C	contralto
c	circa [about]
¢	cent
CA	California
Cambs.	Cambridgeshire
Can.	Canadian
CanD	Cantate Domino
cant(s).	cantata(s)
cap.	capacity
carn.	Carnival
cb	contrabass [instrument]
CBC	Canadian Broadcasting Corporation
CBE	Commander of the Order of the British Empire
CBS	Columbia Broadcasting System
CBSO	City of Birmingham Symphony Orchestra
CD(s)	compact disc(s)
CE	Common Era [AD]
CeBeDeM	Centre Belge de Documentation Musicale
cel	celesta
CEMA	Council for the Encouragement of Music and the Arts
cf	confer [compare]
c.f.	cantus firmus
CFE	Composers Facsimile Edition
CG	Covent Garden, London
CH	Companion of Honour
chap(s).	chapter(s)
chbr	chamber
Chin.	Chinese
chit	chitarrone
choreog(s).	choreography, choreographer(s), choreographed by
Cie	Compagnie
cimb	cimbalom
cl	clarinet
clvd	clavichord
cm	centimetre(s); *comédie en musique*
cmda	*comédie mêlée d'ariettes*

CNRS	Centre National de la Recherche Scientifique
CO	Colorado
Co.	Company; County
Cod.	Codex
col(s).	column(s)
coll.	collected by
collab.	in collaboration with
com	*componimento*
comm(s)	communion(s)
comp(s).	composer(s), composed (by)
conc(s).	concerto(s)
cond(s).	conductor(s), conducted by
cont	continuo
contrib(s).	contribution(s)
Corp.	Corporation
c.p.s.	cycles per second
cptr(s)	computer(s)
Cr	Credo, Creed
CRI	Composers Recordings, Inc.
CSc	Candidate of Historical Sciences
CT	Connecticut
Ct	Contratenor, countertenor
CUNY	City University of New York
CVO	Commander of the Royal Victorian Order
Cz.	Czech
D	Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d.	denarius, denarii [penny, pence]
d	died
DA	Doctor of Arts
Dan.	Danish
db	double bass
DBE	Dame Commander of the Order of the British Empire
dbn	double bassoon
DC	District of Columbia
Dc	Discantus
DD	Doctor of Divinity
DDR	German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE	Delaware
Dec	December
ded(s).	dedication(s), dedicated to
DeM	Deus misereatur
Dept(s)	Department(s)
Derbys.	Derbyshire
DFA	Doctor of Fine Arts
dg	*dramma giocoso*
dir(s).	director(s), directed by
diss.	dissertation
dl	*drame lyrique*
DLitt	Doctor of Letters/Literature
DM	Doctor of Music
dm	*dramma per musica*
DMA	Doctor of Musical Arts
DME, DMEd	Doctor of Musical Education
DMus	Doctor of Music
DMusEd	Doctor of Music Education
DPhil	Doctor of Philosophy
Dr	Doctor
DSc	Doctor of Science/Historical Sciences
DSM	Doctor of Sacred Music
Dut.	Dutch
E.	East, Eastern
EBU	European Broadcasting Union
ed(s).	editor(s), edited (by)
EdD	Doctor of Education
edn(s)	edition(s)
EdS	Education Specialist
EEC	European Economic Community
e.g.	exempli gratia [for example]
el-ac	electro-acoustic
elec	electric, electronic
EMI	Electrical and Musical Industries
Eng.	English
eng hn	english horn
ENO	English National Opera
ens	ensemble
ENSA	Entertainments National Service Association
EP	extended-play (record)
esp.	especially
etc.	et cetera
EU	European Union
ex., exx.	example, examples
f, ff	following page, following pages
f., ff.	folio, folios
f	forte
fa(s)	farsa(s)
facs.	facsimile(s)
fasc(s).	fascicle(s)
Feb	February
ff	fortissimo
fff	fortississimo
fig(s).	figure(s) [illustration(s)]
FL	Florida
fl	flute
fl	floruit [he/she flourished]
Flem.	Flemish
fp	fortepiano [dynamic marking]
Fr.	French
frag(s).	fragment(s)
FRAM	Fellow of the Royal Academy of Music, London
FRCM	Fellow of the Royal College of Music, London
FRCO	Fellow of the Royal College of Organists, London
FRS	Fellow of the Royal Society, London
fs	full score
GA	Georgia
Gael.	Gaelic
GEDOK	Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA	Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger.	German
Gk.	Greek
Gl	Gloria
Glam.	Glamorgan
glock	glockenspiel
Glos.	Gloucestershire
GmbH	Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s)	gradual(s)
GSM	Guildhall School of Music, London (to 1934)
GSMD	Guildhall School of Music and Drama, London (1935–)
gui	guitar
H	Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants.	Hampshire
Heb.	Hebrew
Herts.	Hertfordshire
HI	Hawaii
hmn	harmonium
HMS	His/Her Majesty's Ship
HMV	His Master's Voice
hn	horn
Hon.	Honorary; Honourable
hp	harp
hpd	harpsichord
HRH	His/Her Royal Highness
Hung.	Hungarian
Hunts.	Huntingdonshire
Hz	Hertz [c.p.s.]
IA	Iowa
IAML	International Association of Music Libraries
IAWM	International Alliance for Women in Music
ibid.	ibidem [in the same place]
ICTM	International Council for Traditional Music
ID	Idaho
i.e.	id est [that is]
IFMC	International Folk Music Council
IL	Illinois
ILWC	International League of Women Composers

IMC	International Music Council
IMS	International Musicological Society
IN	Indiana
Inc.	Incorporated
inc.	incomplete
incid	incidental
incl.	includes, including
inst(s)	instrument(s), instrumental
int(s)	intermezzo(s), introit(s)
IPEM	Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM	Institut de Recherche et Coordination Acoustique/Musique
ISAM	Institute for Studies in American Music
ISCM	International Society for Contemporary Music
ISDN	Integrated Services Digital Network
ISM	Incorporated Society of Musicians
ISME	International Society for Music Education
It.	Italian
Jan	January
Jap.	Japanese
Jb	Jahrbuch [yearbook]
JD	Doctor of Jurisprudence
Jg.	Jahrgang [year of publication/volume]
jr	junior
Jub	Jubilate
K	Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd	keyboard
KBE	Knight Commander of the Order of the British Empire
KCVO	Knight Commander of the Royal Victorian Order
kg	kilogram(s)
Kgl	Königlich(e, er, es) [Royal]
kHz	kilohertz [1000 c.p.s.]
km	kilometre(s)
KS	Kansas
KY	Kentucky
Ky	Kyrie
£	libra(e) [pound(s) sterling]
L.	no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L	Longo catalogue [A. Scarlatti]
LA	Louisiana
Lanarks.	Lanarkshire
Lancs.	Lancashire
Lat.	Latin
Leics.	Leicestershire
LH	left hand
lib(s)	libretto(s)
Lincs.	Lincolnshire
lit(s)	litany (litanies)
Lith.	Lithuanian
LittD	Doctor of Letters/Literature
LLB	Bachelor of Laws
LLD	Doctor of Laws
loc. cit.	loco citato [in the place cited]
LP	long-playing record
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
Ltd	Limited
Ltée	Limitée
M, MM.	Monsieur, Messieurs
m	metre(s)
MA	Massachusetts; Master of Arts
Mag	Magnificat
MALS	Master of Arts in Library Sciences
mand	mandolin
mar	marimba
MAT	Master of Arts and Teaching
MB	Bachelor of Music; Manitoba
MBE	Member of the Order of the British Empire
MD	Maryland
ME	Maine
MEd	Master of Education
mel	*melodramma, mélodrame*
mels	*melodramma serio*
melss	*melodramma semiserio*
Met	Metropolitan Opera House, New York
Mez	mezzo-soprano
mf	mezzo-forte
MFA	Master of Fine Arts
MGM	Metro-Goldwyn-Mayer
MHz	megahertz [megacycles]
MI	Michigan
mic	microphone
Middx	Middlesex
MIDI	Musical Instrument Digital Interface
MIT	Massachusetts Institute of Technology
MLitt	Master of Letters/Literature
Mlle, Mlles	Mademoiselle, Mesdemoiselles
MM	Master of Music
M.M.	Metronome Maelzel
mm	millimetre(s)
MMA	Master of Musical Arts
MME, MMEd	Master of Music Education
Mme, Mmes	Madame, Mesdames
MMT	Master of Music in Teaching
MMus	Master of Music
MN	Minnesota
MO	Missouri
mod	modulator
Mon.	Monmouthshire
movt(s)	movement(s)
MP(s)	Member(s) of Parliament
mp	mezzo-piano
MPhil	Master of Philosophy
Mr	Mister
Mrs	Mistress; Messieurs
MS	Master of Science(s); Mississippi
MS(S)	manuscript(s)
MSc	Master of Science(s)
MSLS	Master of Science in Library and Information Science
MSM	Master of Sacred Music
MT	Montana
Mt	Mount
mt(s)	music-theatre piece(s)
MTNA	Music Teachers National Association
MusB, MusBac	Bachelor of Music
muscm(s)	musical comedy (comedies)
MusD, MusDoc	Doctor of Music
musl(s)	musical(s)
MusM	Master of Music
N.	North, Northern
n(n).	footnote(s)
nar(s)	narrator(s)
NB	New Brunswick
NBC	National Broadcasting Company
NC	North Carolina
ND	North Dakota
n.d.	no date of publication
NDR	Norddeutscher Rundfunk
NE	Nebraska
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NET	National Educational Television
NF	Newfoundland and Labrador
NH	New Hampshire
NHK	Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ	New Jersey
NM	New Mexico
no(s).	number(s)
Nor.	Norwegian
Northants.	Northamptonshire
Notts.	Nottinghamshire
Nov	November
n.p.	no place of publication
nr	near
NRK	Norsk Rikskringkasting [Norwegian broadcasting system]

NS	Nova Scotia
NSW	New South Wales
NT	North West Territories
Nunc	Nunc dimittis
NV	Nevada
NY	New York [State]
NZ	New Zealand
ob	*opera buffa*; oboe
obbl	obbligato
OBE	Officer of the Order of the British Empire
obl	*opéra-ballet*
OC	Opéra-Comique, Paris [the company]
oc	*opéra comique* [genre]
Oct	October
off(s)	offertory (offertories)
OH	Ohio
OK	Oklahoma
OM	Order of Merit
ON	Ontario
op(s)	opera(s)
op., opp.	opus, opera [plural of opus]
op. cit.	opere citato [in the work cited]
opt.	optional
OR	Oregon
orat(s)	oratorio(s)
orch	orchestra(tion), orchestral
orchd	orchestrated (by)
org	organ
orig.	original(ly)
ORTF	Office de Radiodiffusion-Télévision Française
os	*opera seria*
oss	*opera semiseria*
OUP	Oxford University Press
ov(s).	overture(s)
Oxon.	Oxfordshire
P	Pincherle catalogue [Vivaldi]
p.	*pars*
p., pp.	page, pages
p	piano [dynamic marking]
PA	Pennsylvania
p.a.	per annum [annually]
pan(s)	pantomime(s)
PBS	Public Broadcasting System
PC	no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE	Prince Edward Island
perc	percussion
perf(s).	performance(s), performed (by)
pf	piano [instrument]
pfmr(s)	performer(s)
PhB	Bachelor of Philosophy
PhD	Doctor of Philosophy
PhDEd	Doctor of Philosophy in Education
pic	piccolo
pl(s).	plate(s); plural
p.m.	post meridiem [after noon]
PO	Philharmonic Orchestra
Pol.	Polish
pop.	population
Port.	Portuguese
posth.	posthumous(ly)
POW(s)	prisoner(s) of war
pp	pianissimo
ppp	pianississimo
PQ	Province of Quebec
PR	Puerto Rico
pr.	printed
prep pf	prepared piano
PRO	Public Record Office, London
prol(s)	prologue(s)
PRS	Performing Right Society
Ps(s)	Psalm(s)
ps(s)	psalm(s)
pseud(s).	pseudonym(s)
pt(s)	part(s)
ptbk(s)	partbook(s)
pubd	published
pubn(s)	publication(s)
PWM	Polskie Wydawnictwo Muzyczne
QC	Queen's Counsel
qnt(s)	quintet(s)
qt(s)	quartet(s)
R	[in signature] editorial revision
R	photographic reprint [edn of score or early printed source]
R.	no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R	Ryom catalogue [Vivaldi]
r	recto
R	response
RAF	Royal Air Force
RAI	Radio Audizioni Italiane
RAM	Royal Academy of Music, London
RCA	Radio Corporation of America
RCM	Royal College of Music, London
re(s)	response(s) [type of piece]
rec	recorder
rec.	recorded [in discographic context]
recit(s)	recitative(s)
red(s).	reduction(s), reduced for
reorchd	reorchestrated (by)
repr.	reprinted
resp(s)	respond(s)
Rev.	Reverend
rev(s).	revision(s); revised (by/for)
RH	right hand
RI	Rhode Island
RIAS	Radio im Amerikanischen Sektor
RIdIM	Répertoire International d'Iconographie Musicale
RILM	Répertoire International de Littérature Musicale
RIPM	Répertoire International de la Presse Musicale
RISM	Répertoire International des Sources Musicales
RKO	Radio-Keith-Orpheum
RMCM	Royal Manchester College of Music
rms	root mean square
RNCM	Royal Northern College of Music, Manchester
RO	Radio Orchestra
Rom.	Romanian
r.p.m.	revolutions per minute
RPO	Royal Philharmonic Orchestra
RSFSR	Russian Soviet Federated Socialist Republic
RSO	Radio Symphony Orchestra
RTÉ	Radio Telefís Éireann
RTF	Radiodiffusion-Télévision Française
Rt Hon.	Right Honourable
RTVB	Radio-Télévision Belge de la Communauté Française
Russ.	Russian
RV	Ryom catalogue [Vivaldi]
S	San, Santa, Santo, São [Saint]; soprano [voice]
S	sound recording
S.	South, Southern
$	dollars
s	soprano [instrument]
s.	solidus, solidi [shilling, shillings]
SACEM	Société d'Auteurs, Compositeurs et Editeurs de Musique
San	Sanctus
sax	saxophone
SC	South Carolina
SD	South Dakota
sd	*scherzo drammatico*
SDR	Süddeutscher Rundfunk
Sept	September
seq(s)	sequence(s)
ser(s)	serenata(s)
ser.	series
Serb.	Serbian
sf, *sfz*	sforzando, sforzato
sing.	singular
SJ	Societas Jesu [Society of Jesus]
SK	Saskatchewan
SO	Symphony Orchestra

SOCAN	Society of Composers, Authors and Music Publishers of Canada
Sp.	Spanish
spkr(s)	speaker(s)
Spl	Singspiel
SPNM	Society for the Promotion of New Music
spr.	spring
sq	square
sr	senior
SS	Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS	steamship
SSR	Soviet Socialist Republic
St(s)	Saint(s)/Holy, Sankt, Sint, Szent
Staffs.	Staffordshire
STB	Bachelor of Sacred Theology
Ste	Sainte
str	string(s)
sum.	summer
SUNY	State University of New York
Sup	superius
suppl(s).	supplement(s), supplementary
Swed.	Swedish
SWF	Südwestfunk
sym(s).	symphony (symphonies), symphonic
synth	synthesizer, synthesized
T	tenor [voice]
t	tenor [instrument]
tc	*tragicommedia*
td(s)	*tonadilla*(s)
TeD	Te Deum
ThM	Master of Theology
timp	timpani
tm	*tragédie en musique*
TN	Tennessee
tpt	trumpet
Tr	treble [voice]
tr(s)	tract(s); treble [instrument]
trad.	traditional
trans.	translation, translated by
transcr(s).	transcription(s), transcribed by/for
trbn	trombone
TV	television
TWV	Menke catalogue [Telemann]
TX	Texas
U.	University
UCLA	University of California at Los Angeles
UHF	ultra-high frequency
UK	United Kingdom of Great Britain and Northern Ireland
Ukr.	Ukrainian
unacc.	unaccompanied
unattrib.	unattributed
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations International Children's Emergency Fund
unorchd	unorchestrated
unperf.	unperformed
unpubd	unpublished
UP	University Press
US	United States [adjective]
USA	United States of America
USSR	Union of Soviet Socialist Republics
UT	Utah
v, vv	voice, voices
v., vv.	verse, verses
v	verso
v.	versus
V	versicle
VA	Virginia
va	viola
vc	cello
vcle(s)	versicle(s)
VEB	Volkseigener Betrieb [people's own industry]
Ven	Venite
VHF	very high frequency
VI	Virgin Islands
vib	vibraphone
viz	videlicet [namely]
vle	violone
vn	violin
vol(s).	volume(s)
vs	vocal score, piano-vocal score
VT	Vermont
W.	West, Western
WA	Washington [State]
Warwicks.	Warwickshire
WDR	Westdeutscher Rundfunk
WI	Wisconsin
Wilts.	Wiltshire
wint.	winter
WNO	Welsh National Opera
WOO	Werke ohne Opuszahl
Worcs.	Worcestershire
WPA	Works Progress Administration
WQ	Wotquenne catalogue [C.P.E. Bach]
WV	West Virginia
ww	woodwind
WY	Wyoming
xyl	xylophone
YMCA	Young Men's Christian Association
Yorks.	Yorkshire
YT	Yukon Territory
YWCA	Young Women's Christian Association
YYS	(Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))
Z	Zimmermann catalogue [Purcell]
zar(s)	zarzuela(s)
zargc	*zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

19CM	*19th Century Music* P
ACAB	*American Composers Alliance Bulletin* P
AcM	*Acta musicologica* P
ADB	*Allgemeine deutsche Biographie* (Leipzig, 1875–1912)
AdlerHM	G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/*R*)
AfM	*African Music* P
AH	Analecta hymnica medii aevi E
AllacciD	L. Allacci: *Drammaturgia* D
AM	*Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
AmbrosGM	A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/*R*)
AMe, AMeS	*Algemene muziekencyclopedie* and suppl. D
AMf	*Archiv für Musikforschung* P
AMI	L'arte musicale in Italia E
AMMM	Archivium musices metropolitanum mediolanense E
AMP	Antiquitates musicae in Polonia E
AMw	*Archiv für Musikwissenschaft* P
AMZ	*Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P
AMz	*Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P
Anderson2	E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D
AnM	*Anuario musical* P
AnMc, AnMc	*Analecta musicologica* P
AnnM	*Annales musicologiques* P
AnthonyFB	J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)
AntMI	Antiquae musicae italicae E
AÖAW	*Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)
ApelG	W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)
AR	*Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)
AS	W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*)
AshbeeR	A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)
AsM	*Asian Music* P
AudaM	A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D
AusDB	*Australian Dictionary of Biography* (Melbourne, 1966–96)
Baker5[–8]	*Baker's Biographical Dictionary of Musicians* D
BAMS	*Bulletin of the American Musicological Society* P
BDA	*A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)
BDECM	A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)
BDRSC	A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D
BeckEP	J.H. Beck: *Encyclopedia of Percussion* D
BeJb	*Beethoven-Jahrbuch* P
BenoitMC	M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)
BenzingB	J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)
BerliozM	H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)
BertolottiM	A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*)

BicknellH S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
BJb *Bach-Jahrbuch* P
BladesPI J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
BlumeEK F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/*R*, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB Bibliotheca musica bononiensis (Bologna, 1967–)
BMw *Beiträge zur Musikwissenschaft* P
BNB *Biographie nationale [belge]* (Brussels, 1866–1986)
BoalchM D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
BoetticherOL W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
Bouwsteenen: JVNM *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
BoydenH D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
BPM *Black Perspective in Music* P
BrenetC M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)
BrenetM M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/*R*)
BrookB B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
BrookSF B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
BrownI H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
Brown-Stratton BMB J.D. Brown and S.S. Stratton: *British Musical Biography* D
BSIM *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
BUCEM E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
BurneyFI C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
BurneyGN C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
BurneyH C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/*R*) [p. nos. refer to this edn]
BWQ *Brass and Woodwind Quarterly* P

CaffiS F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*); ed. E. Surian (Florence, 1987)
CaM Catalogus musicus (Kassel, 1963–)
CampbellGC M. Campbell: *The Great Cellists* D
CampbellGV M. Campbell: *The Great Violinists* D
CAO Corpus antiphonalium officii (Rome, 1963–79)
CBY *Current Biography Yearbook* (1955–)
CC B. Morton and P. Collins, eds.: *Contemporary Composers* D
CeBeDeM directory *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM Corpus of Early Keyboard Music E
CEMF Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
CHM *Collectanea historiae musicae* (1953–66)
Choron-FayolleD A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
ClinkscaleMP M.N. Clinkscale: *Makers of the Piano* D
CM Le choeur des muses E
CMc *Current Musicology* P
CMI I classici musicali italiani (Milan, 1941–56)
CMM Corpus mensurabilis musicae E
ČMm *Časopis Moravského musea* [*muzea*, 1977–] P
CMR *Contemporary Music Review* P
CMz *Cercetări de muzicologie* P
CohenE A.I. Cohen: *International Encyclopedia of Women Composers* D
CohenWE Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
COJ *Cambridge Opera Journal* P
CooverMA J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
CoussemakerS C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/*R*, 2/1908, ed. U. Moser)
CroceN B. Croce: *I teatri di Napoli* (Naples, 1891/*R*, 5/1966)
ČSHS *Československy hudební slovník* D
CSM Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
CSPD *Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw Das Chorwerk E

DAB *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
DAM *Dansk aarbog for musikforskning* P
Day-Murrie ESB C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
DBF *Dictionnaire de biographie française* (Paris, 1933–)
DBI *Dizionario biografico degli italiani* (Rome, 1960–)
DBL, DBL2, DBL3 *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
DBNM, DBNM *Darmstädter Beiträge zur neuen Musik* P
DBP E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP Dějiny české hudby v příkladech (Prague, 1958)
DDT Denkmäler deutscher Tonkunst E
DEMF A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
DEUMM *Dizionario enciclopedico universale della musica e dei musicisti* D
DeutschMPN O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM Documenta historica musicae E
Dichter-ShapiroSM H. Dichter and E. Shapiro: *Early American Sheet Music* D
DJbM *Deutsches Jahrbuch der Musikwissenschaft* P
DlabačžKL G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM Documenta musicologica (Kassel, 1951–)
DMt *Dansk musiktidsskrift* P
DMV Drammaturgia musicale veneta (Milan, 1983–)
DNB *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
DoddI G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB Denkmäler der Tonkunst in Bayern E
DTÖ Denkmäler der Tonkunst in Österreich E
DugganIMI M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
DVLG *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS The Eighteenth-Century Continuo Sonata E
ECFC The Eighteenth-Century French Cantata E
EDM Das Erbe deutscher Musik E
EECM Early English Church Music E
EG *Etudes grégoriennes* P
EI *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
EinsteinIM A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)
EIT *Yezhegodnik imperatorskikh teatrov* P
EitnerQ R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
EitnerS R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*)
EKM Early Keyboard Music E
EL The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM The English Madrigal School, rev. as The English Madrigalists E
EMc *Early Music* P
EMC1, 2 *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC	A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
EMH	*Early Music History* P
EMN	Exempla musica neerlandica E
EMS	see EM
EMuz	*Encyklopedia muzyczne* D
ERO	Early Romantic Opera E
ES	English Song 1600–1675 (New York, 1986–9)
ES	*Enciclopedia dello spettacolo* D
ESLS	see EL
EthM	*Ethnomusicology* P
EthM Newsletter	*Ethno[-]musicology Newsletter* P
EwenD	D. Ewen: *American Composers: a Biographical Dictionary* D
FAM	*Fontes artis musicae* P
FasquelleE	*Encyclopédie de la musique* D
FCVR	Florilège du concert vocal de la Renaissance E
FellererG	K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)
FellererP	K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)
FenlonMM	I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
FétisB, FétisBS	F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
FisherMP	W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
FiskeETM	R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
FlorimoN	F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)
FO	French Opera in the 17th and 18th Centuries (New York, 1983–)
FortuneISS	N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
Friedlaender DL	M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
FrotscherG	G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)
FuldWFM	J.J. Fuld: *The Book of World-Famous Music* D
FullerPG	S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
FürstenauG	M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)
GänzlBMT	K. Gänzl: *The British Musical Theatre* (London, 1986)
GänzlEMT	K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
GaspariC	G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)
GerberL	E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
GerberNL	E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
GerbertS	M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)
GEWM	*The Garland Encyclopedia of World Music* D
GfMKB	*Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
GiacomoC	S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT	Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB	Geschichte der Musik in Beispielen E
GMM	*Gazzetta musicale di Milano* P
GOB	German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
GöhlerV	A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)
GoovaertsH	A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)
GR	*Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
Grove1[–5]	G. Grove, ed.: *A Dictionary of Music and Musicians* D
Grove6	*The New Grove Dictionary of Music and Musicians* D
GroveA	*The New Grove Dictionary of American Music* D
GroveI	*The New Grove Dictionary of Musical Instruments* D
GroveJ	*The New Grove Dictionary of Jazz* D
GroveJapan	*The New Grove Dictionary of Music and Musicians*, Jap. trans. D
GroveO	*The New Grove Dictionary of Opera* D
GroveW	*The New Grove Dictionary of Women Composers* D
GS	W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)
GSJ	*Galpin Society Journal* P
GSL	K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
GV	R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D
HAM	Historical Anthology of Music E
Harrison MMB	F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
HawkinsH	J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
HBSJ	*Historical Brass Society Journal* P
HDM	W. Apel: *Harvard Dictionary of Music* D
HJb	*Händel-Jahrbuch* P
HJbMw	*Hamburger Jahrbuch für Musikwissenschaft* P
HM	Hortus musicus E
HMC	Historical Manuscripts Commission [Publications]
HMT	*Handwörterbuch der musikalischen Terminologie* D
HMw	Handbuch der Musikwissenschaft (Potsdam, 1927–34)
HMYB	*Hinrichsen's Musical Year Book* P
HoneggerD	M. Honegger: *Dictionnaire de la musique* D
HopkinsonD	C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
Hopkins-RimbaultO	E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)
HPM	Harvard Publications in Music E
HR	*Hudební revue* P
HRo	*Hudební rozhledy* P
Humphries-SmithMP	C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
HV	*Hudební věda* P
ICSC	The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM	Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
IIM	*Izvestiya na Instituta za muzika* P
IMa	Instituta et monumenta E
IMi	Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
IMSCR	*International Musicological Society: Congress Report* [1930–]
IMusSCR	*International Musical Society: Congress Report* [II–IV, 1906–11]
IO	The Italian Oratorio 1650–1800 E
IOB	Italian Opera 1640–1770, ed. H.M. Brown E
IOG	Italian Opera 1810–1840, ed. P. Gossett E
IRASM	*International Review of the Aesthetics and Sociology of Music* P
IRMAS	*International Review of Music Aesthetics and Sociology* P
IRMO	S.L. Ginzburg: *Istoriya russkoy muzïki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS	Italian Secular Song 1606–1636 (New York, 1986)
IZ	*Instrumentenbau-Zeitschrift* P
JAMIS	*Journal of the American Musical Instrument Society* P
JAMS	*Journal of the American Musicological Society* P
JASA	*Journal of the Acoustical Society of America* P
JazzM	*Jazz Monthly* P
JBIOS	*Journal of the British Institute of Organ Studies* P

JbLH — *Jahrbuch für Liturgik und Hymnologie* P
JbMP — *Jahrbuch der Musikbibliothek Peters* P
JbO — *Jahrbuch für Opernforschung* P
JbSIM — *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P
JEFDSS — *Journal of the English Folk Dance and Song Society* P
JFSS — *Journal of the Folk-Song Society* P
JIFMC — *Journal of the International Folk Music Council* P
JJ — *Jazz Journal* P
JJI — *Jazz Journal International* P
JJS — *Journal of Jazz Studies* P
JLSA — *Journal of the Lute Society of America* P
JM — *Journal of Musicology* P
JMR — *Journal of Musicological Research* P
JMT — *Journal of Music Theory* P
JoãoIL — [João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6)
Johansson FMP — C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955)
JohanssonH — C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)
JR — *Jazz Review* P
JRBM — *Journal of Renaissance and Baroque Music* P
JRMA — *Journal of the Royal Musical Association* P
JRME — *Journal of Research in Music Education* P
JT — *Jazz Times* P
JVdGSA — *Journal of the Viola da Gamba Society of America* P
JVNM — see *Bouwsteenen: JVNM*

KdG — *Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D
KermanEM — J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)
KidsonBMP — F. Kidson: *British Music Publishers, Printers and Engravers* D
KingMP — A.H. King: *Four Hundred Years of Music Printing* (London, 1964)
KJb — *Kirchenmusikalisches Jahrbuch* P
KM — *Kwartalnik muzyczny* P
KöchelKHM — L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/*R*)
KretzschmarG — H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/*R*)
KrummelEMP — D.W. Krummel: *English Music Printing* (London, 1975)

LaborD — *Diccionario de la música Labor* D
La BordeE — J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D
LabordeMP — L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D
LafontaineKM — H.C. de Lafontaine: *The King's Musick* (London, 1909/*R*)
La Laurencie EF — L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/*R*)
LAMR — *Latin American Music Review* P
LaMusicaD — *La musica: dizionario* D
LaMusicaE — *La musica: enciclopedia storica* D
LangwillI7 — see *Waterhouse-LangwillI*
LedeburTLB — C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)
Le HurayMR — P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978)
LipowskyBL — F.J. Lipowsky: *Baierisches Musik-Lexikon* D
LM — *Lucrări de muzicologie* P
Lockwood MRF — L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984)
LoewenbergA — A. Loewenberg: *Annals of Opera, 1597–1940* D
LPS — The London Pianoforte School 1766–1860 E
LS — *The London Stage, 1660–1800* (Carbondale, IL, 1960–68)
LSJ — *Lute Society Journal* P
LU — *Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963)
Lütgendorff GL — W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D
LZMÖ — *Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997)

MA — *Musical Antiquary* P
MAB — Musica antiqua bohemica E
MAk — *Muzïkal'naya akademiya* P
MAM — Musik alter Meister E
MAMS — Monumenta artis musicae Sloveniae E
MAn — *Music Analysis* P
MAP — Musica antiqua polonica E
MAS — Musical Antiquarian Society [Publications] E
Mattheson GEP — J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/*R*)
MB — Musica britannica E
MC — Musica da camera E
McCarthyJR — A. McCarthy: *Jazz on Record* (London, 1968)
MCL — H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/*R*)
MD — *Musica disciplina* P
ME — *Muzïkal'naya entsiklopediya* D
MEM — Mestres de l'Escolanía de Montserrat E
MersenneHU — M. Mersenne: *Harmonie universelle* D
MeyerECM — E.H. Meyer: *English Chamber Music* (London, 1946/*R*, rev. 3/1982 with D. Poulton as *Early English Chamber Music*)
MeyerMS — E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934)
MF — Music in Facsimile (New York, 1983–91)
Mf — *Die Musikforschung* P
MG — *Musik und Gesellschaft* P
MGG1, 2 — *Die Musik in Geschichte und Gegenwart* D
MGH — Monumenta Germaniae historica
MH — Música hispana E
MischiatiI — O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984)
MISM — *Mitteilungen der Internationalen Stiftung Mozarteum* P
MJb — *Mozart-Jahrbuch* [Salzburg, 1950–] P
ML — *Music & Letters* P
MLE — Music for London Entertainment 1660–1800 E
MLMI — Monumenta lyrica medii aevi italica E
MM — *Modern Music* P
MMA — *Miscellanea musicologica* [Australia] P
MMB — Monumenta musicae byzantinae E
MMBel — Monumenta musicae belgicae E
MMC — *Miscellanea musicologica* [Czechoslovakia] P
MME — Monumentos de la música española E
MMFTR — Monuments de la musique française au temps de la Renaissance E
MMg — *Monatshefte für Musikgeschichte* P
MMI — Monumenti di musica italiana E
MMMA — Monumenta monodica medii aevi E
MMN — Monumenta musica neerlandica E
MMP — Monumenta musicae in Polonia E
MMR — *Monthly Musical Record* P
MMRF — Les maîtres musiciens de la Renaissance française E
MMS — Monumenta musicae svecicae E
MNAN — Music of the New American Nation E
MO — *Musical Opinion* P
MooserA — R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D
MoserGV — A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)
MQ — *Musical Quarterly* P
MR — *Music Review* P
MRM — Monuments of Renaissance Music E
MRS — Musiche rinascimentali siciliane E
MS — *Muzïkal'nïy sovremennik* P
MSD — Musicological Studies and Documents E
MT — *Musical Times* P
MusAm — *Musical America* P
MVH — Musica viva historica E
MVSSP — Musiche vocali e strumentali sacre e profane E
Mw — Das Musikwerk E
MZ — *Muzikološki zbornik* P

NA — *Note d'archivio per la storia musicale* P
NBeJb — *Neues Beethoven-Jahrbuch* P
NBL — *Norsk biografisk leksikon* (Oslo, 1923–83)
NDB — *Neue deutsche Biographie* (Berlin, 1953–)

Neighbour-TysonPN	O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
NericiS	L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/*R*)
NewcombMF	A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
NewmanSBE	W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
NewmanSCE	W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
NewmanSSB	W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
NicollH	A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM	Nagels Musik-Archiv E
NMÅ	*Norsk musikkgranskning årbok* P
NNBW	*Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
NÖB	*Neue österreichische Biographie* (Vienna, 1923–35)
NOHM, NOHM	*The New Oxford History of Music* (Oxford, 1954–90)
NRMI	*Nuova rivista musicale italiana* P
NZM	*Neue Zeitschrift für Musik* P
OHM, OHM	*The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
OM	*Opus musicum* P
ÖMz	*Österreichische Musikzeitschrift* P
ON	*Opera News* P
OQ	*Opera Quarterly* P
OW	*Opernwelt* P
PalMus	Paléographie musicale E
PAMS	*Papers of the American Musicological Society* P
PÄMw	Publikation älterer praktischer und theoretischer Musikwerke E
PazdírekH	B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)
PBC	Publicaciones del departamento de música E
PEM	C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
PG	*Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM	see PÄMw
PierreH	C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM	Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM	A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
PirrottaDO	N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
PitoniN	G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, *c*1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
PL	*Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM	Portugaliae musica E
PMA	*Proceedings of the Musical Association* P
PMFC	Polyphonic Music of the Fourteenth Century E
PMM	*Plainsong and Medieval Music* P
PNM	*Perspectives of New Music* P
PraetoriusSM	M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/*R*); ii (Wolfenbüttel, 1618, 2/1619/*R*; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/*R*)
PraetoriusTI	M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
PRM	*Polski rocznik muzykologiczny* P
PRMA	*Proceedings of the Royal Musical Association* P
Przywecka-SameckaDM	M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
PSB	*Polskich słownik biograficzny* (Kraków, 1935)
PSFM	Publications [Société française de musicologie] E
Quaderni della RaM	*Quaderni della Rassegna musicale* P
Rad JAZU	*Rad Jugoslavenske akademije znanosti i umjetnosti* P
RaM	*Rassegna musicale* P
RBM	*Revue belge de musicologie* P
RdM	*Revue de musicologie* P
RdMc	*Revista de musicología* P
ReeseMMA	G. Reese: *Music in the Middle Ages* (New York, 1940)
ReeseMR	G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
RefardtHBM	E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
ReM	*Revue musicale* P
RFS	Romantic French Song 1830–1870 E
RGMP	*Revue et gazette musicale de Paris* P
RHCM	*Revue d'histoire et de critique musicales* P
RicciTB	C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/*R*)
RicordiE	C. Sartori and R. Allorto: *Enciclopedia della musica* D
RiemannG	H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/*R*; Eng. trans. of pts i–ii, 1962/*R*, and pt iii, 1977)
RiemannL11, 12	*Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
RIM	*Rivista italiana di musicologia* P
RIMS	*Rivista internazionale di musica sacra* P
RM	*Ruch muzyczny* P
RMARC	*R.M.A. [Royal Musical Association] Research Chronicle* P
RMC	*Revista musical chilena* P
RMF	Renaissance Music in Facsimile (New York, 1986–8)
RMFC	*Recherches sur la musique française classique* P
RMG	*Russkaya muzïkal'naya gazeta* P
RMI	*Rivista musicale italiana* P
RMS	Renaissance Manuscript Studies (Stuttgart, 1975–)
RN	*Renaissance News* P
RosaM	C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM	Recent Researches in American Music E
RRMBE	Recent Researches in the Music of the Baroque Era E
RRMCE	Recent Researches in the Music of the Classical Era E
RRMMA	Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC	Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR	Recent Researches in the Music of the Renaissance E
SachsH	C. Sachs: *The History of Musical Instruments* (New York, 1940)
SainsburyD	J.H. Sainsbury: *A Dictionary of Musicians* D
SartoriB	C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
SartoriD	C. Sartori: *Dizionario degli editori musicali italiani* D
SartoriL	C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
SBL	*Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC	The Sixteenth-Century Chanson E
ScheringGIK	A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/*R*)
ScheringGO	A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/*R*)
SchillingE	G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
SČHK	*Slovník české hudební kultury* (Prague, 1997)
SchmidlD, *SchmidlDS*	C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
SchmitzG	E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
SchullerEJ	G. Schuller: *Early Jazz* (New York, 1968/*R*)
SchullerSE	G. Schuller: *The Swing Era* (New York, 1989)
SchwarzGM	B. Schwarz: *Great Masters of the Violin* D
SCISM	Seventeenth-Century Italian Sacred Music E
SCKM	Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA	Smith College Music Archives E
SCMad	Sixteenth-Century Madrigal E

SCMot — Sixteenth-Century Motet E
SeegerL — H. Seeger: *Musiklexikon* D
SEM — Series of Early Music [University of California] E
SennMT — W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)
SH — *Slovenská hudba* P
SIMG — *Sammelbände der Internationalen Musik-Gesellschaft* P
SKM — *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)
SM — see *SMH*
SMA — *Studies in Music* [Australia] P
SMC — *Studies in Music from the University of Western Ontario* [Canada] P
SMd — Schweizerische Musikdenkmäler E
SMH — *Studia musicologica Academiae scientiarum hungaricae* P
SmitherHO — H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)
SML — *Schweizer Musikerlexikon* D
SMM — Summa musicae medii aevi E
SMN — *Studia musicologica norvegica* P
SMP — *Słownik muzyków polskich* D
SMSC — Solo Motets from the Seventeenth Century (New York, 1987–8)
SMw — *Studien zur Musikwissenschaft* P
SMz — *Schweizerische Musikzeitung/Revue musicale suisse* P
SOB — Süddeutsche Orgelmeister des Barock E
SOI — L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)
SolertiMBD — A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)
SouthernB — E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D
SovM — *Sovetskaya muzïka* P
SpataroC — B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
SPFFBU — *Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P
SpinkES — I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)
StevensonRB — R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
StevensonSCM — R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)
StevensonSM — R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)
StiegerO — F. Stieger: *Opernlexikon* D
STMf — *Svensk tidskrift för musikforskning* P
StrohmM — R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)
StrohmR — R. Strohm: *The Rise of European Music* (Cambridge, 1993)
StrunkSR1, 2 — O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)
SubiráHME — J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)

TCM — Tudor Church Music E
TCMS — Three Centuries of Music in Score (New York, 1988–90)
Thompson1 [–11] — O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D
TM — Thesauri musici E
TSM — *Tesoro sacro musical* P
TVNM — *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P

UVNM — Uitgave van oudere Noord-Nederlandsche Meesterwerken E

VanderStraetenMPB — E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D
VannesD — R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D
VannesE — R. Vannes: *Essai d'un dictionnaire universel des luthiers* D
VintonD — J. Vinton: *Dictionary of Contemporary Music* D
VirdungMG — S. Virdung: *Musica getutscht* (Basle, 1511/*R*)
VMw — *Vierteljahrsschrift für Musikwissenschaft* P
VogelB — E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)

WalterG — F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)
WaltherML — J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D
Waterhouse-LangwillI — W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D
WDMP — Wydawnictwo dawnej muzyki polskiej E
WE — The Wellesley Edition E
WECIS — Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)
WeinmannWM — A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
WilliamsNH — P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)
WinterfeldEK — C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)
WolfeMEP — R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
WolfH — J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)
WurzbachL — C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)

YIAMR — *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P
YIFMC — *Yearbook of the International Folk Music Council* P
YoungHI — P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]
YTM — *Yearbook for Traditional Music* P

ZahnM — J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)
ZDADL — *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)
ZfM — *Zeitschrift für Musik* P
ŹHMP — Źródła do historii muzyki polskiej E
ZI — *Zeitschrift für Instrumentenbau* P
ZIMG — *Zeitschrift der Internationalen Musik-Gesellschaft* P
ZL — *Zenei lexikon* D
ZMw — *Zeitschrift für Musikwissenschaft* P
ZT — *Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special
Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat.	National
NewJ	New Jazz
Norg.	Norgran
NW	New World
OK	Okeh
OL	Oiseau-Lyre
Omni.	Omnisound
PAct	Pathé Actuelle
PAlt	Palo Alto
Para.	Paramount
Parl.	Parlophone
Per.	Perfect
Phi.	Philips
Phon.	Phontastic
PJ	Pacific Jazz
PL	Pablo Live
Pol.	Polydor
Prog.	Progressive
Prst.	Prestige
PT	Pablo Today
PW	Paddle Wheel
Qual.	Qualiton
Reg.	Regent
Rep.	Reprise
Rev.	Revelation
Riv.	Riverside
Roul.	Roulette
RR	Red Records
RT	Real Time
Sack.	Sackville
Sat.	Saturn
SE	Strata-East
Sig.	Signature
Slnd	Southland
SN	Soul Note
SolS	Solid State
Son.	Sonora
Spot.	Spotlite
Ste.	Steeplechase
Sto.	Storyville
Sup.	Supraphon
Tak.	Takoma
Tan.	Tangent
TE	Toshiba Express
Tei.	Teichiku
Tel.	Telefunken
The.	Theresa
Tim.	Timeless
TL	Time-Life
Tran.	Transition
UA	United Artists
Upt.	Uptown
Van.	Vanguard
Var.	Variety
Vars.	Varsity
Vic.	Victor
VJ	Vee-Jay
Voc.	Vocalion
WB	Warner Bros.
WP	World Pacific
Xan.	Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

A: AUSTRIA

A Admont, Benediktinerstift, Archiv und Bibliothek
DO Dorfbeuren, Pfarramt
Ed Eisenstadt, Domarchiv, Musikarchiv
Ee ——, Esterházy-Archiv
Eh ——, Haydn-Museum
Ek ——, Stadtpfarrkirche
El ——, Burgenländisches Landesmuseum
ETgoëss Ebenthal (nr Klagenfurt), Goëss private collection
F Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB Fischbach (Oststeiermark), Pfarrkirche
FK Feldkirch, Domarchiv
Gd Graz, Diözesanarchiv
Gk ——, Universität für Musik und Darstellende Kunst
Gl ——, Steiermärkische Landesbibliothek am Joanneum
Gmi ——, Institut für Musikwissenschaft
Gu ——, Universitätsbibliothek
GÖ Göttweig, Benediktinerstift, Musikarchiv
GÜ Güssing, Franziskaner Kloster
H Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE Heiligenkreuz, Zisterzienserkloster
Ik Innsbruck, Tiroler Landeskonservatorium
Imf ——, Tiroler Landesmuseum Ferdinandeum
Imi ——, Musikwissenschaftliches Institut der Universität
Iu ——, Universitätsbibliothek
Kk Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla ——, Landesarchiv
Kse ——, Schlossbibliothek Ebental
KN Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR Kremsmünster, Benediktinerstift, Musikarchiv
L Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA Lambach, Benediktinerstift
LIm Linz, Oberösterreichisches Landesmuseum
LIs ——, Bundesstaatliche Studienbibliothek
M Melk, Benediktiner-Superiorat Mariazell
MB Michaelbeuern, Benediktinerabtei
MS Mattsee, Stiftsarchiv
MT Maria Taferl (Niederösterreich), Pfarre
MZ Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N Neuburg, Pfarrarchiv
R Rein, Zisterzienserstift
RB Reichersberg, Stift
Sca Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd ——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk ——, Kapitelbibliothek
Sl ——, Landesarchiv
Sm ——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi ——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn ——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp ——, Bibliothek des Priesterseminars
Ssp ——, Erzabtei St Peter, Musikarchiv
Sst ——, Bundesstaatliche Studienbibliothek [in *Su*]
Su ——, Universitätsbibliothek
SB Schlierbach, Stift
SCH Schlägl, Prämonstratenser-Stift, Bibliothek
SE Seckau, Benediktinerabtei
SEI Seitenstetten, Benediktinerstift, Musikarchiv
SF St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL St Paul, Benediktinerstift St Paul im Lavanttal
ST Stams, Zisterzienserstift, Musikarchiv
STEp Steyr, Stadtpfarre
TU Tulln, Pfarrkirche St Stephan
VOR Vorau, Stift
Wa Vienna, St Augustin, Musikarchiv
Waf ——, Pfarrarchiv Altlerchenfeld
Wdo ——, Zentralarchiv des Deutschen Orden
Wdtö ——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm ——, Gesellschaft der Musikfreunde
Wh ——, Pfarrarchiv Hernals
Whh ——, Haus-, Hof- und Staatsarchiv
Whk ——, Hofburgkapelle [in *Wn*]
Wk ——, St Karl Borromäus
Wkm ——, Kunsthistorisches Museum
Wlic ——, Pfarrkirche Wien-Lichtental
Wm ——, Minoritenkonvent
Wmi ——, Institut für Musikwissenschaft der Universität
Wn ——, Österreichische Nationalbibliothek, Musiksammlung
Wp ——, Musikarchiv, Piaristenkirche Maria Treu
Ws ——, Schottenabtei, Musikarchiv
Wsa ——, Stadtarchiv
Wsfl ——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp ——, St Peter, Musikarchiv
Wst ——, Stadt- und Landesbibliothek, Musiksammlung
Wu ——, Universitätsbibliothek
Wwessely ——, Othmar Wessely, private collection
WAIp Waidhofen (Ybbs), Stadtpfarre
WIL Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl Canberra, National Library of Australia
Msl Melbourne, State Library of Victoria
Pml Perth, Central Music Library
PVgm Parkville, Grainger Museum, University of Melbourne
Sb Sydney, Symphony Australia National Music Library
Scm ——, New South Wales State Conservatorium of Music
Sfl ——, University of Sydney, Fisher Library
Smc ——, Australia Music Centre Ltd, Library
Sml ——, Music Branch Library, University of Sydney
Sp ——, Public Library
Ssl ——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa Antwerp, Stadsarchief
Aac ——, Archief en Museum voor het Vlaamse Culturleven
Ac ——, Koninklijk Vlaams Muziekconservatorium
Ak ——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp ——, Museum Plantin-Moretus
As ——, Stadsbibliotheek
Asj ——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba Brussels, Archives de la Ville
Bc ——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm ——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg ——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte ——, Michotte private collection [in *Bc*]
Br ——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb ——, Radiodiffusion-Télévision Belge
Bsp ——, Société Philharmonique
BRc Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs ——, Stadsbibliotheek
D Diest, St Sulpitiuskerk
Gc Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd ——, Culturele Dienst Province Oost-Vlaanderen
Geb ——, St Baafsarchief
Gu ——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc ——, Conservatoire Royal de Musique, Bibliothèque
Lg ——, Musée Grétry
Lu ——, Université de Liège, Bibliothèque
LVu Leuven, Katholieke Universiteit van Leuven
MA Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa Mechelen, Archief en Stadsbibliotheek
Tc Tournai, Chapitre de la Cathédrale, Archives
Tv ——, Bibliothèque de la Ville

BR: BRAZIL

Rem Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn ——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu Calgary, University of Calgary, Library
E Edmonton (AB), University of Alberta
HNu Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu London (ON), University of Western Ontario, Music Library
Mc Montreal, Conservatoire de Musique, Centre de Documentation
Mcm ——, Centre de Musique Canadienne
Mm ——, McGill University, Faculty and Conservatorium of Music Library
Mn ——, Bibliothèque Nationale
On Ottawa, National Library of Canada, Music Division
Qmu Quebec, Monastère des Ursulines, Archives
Qsl ——, Musée de l'Amérique Françcaise
Qul ——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm Toronto, Canadian Music Centre
Tu ——, University of Toronto, Faculty of Music Library
Vcm Vancouver, Canadian Music Centre
VIu Victoria, University of Victoria

CH: SWITZERLAND

A Aarau, Aargauische Kantonsbibliothek
Bab Basle, Archiv der Evangelischen Brüdersozietät
Bps ——, Paul Sacher Stiftung, Bibliothek
Bu ——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl ——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu ——, Stadt- und Universitätsbibliothek
BM Beromünster, Musikbibliothek des Stifts
BU Burgdorf, Stadtbibliothek
CObodmer Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D Disentis, Stift, Musikbibliothek
E Einsiedeln, Benedikterkloster, Musikbibliothek
EN Engelberg, Kloster, Musikbibliothek
Fcu Fribourg, Bibliothèque Cantonale et Universitaire
FF Frauenfeld, Thurgauische Kantonsbibliothek
Gc Geneva, Conservatoire de Musique, Bibliothèque
Gpu ——, Bibliothèque Publique et Universitaire
Lmg Lucerne, Allgemeine Musikalische Gesellschaft
Lz ——, Zentralbibliothek
LAac Lausanne, Archives Cantonales Vaudoises
LAcu ——, Bibliothèque Cantonale et Universitaire
LU Lugano, Biblioteca Cantonale
MSbk Mariastein, Benediktinerkloster
MÜ Müstair, Frauenkloster St Johann
N Neuchâtel, Bibliothèque Publique et Universitaire
OB Oberbüren, Kloster Glattburg
P Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R Rheinfelden, Christkatholisches Pfarramt
S Sion, Bibliothèque Cantonale du Valais
SAf Sarnen, Benediktinerinnen-Abtei St Andreas
SAM Samedan, Biblioteca Fundaziun Planta
SGd St Gallen, Domchorarchiv
SGs ——, Stiftsbibliothek, Handschriftenabteilung
SGv ——, Kantonsbibliothek (Vadiana)
SH Schaffhausen, Stadtbibliothek
SO Solothurn, Zentralbibliothek, Musiksammlung
SObo ——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W Winterthur, Stadtbibliothek
Zi Zürich, Israelitische Kultusgemeinde
Zma ——, Schweizerisches Musik-Archiv [in *Nf*]
Zz ——, Zentralbibliothek
ZGm Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B	Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam	Brno, Archiv města Brna
Bb	——, Klášter Milosrdnych Bratří [in *Bm*]
Bm	——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa	——, Státní Oblastní Archiv
Bu	——, Moravská Zemeská Knihovna, Hudební Oddělení
BER	Beroun, Statní Okresní Archiv
BROb	Broumov, Knihovna Benediktinů [in *HK*]
CH	Cheb, Okresní Archiv
CHRm	Chrudim, Okresní Muzeum
D	Dačice, Knihovna Františkánů [in *Bu*]
H	Hronov, Muzeum
HK	Hradec Králové, Státní Vědecká Knihovna
HKm	——, Muzeum Východních Čech
HR	Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
JIa	Jindřichův Hradec, Státní Oblastní Archív Třeboñi
K	Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
KA	Kadaň, Děkansky Kostel
KL	Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR	Kroměříž, Knihovna Arcibiskupského Zámku
KRa	——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA	Králíky, Kostel Sv. Michala [in *UO*]
KU	Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa	Česká Lípa, Okresní Archív
LIT	Litoměřice, Státní Oblastní Archiv
LO	Loukov, Farní Kostel
LUa	Louny, Okresní Archív
ME	Mělník, Okresní Muzeum [on loan to *Pnm*]
MH	Mnichovo Hradiště, Vlastivědné Muzeum
MHa	——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradiští
MT	Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR	Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa	Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
OP	Opava, Slezské Muzeum
OS	Ostrava, Česky Rozhlas, Hudební Archiv
OSE	Osek, Knihovna Cisterciáků [in *Pnm*]
Pa	Prague, Státní Ústřední Archiv
Pak	——, Pražská Metropolitní Kapitula
Pdobrovského	——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk	——, Konservatoř, Archiv a Knihovna
Pn	——, Knihovna Národního Muzea
Pnd	——, Národní Divadlo, Hudební Archiv
Pnm	——, Národní Muzeum
Pr	——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps	——, Památník Národního Písemnictví, Knihovna
Psj	——, Kostel Sv. Jakuba, Farní Rad
Pst	——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu	——, Národní Knihovna, Hudenbí Oddělení
Puk	——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
PLa	Plzeň, Městský Archiv
PLm	——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
POa	Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
POm	——, Muzeum
R	Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO	Rokycany, Okresní Muzeum
ROk	——, Děkansky Úřad, Kostel
SE	Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO	Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC	Třebíč, Městsky Archiv
TU	Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB	Vyšší Brod, Knihovna Cisterciáckého Kláštera
Z	Žatec, Muzeum
ZI	Žitenice, Státní Oblastní Archiv v Litoměřicích
ZL	Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa	Augsburg, Kantoreiarchiv St Annen
Aab	——, Archiv des Bistums Augsburg
Af	——, Fuggersche Domänenkanzlei, Bibliothek
Ahk	——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As	——, Staats- und Stadtbibliothek
Asa	——, Stadtarchiv
Au	——, Universität Augsburg, Universitätsbibliothek
AAm	Aachen, Domarchiv (Stiftsarchiv)
AAst	——, Öffentliche Bibliothek, Musikbibliothek
AB	Amorbach, Fürstlich Leiningische Bibliothek
ABG	Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa	——, Kantoreiarchiv St Annen
AG	Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC	Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa	Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
AM	Amberg, Staatliche Bibliothek
AN	Ansbach, Staatliche Bibliothek
ANsv	——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk	Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk	Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk	——, Stadt- und Kreisbibliothek
ASh	Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb	——, Schloss Johannisburg, Stiftsbibliothek
Ba	Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda	——, Akademie der Künste, Stiftung Archiv
Bdhm	——, Hochschule für Musik Hanns Eisler
Bga	——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk	——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk	——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm	——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim	——, Staatliches Institut für Musikforschung, Bibliothek
Bk	——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk	——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br	——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs	——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb	——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer	——, Sommer private collection
Bsp	——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst	——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa	Bamberg, Staatsarchiv
BAs	——, Staatsbibliothek
BAL	Ballenstedt, Stadtbibliothek
BAR	Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd	Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk	Bautzen, Stadtbibliothek
BAUm	——, Stadtmuseum
BB	Benediktbeuern, Pfarrkirche, Bibliothek
BDk	Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH	Bad Homburg vor der Höhe, Stadtbibliothek
BDS	Bad Schwalbach, Evangelisches Pfarrarchiv
BE	Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

BEU Beuron, Bibliothek der Benediktiner-Erzabtei
BFb Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG Beuerberg, Stiftskirche
BGD Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH Bayreuth, Stadtbücherei
BIB Bibra, Pfarrarchiv
BIT Bitterfeld, Kreis-Museum
BKÖs Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs Bremen, Staats- und Universitätsbibliothek
BNba Bonn, Beethoven-Haus, Beethoven-Archiv
BNms ——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa ——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu ——, Universitäts- und Landesbibliothek
BO Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS Brunswick, Stadtarchiv und Stadtbibliothek
BUCH Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl Coburg, Landesbibliothek, Musiksammlung
Cs ——, Staatsarchiv
Cv ——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu ——, Technische Universität, Universitätsbibliothek
Dhm Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl ——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla ——, Sächsisches Hauptstaatsarchiv
Dmb ——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds ——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB Dettelbach, Franziskanerkloster, Bibliothek
DEl Dessau, Anhaltische Landesbücherei
DEsa ——, Stadtarchiv
DGs Duisburg, Stadtbibliothek, Musikbibliothek
DI Dillingen an der Donau, Kreis- und Studienbibliothek
DL Delitzsch, Museum, Bibliothek
DM Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim ——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa Darmstadt, Hessisches Staatsarchiv
DT Detmold, Lippische Landesbibliothek, Musikabteilung
DTF Dietfurt, Franziskanerkloster [in *Ma*]
DÜha ——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk Düsseldorf, Goethe-Museum, Bibliothek
DÜl ——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc Donauwörth, Cassianeum
Ed Eichstätt, Dom [in *Eu*]
Es ——, Staats- und Seminarbibliothek [in *Eu*]
Eu ——, Katholische Universität, Universitätsbibliothek
Ew ——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB Ebrach, Katholisches Pfarramt, Bibliothek
EC Eckartsberga, Pfarrarchiv
EF Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa Eisenach, Stadtarchiv, Bibliothek
EIb ——, Bachmuseum
EN Engelberg, Franziskanerkloster, Bibliothek
ERu Erlangen, Universitätsbibliothek
ERP Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW Ellwangen (Jagst), Stiftskirche
F Frankfurt, Stadt- und Universitätsbibliothek
Ff ——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl ——, Musikverlag Robert Lienau
Fsa ——, Stadtarchiv
FBa Freiberg (Lower Saxony), Stadtarchiv
FBo ——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa Flensburg, Stadtarchiv
FLs Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva ——, Deutsches Volksliedarchiv
FRIts Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS Freising, Erzbistum München und Freising, Dombibliothek
FUl Fulda, Hessische Landesbibliothek
FÜS Füssen, Katholisches Stadtpfarramt St Mang
FW Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga Göttingen, Staatliches Archivlager
Gb ——, Johann-Sebastian-Bach-Institut
Gms ——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs ——, Niedersächsische Staats- und Universitätsbibliothek
GBR Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD Goch-Gaesdonck, Collegium Augustinianum
GI Giessen, Justus-Liebig-Universität, Bibliothek
GLAU Glauchau, St Georgen, Musikarchiv
GM Grimma, Göschenhaus-Seume-Gedenkstätte
GMl ——, Landesschule [in *Dl*]
GOa Gotha, Augustinerkirche, Notenbibliothek
GOl ——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL Goldbach (nr Gotha), Pfarrbibliothek
GRu Greifswald, Universitätsbibliothek
GRH Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ Güstrow, Museum der Stadt
GZsa Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha Hamburg, Staatsarchiv
Hkm ——, Kunstgewerbemuseum, Bibliothek
Hmb ——, Öffentlichen Bücherhallen, Musikbücherei
Hs ——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh ——, Händel-Haus
HAmi ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk ——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR Hartha (Kurort), Kantoreiarchiv
HB Heilbronn, Stadtarchiv
HEms Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu ——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER Herrnhut, Evangelische Brüder-Unität, Archiv
HGm Havelberg, Prignitz-Museum, Bibliothek
HL Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemburg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj Helmstedt, Ehemalige Universitätsbibliothek
HSk ——, Kantorat St Stephani [in *W*]
HVkm Hanover, Bibliothek des Kestner-Museums
HVl ——, Niedersächsische Landesbibliothek
HVs ——, Stadtbibliothek, Musikbibliothek
HVsa ——, Staatsarchiv
IN Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE Jever, Marien-Gymnasium, Bibliothek
Kdma Kassel, Deutsches Musikgeschichtliches Archiv
Kl ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km ——, Musikakademie, Bibliothek
Ksp ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA Karlsruhe, Badische Landesbibliothek
KAsp ——, Pfarramt St Peter
KAu ——, Universitätsbibliothek
KBs Koblenz, Stadtbibliothek
KFp Kaufbeuren, Protestantisches Kirchenarchiv
KIl Kiel, Schleswig-Holsteinische Landesbibliothek
KIu ——, Universitätsbibliothek
KMs Kamenz, Stadtarchiv
KNa Cologne, Historisches Archiv der Stadt
KNd ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh ——, Staatliche Hochschule für Musik, Bibliothek
KNmi ——, Musikwissenschaftliches Institut der Universität
KNu ——, Universitäts- und Stadtbibliothek
KPs Kempten, Stadtbücherei
KPsl ——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa Konstanz, Stadtarchiv
Lm Lüneburg, Michaelisschule
Lr ——, Ratsbücherei, Musikabteilung
LA Landshut, Historischer Verein für Niederbayern, Bibliothek
LB Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb Leipzig, Bach-Archiv
LEbh ——, Breitkopf & Härtel, Verlagsarchiv
LEdb ——, Deutsche Bücherei, Musikaliensammlung
LEm ——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst ——, Stadtbibliothek [in *LEu* and *LEm*]
LEt ——, Thomanerchor, Bibliothek [in *LEb*]
LEu ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN Laufen, Stiftsarchiv
LI Lindau, Stadtbibliothek
LIM Limbach am Main, Pfarrkirche Maria Limbach
LST Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC Luckau, Stadtkirche St Nikolai, Kantoreiarchiv
Ma Munich, Franziskanerkloster St Anna, Bibliothek
Mb ——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm ——, Bibliothek des Metropolitankapitels
Mbn ——, Bayerisches Nationalmuseum, Bibliothek
Mbs ——, Bayerische Staatsbibliothek
Mf ——, Frauenkirche [on loan to *FS*]
Mh ——, Staatliche Hochschule für Musik, Bibliothek
Mbsa ——, Bayerisches Hauptstaatsarchiv
Mk ——, Theatinerkirche St Kajetan
Mm ——, Bibliothek St Michael
Mo ——, Opernarchiv
Msa ——, Staatsarchiv
Mth ——, Theatermuseum der Clara-Ziegler-Stiftung
Mu ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME Meissen, Stadt- und Kreisbibliothek
MEIk Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl ——, Thüringisches Staatsarchiv
MEIr ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa Merseburg, Domstift, Stiftsarchiv
MG Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs ——, Staatsarchiv und Archivschule
MGu ——, Philipps-Universität, Universitätsbibliothek
MGB Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH Mannheim, Wissenschaftliche Stadtbibliothek
MHrm ——, Städtisches Reiss-Museum
MHst ——, Stadtbücherei, Musikbücherei
MLHb Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm ——, Marienkirche
MLHr ——, Stadtarchiv
MMm Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR Marienberg, Kirchenbibliothek
MT Metten, Abtei, Bibliothek
MÜd Münster, Bischöfliches Diözesanarchiv
MÜp ——, Bischöflishes Priesterseminar, Bibliothek
MÜs ——, Santini-Bibliothek [in *MÜp*]
MÜu ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY Mylau, Kirchenbibliothek
MZmi Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp ——, Bischöfliches Priesterseminar, Bibliothek
MZs ——, Stadtbibliothek
MZsch ——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm Nuremberg, Germanisches National-Museum, Bibliothek
Nla ——, Bibliothek beim Landeskirchlichen Archiv
Nst ——, Bibliothek Egidienplatz
NA Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs Naumburg, Stadtarchiv
NAUw ——, St Wenzel, Bibliothek
NEhz Neuenstein, Hohenlohe-Zentralarchiv
NH Neresheim, Bibliothek der Benediktinerabtei
NL Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

NNFw Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT Neumarkt-St Veit, Pfarrkirche
NTRE Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB Ottobeuren, Benediktinerabtei
OBS Gessertshausen-Oberschönenfeld, Abtei
OF Offenbach am Main, Verlagsarchiv André
OLH Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB Oranienbaum, Landesarchiv
Pg Passau, Gymnasialbibliothek
Po ——, Bistum, Archiv
PA Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE Perleberg, Pfarrbibliothek
PI Pirna, Stadtarchiv
PL Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL Polling, Katholisches Pfarramt
POTh Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs ——, Staatliche Bibliothek
Rtt ——, Fürst Thurn und Taxis Hofbibliothek
Ru ——, Universität Regensburg, Universitätsbibliothek
RAd Ratzeburg, Domarchiv
RB Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs ——, Stadtbibliothek, Musikabteilung
ROu ——, Universität, Universitätsbibliothek
RT Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl ——, Thüringisches Staatsarchiv
Sl Stuttgart, Württembergische Landesbibliothek
SBj Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT Schotten, Liebfrauenkirche
SHk Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm ——, Schlossmuseum
SHs ——, Schlossmuseum, Bibliothek [in *SHm*]
SI Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN Sünching, Schloss
SWl Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs ——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth ——, Mecklenburgisches Staatstheater, Bibliothek
Tl Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi ——, Bibliothek des Musikwissenschaftlichen Institut
Tu ——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG Tegernsee, Pfarrkirche
TEGha ——, Herzogliches Archiv
TEI Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT Tittmoning, Pfarrkirche [in *Fs*]
TO Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb Trier, Bistumarchiv
TRs ——, Stadtbibliothek
TZ Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us Ulm, Stadtbibliothek
Usch ——, Von Schermar'sche Familienstiftung, Bibliothek
UDa Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa ——, Niedersächsisches Staatsarchiv
WA Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB Waldenburg, St Bartholomäus, Kantoreiarchiv
WD Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb Wernigerode, Harzmuseum, Harzbücherei
WEY Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe ——, Ephoralbibliothek
WFmk ——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH Bad Windsheim, Stadtbibliothek
WIl Wiesbaden, Hessische Landesbibliothek
WINtj Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
WRgm ——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh ——, Hochschule für Musik Franz Liszt
WRiv ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl ——, Thüringisches Hauptstaatsarchiv Weimar
WRtl ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd Würzburg, Diözesanarchiv
WÜst ——, Staatsarchiv
WÜu ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa ——, Stadtarchiv
Zsch ——, Robert-Schumann-Haus
ZE Zerbst, Stadtarchiv
ZEo ——, Gymnasium Francisceum, Bibliothek
ZGh Zörbig, Heimatmuseum
ZI Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs Zeitz, Stiftsbibliothek

DK: DENMARK

A Århus, Statsbiblioteket
Ch Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar Copenhagen, Det Arnamagnaeanske Institut
Kc ——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk ——, Kongelige Bibliotek
Kmk ——, Kongelige Danske Musikkonservatorium
Ku ——, Det Kongelige Bibliotek Fiolstraede
Kv ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol Odense, Landsarkivet for Fyen

Ou	——, Universitetsbibliotek, Musikafdelingen
Sa	Sorø, Sorø Akademi, Biblioteket
Tv	Tåsinge, Valdemars Slot

E: SPAIN

Ac	Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
Asa	——, Monasterio de S Ana
AL	Alquézar, Colegiata
ALB	Albarracín, Catedral, Archivo
AR	Aránzazu, Archivo Musical del Monasterio de Aránzazu
AS	Astorga, Catedral
Bac	Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
Bbc	——, Biblioteca de Catalunya, Seccíon de Música
Bc	——, S.E. Catedra Basiclica, Arixiu
Bcd	——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
Bih	——, Arixiu Históric de la Ciutat
Bim	——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
Bit	——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
Boc	——, Orfeó Catalá, Biblioteca
Bu	——, Universitat Autónoma
BA	Badajoz, Catedral, Archivo Capitular
BUa	Burgos, Catedral, Archivo
BUlh	——, Cistercian Monasterio de Las Huelgas
C	Córdoba, S Iglesia Catedral, Archivo de Música
CA	Calahorra, Catedral
CAL	Calatayud, Colegiata de S María
CU	Cuenca, Catedral, Archivo Capitular
CUi	——, Instituto de Música Religiosa
CZ	Cádiz, Archivo Capitular
E	San Lorenzo de El Escorial, Monasterio, Real Biblioteca
G	Gerona, Catedral, Archivo/Arxiu Capitular
Gp	——, Biblioteca Pública
GRc	Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
GRcr	——, Capilla Real, Archivo de Música
GRmf	——, Archivo Manuel de Falla
GU	Guadalupe, Real Monasterio de S María, Archivo de Música
H	Huesca, Catedral
J	Jaca, Catedral, Archivo Musical
JA	Jaén, Catedral, Archivo Capitular
JEc	Jerez de la Frontera, Colegiata
L	León, Catedral, Archivo Histórico
Lc	——, Real Basilica de S Isidoro
LEc	Lérida, Catedral
LPA	Las Palmas de Gran Canaria, Catedral de Canarias
Mah	Madrid, Archivo Histórico Nacional
Mba	——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
Mc	——, Real Conservatorio Superior de Música, Biblioteca
Mca	——, Casa de Alba
Mcns	——, Congregación de Nuestra Señora
Md	——, Centro de Documentación Musical del Ministerio de Cultura
Mdr	——, Convento de las Descalzas Reales
Mm	——, Biblioteca Histórica Municipal
Mmc	——, Casa Ducal de Medinaceli, Biblioteca
Mn	——, Biblioteca Nacional
Mp	——, Patrimonio Nacional
Msa	——, Sociedad General de Autores y Editores
MA	Málaga, Catedral, Archivo Capitular
MO	Montserrat, Abadía
MON	Mondoñedo, Catedral, Archivo
OL	Olot, Biblioteca Popular
ORI	Orihuela, Catedral, Archivo
OV	Oviedo, Catedral Metropolitana, Archivo
P	Plasencia, Catedral, Archivo de Música
PAc	Palma de Mallorca, Catedral, Archivo
PAp	——, Biblioteca Provincial
PAL	Palencia, Catedral de S Antolín, Archivo de Música
PAMc	Pamplona, Catedral, Archivo
PAS	Pastrana, Museo Parroquial
RO	Roncesvalles, Monasterio S María, Biblioteca
Sc	Seville, Institución Colombina
SA	Salamanca, Catedral, Archivo Catedralicio
SAc	——, Conservatorio Superior de Música de Salamanca, Biblioteca
SAu	——, Biblioteca Universitaria
SAN	Santander, Biblioteca de la Universidad Menéndez, Sección de Música
SC	Santiago de Compostela, Catedral Metropolitana
SCu	——, Biblioteca de la Universidad
SD	Santo Domingo de la Calzada, Catedral Archivo
SE	Segovia, Catedral, Archivo Capitular
SEG	Segorbe, Archivo de la Catedral
SI	Silos, Abadía de S Domingo, Archivo
SU	Seo de Urgel, Catedral
Tc	Toledo, Catedral, Archivo y Biblioteca Capítulares
Tp	——, Biblioteca Pública Provincial y Museo de la S Cruz
TAc	Tarragona, Catedral
TE	Teruel, Catedral, Archivo Capitular
TO	Tortosa, Catedral
TUY	Tuy, Catedral
TZ	Tarazona, Catedral, Archivo Capitular
V	Valladolid, Catedral Metropolitana, Archivo de Música
Vp	——, Parroquia de Santiago
VAa	Valencia, Archivo Municipal
VAc	——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
VAcp	——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
VAu	——, Biblioteca Universitaria
VI	Vich, Museu Episcopal
Zac	Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
Zcc	——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
Zs	——, La Seo, Biblioteca Capitular [in *Zac*]
Zvp	——, Iglesia Metropolitana [in *Zac*]
ZAc	Zamora, Catedral

ET: EGYPT

Cn	Cairo, National Library (Dar al-Kutub)
MSsc	Mount Sinai, St Catherine's Monastery

EV: ESTONIA

TALg	Tallinn, National Library of Estonia

F: FRANCE

A	Avignon, Médiathèque Ceccano
Ac	——, Bibliothèque du Conservatoire
AB	Abbeville, Bibliothèque Nationale
AG	Agen, Archives Départementales de Lot-et-Garonne
AI	Albi, Bibliothèque Municipale
AIXc	Aix-en-Provence, Bibliothèque du Conservatoire
AIXm	——, Bibliothèque Méjanes
AIXmc	——, Bibliothèque de la Maîtrise de la Cathédrale
AL	Alençon, Bibliothèque Municipale
AM	Amiens, Bibliothèque Municipale
AN	Angers, Bibliothèque Municipale
APT	Apt, Basilique Ste Anne
AS	Arras, Médiathèque Municipale
ASOlang	Asnières-sur-Oise, Collection François Lang
AUT	Autun, Bibliothèque Municipale
AVR	Avranches, Bibliothèque Nationale
B	Besançon, Bibliothèque Municipale
Ba	——, Bibliothèque de l'Archevêché
BE	Beauvais, Bibliothèque Municipale
BG	Bourg-en-Bresse, Bibliothèque Municipale
BO	Bordeaux, Bibliothèque Municipale
BS	Bourges, Bibliothèque Municipale
C	Carpentras, Bibliothèque Municipale (Inguimbertine)

CA	Cambrai, Médiathèque Municipale
CAc	——, Cathédrale
CC	Carcassonne, Bibliothèque Municipale
CF	Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH	Chantilly, Musée Condé
CHd	——, Musée Dobrie
CHRm	Chartres, Bibliothèque Municipale
CLO	Clermont-de-l'Oise, Bibliothèque
CO	Colmar, Bibliothèque de la Ville
COM	Compiègne, Bibliothèque Municipale
CSM	Châlons-en-Champagne, Bibliothèque Municipale
Dc	Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm	——, Bibliothèque Municipale
DI	Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO	Dôle, Bibliothèque Municipale
DOU	Douai, Bibliothèque Nationale
E	Epinal, Bibliothèque Nationale
EMc	Embrun, Trésor de la Cathédrale
EV	Evreux, Bibliothèque Municipale
F	Foix, Bibliothèque Municipale
G	Grenoble, Bibliothèque Municipale
Lad	Lille, Archives Départementales du Nord
Lc	——, Bibliothèque du Conservatoire
Lm	——, Bibliothèque Municipale Jean Levy
LA	Laon, Bibliothèque Municipale
LG	Limoges, Bibliothèque Francophone Municipale
LH	Le Havre, Bibliothèque Municipale
LM	Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc	Lyons, Conservatoire National de Musique
LYm	——, Bibliothèque Municipale
Mc	Marseilles, Conservatoire de Musique et de Déclamation
MD	Montbéliard, Bibliothèque Municipale
ME	Metz, Médiathèque
MH	Mulhouse, Bibliothèque Municipale
ML	Moulins, Bibliothèque Municipale
MO	Montpellier, Bibliothèque de l'Université
MOf	——, Bibliothèque Inter-Universitaire, Section Médecine
MON	Montauban, Bibliothèque Municipale Antonin Perbosc
Nm	Nantes, Bibliothèque Municipale, Médiathèque
NAc	Nancy, Bibliothèque du Conservatoire
O	Orléans, Médiathèque
Pa	Paris, Bibliothèque de l'Arsenal
Pan	——, Archives Nationales
Pc	——, Conservatoire [in *Pn*]
Pcf	——, Bibliothèque de la Comédie Française
Pcnrs	——, Centre National de la Recherche Scientifique, Bibliothèque
Pd	——, Centre de Documentation de la Musique Contemporaire
Pe	——, Schola Cantorum
Peb	——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm	——, Gustav Mahler, Bibliothèque Musicale
Phanson	——, Collection Hanson
Pi	——, Bibliothèque de l'Institut de France
Pim	——, Bibliothèque Pierre Aubry
Pm	——, Bibliothèque Mazarine
Pmeyer	——, André Meyer, private collection
Pn	——, Bibliothèque Nationale de France
Po	——, Bibliothèque-Musée de l'Opéra
Ppincherle	——, Marc Pincherle, private collection
Ppo	——, Bibliothèque Polonaise de Paris
Prothschild	——, Germaine, Baronne Edouard de Rothschild, private collection
Prt	——, Radio France, Documentation Musicale
Ps	——, Bibliothèque de la Sorbonne
Psal	——, Editions Salabert
Pse	——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg	——, Bibliothèque Ste-Geneviève
Pshp	——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault	——, Geneviève Thibault, private collection [in *Pn*]
R	Rouen, Bibliothèque Municipale
Rc	——, Bibliothèque du Conservatoire
RS	Reims, Bibliothèque Municipale
RSc	——, Maîtrise de la Cathédrale
Sc	Strasbourg, Bibliothèque du Conservatoire
Sgs	——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
Sim	——, Université des Sciences Humaines, Institut de Musicologie
Sm	——, Bibliothèque Municipale
Sn	——, Bibliothèque Nationale et Universitaire
Ssp	——, Bibliothèque du Séminaire Protestant
SDI	St Dié, Bibliothèque Municipale
SEm	Sens, Bibliothèque Municipale
SERc	Serrant, Château
SO	Solesmes, Abbaye de St-Pierre
SOM	St Omer, Bibliothèque Municipale
SQ	St Quentin, Bibliothèque Municipale
T	Troyes, Bibliothèque Municipale
TLm	Toulouse, Bibliothèque Municipale
TOm	Tours, Bibliothèque Municipale
V	Versailles, Bibliothèque
VA	Vannes, Bibliothèque Municipale
VAL	Valenciennes, Bibliothèque Municipale
VN	Verdun, Bibliothèque Municipale

FIN: FINLAND

A	Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy	Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf	——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A	Aberdeen, University, Queen Mother Library
AB	Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu	——, University College of Wales
ALb	Aldeburgh, Britten-Pears Library
AM	Ampleforth, Abbey and College Library, St Lawrence Abbey
AR	Arundel Castle, Archive
Bp	Birmingham, Public Libraries
Bu	——, Birmingham University
BA	Bath, Municipal Library
BEcr	Bedford, Bedfordshire County Record Office
BEL	Belton (Lincs.), Belton House
BENcoke	Bentley (Hants.), Gerald Coke, private collection
BEV	Beverley, East Yorkshire County Record Office
BO	Bournemouth, Central Library
BRp	Bristol, Central Library
BRu	——, University of Bristol Library
Ccc	Cambridge, Corpus Christi College, Parker Library
Ccl	——, Central Library
Cclc	——, Clare College Archives
Ce	——, Emmanuel College
Cfm	——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc	——, Gonville and Caius College
Cjc	——, St John's College
Ckc	——, King's College, Rowe Music Library
Cmc	——, Magdalene College, Pepys Library
Cp	——, Peterhouse College Library
Cpc	——, Pembroke College Library
Cpl	——, Pendlebury Library of Music
Cssc	——, Sidney Sussex College
Ctc	——, Trinity College, Library
Cu	——, University Library
CA	Canterbury, Cathedral Library
CDp	Cardiff, Public Libraries, Central Library
CDu	——, University of Wales/Prifysgol Cymru
CF	Chelmsford, Essex County Record Office
CH	Chichester, Diocesan Record Office
CHc	——, Cathedral
CL	Carlisle, Cathedral Library
DRc	Durham, Cathedral Church, Dean and Chapter Library

DRu ——, University Library
DU Dundee, Central Library
En Edinburgh, National Library of Scotland, Music Dept
Ep ——, City Libraries, Music Library
Er ——, Reid Music Library of the University of Edinburgh
Es ——, Signet Library
Eu ——, University Library, Main Library
EL Ely, Cathedral Library [in *Cu*]
EXcl Exeter, Cathedral Library
Ge Glasgow, Euing Music Library
Gm ——, Mitchell Library, Arts Dept
Gsma ——, Scottish Music Archive
Gu ——, University Library
GL Gloucester, Cathedral Library
GLr ——, Record Office
H Hereford, Cathedral Library
HAdolmetsch Haslemere, Carl Dolmetsch, private collection
HFr Hertford, Hertfordshire Record Office
Ir Ipswich, Suffolk Record Office
KNt Knutsford, Tatton Park (National Trust)
Lam London, Royal Academy of Music, Library
Lbbc ——, British Broadcasting Corporation, Music Library
Lbc ——, British Council Music Library
Lbl ——, British Library
Lcm ——, Royal College of Music, Library
Lcml ——, Central Music Library
Lco ——, Royal College of Organists
Lcs ——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc ——, Dulwich College Library
Lfm ——, Faber Music
Lgc ——, Guildhall Library
Lk ——, King's Music Library [in *Lbl*]
Lkc ——, King's College Library
Llp ——, Lambeth Palace Library
Lmic ——, British Music Information Centre
Lmt ——, Minet Library
Lpro ——, Public Record Office
Lrcp ——, Royal College of Physicians
Lsp ——, St Paul's Cathedral Library
Lspencer ——, Woodford Green: Robert Spencer, private collection
Lst ——, Savoy Theatre Collection
Lu ——, University of London Library, Music Collection
Lue ——, Universal Edition
Lv ——, Victoria and Albert Museum, Theatre Museum
Lwa ——, Westminster Abbey Library
Lwcm ——, Westminster Central Music Library
LA Lancaster, District Central Library
LEbc Leeds, University of Leeds, Brotherton Library
LEc ——, Leeds Central Library, Music and Audio Dept
LF Lichfield, Cathedral Library
LI Lincoln, Cathedral Library
LVp Liverpool, Libraries and Information Services, Humanities Reference Library
LVu ——, University, Music Department
Mch Manchester, Chetham's Library
Mp ——, Central Library, Henry Watson Music Library
Mr ——, John Rylands Library, Deansgate
MA Maidstone, Kent County Record Office
NH Northampton, Record Office
NO Nottingham, University of Nottingham, Department of Music
NTp Newcastle upon Tyne, Public Libraries
NW Norwich, Central Library
NWhamond ——, Anthony Hamond, private collection
NWr ——, Record Office
Oas Oxford, All Souls College Library
Ob ——, Bodleian Library
Oc ——, Coke Collection
Occc ——, Corpus Christi College Library
Och ——, Christ Church Library
Ojc ——, St John's College Library
Olc ——, Lincoln College Library
Omc ——, Magdalen College Library
Onc ——, New College Library
Ouf ——, Faculty of Music Library
Owc ——, Worcester College
P Perth, Sandeman Public Library
PB Peterborough, Cathedral Library
PM Parkminster, St Hugh's Charterhouse
R Reading, University, Music Library
SA St Andrews, University of St Andrews Library
SB Salisbury, Cathedral Library
SC Sutton Coldfield, Oscott College, Old Library
SH Sherborne, Sherborne School Library
SHR Shrewsbury, Salop Record Office
SHRs ——, Library of Shrewsbury School
SOp Southampton, Public Library
SRfa Studley Royal, Fountains Abbey [in *LEc*]
STb Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm ——, Shakespeare Memorial Library
T Tenbury Wells, St Michael's College Library [in *Ob*]
W Wells, Cathedral Library
WA Whalley, Stonyhurst College Library
WB Wimborne, Minster Chain Library
WC Winchester, Chapter Library
WCc ——, Winchester College, Warden and Fellows' Library
WCr ——, Hampshire Record Office
WMl Warminster, Longleat House Old Library
WO Worcester, Cathedral Library
WOr ——, Record Office
WRch Windsor, St George's Chapel Library
WRec ——, Eton College, College Library
Y York, Minster Library
Ybi ——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels Athens, Ethniki Lyriki Skini
Akounadis ——, Panayis Kounadis, private collection
Aleotsakos ——, George Leotsakos, private collection
Am ——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An ——, Ethnikē Bibliotēkē tēs Hellados
AOd Mt Athos, Mone Dionysiou
AOdo ——, Mone Dohiariou
AOh ——, Mone Hilandariou
AOi ——, Mone ton Iveron
AOk ——, Mone Koutloumousi
AOml ——, Mone Megistis Lávras
AOpk ——, Mone Pantokrátoros
AOva ——, Vatopedi Monastery
P Patmos
THpi Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba Budapest, Magyar Tudományos Akadémia Könytára
Bami ——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb ——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl ——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn ——, Országos Széchényi Könyvtár
Bo ——, Állami Operaház
Br ——, Ráday Gyűjtemény
Bs ——, Központi Szemináriumi Könyvtár
Bu ——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA Bártfá, St Aegidius [in *Bn*]
Efko Esztergom, Főszékesegyházi Kottatár
Efkö ——, Főszékesegyházi Könyvtár
Gc Győr, Püspöki Papnevelő Intézet Könyvtára
Gk ——, Káptalan Magánlevéltár Kottatára
GYm Gyula, Múzeum

K	Kalocsa, Érseki Könyvtár
KE	Keszthely, Helikon Kastélymúzeum, Könyvtár
P	Pécs, Székesegyházi Kottatár
PH	Pannonhalma, Főapátság, Könyvtár
Se	Sopron, Evangélikus Egyházközség Könyvtára
SFm	Székesfehérvár, István Király Múzeum
VEs	Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb	Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
KIf	Kloštar Ivanić, Franjevački Samostan
OMf	Omiš, Franjevački Samostan
R	Rab, Župna Crkva
Sk	Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm	Samobor, Samoborski Muzej
Vu	Varaždin, Uršulinski Samostan
Zaa	Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh	——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha	——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk	——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs	——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu	——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk	Zadar, Znanstvena Knjižnica

I: ITALY

Ac	Assisi, Biblioteca Comunale [in *Af*]
Ad	——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af	——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm	Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN	Ancona, Biblioteca Comunale Luciano Benincasa
AO	Aosta, Seminario Maggiore
AOc	——, Cattedrale, Biblioteca Capitolare
AP	Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa	——, Archivio di Stato
AT	Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf	Bologna, Accademia Filarmonica, Archivio
Bam	——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas	——, Archivio di Stato, Biblioteca
Bc	——, Civico Museo Bibliografico Musicale
Bca	——, Biblioteca Comunale dell'Archiginnasio
Bl	——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof	——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm	——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf	——, Convento di S Francesco, Biblioteca
Bsm	——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp	——, Basilica di S Petronio, Archivio Musicale
Bu	——, Biblioteca Universitaria, sezione Musicale
BAca	Bari, Biblioteca Capitolare
BAcp	——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn	——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR	Barletta, Biblioteca Comunale Sabino Loffredo
BDG	Bassano del Grappa, Biblioteca Archivio Museo (Biblioteca Civica)
BE	Belluno, Biblioteche Lolliniana e Gregoriana
BGc	Bergamo, Biblioteca Civica Angelo Mai
BGi	——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI	Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc	Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd	——, Archivio e Biblioteca Capitolari
BRq	——, Biblioteca Civica Queriniana
BRs	——, Seminario Vescovile Diocasano, Archivio Musicale
BRsmg	——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV	Benevento, Biblioteca Capitolare
BZa	Bolzano, Archivio di Stato, Biblioteca
BZf	——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg	——, Count Toggenburg, private collection
CAcon	Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc	Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc	——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS	Cascia, Monastero di S Rita, Archivio
CATa	Catania, Archivio di Stato
CATc	——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm	——, Museo Civico Belliniano, Biblioteca
CATus	——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC	Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc	——, Biblioteca Comunale Giosuè Carducci
CCsg	——, Biblioteca Stori Guerri e Archivi Storico
CDO	Codogno, Biblioteca Civica Luigi Ricca
CEc	Cesena, Biblioteca Comunale Malatestiana
CF	Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm	——, Museo Archeologico Nazionale, Biblioteca
CFVd	Castelfranco Veneto, Duomo, Archivio
CHc	Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf	——, Archivio dei Padri Filippini [in *CHc*]
CHTd	Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac	Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc	——, Biblioteca Civica Giovanni Canna
CMs	——, Seminario Vescovile, Biblioteca
COc	Como, Biblioteca Comunale
COd	——, Duomo, Archivio Musicale
CORc	Correggio, Biblioteca Comunale
CRas	Cremona, Archivio di Stato
CRd	——, Biblioteca Capitolare [in *CRsd*]
CRg	——, Biblioteca Statale
CRsd	——, Archivio Storico Diocesano
CRE	Crema, Biblioteca Comunale
CT	Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO	Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E	Enna, Biblioteca e Discoteca Comunale
Fa	Florence, Ss Annunziata, Archivio
Fas	——, Archivio di Stato, Biblioteca
Fbecherini	——, Becherini private collection
Fc	——, Conservatorio Statale di Musica Luigi Cherubini
Fd	——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri	——, Mario Fabbri, private collection
Fl	——, Biblioteca Medicea Laurenziana
Fm	——, Biblioteca Marucelliana
Fn	——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki	——, Olschki private collection
Fr	——, Biblioteca Riccardiana
Fs	——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa	——, Biblioteca Domenicana di S Maria Novella
Fsl	——, Parrocchia di S Lorenzo, Biblioteca
Fsm	——, Convento di S Marco, Biblioteca
FA	Fabriano, Biblioteca Comunale
FAd	——, Duomo (S Venanzio), Biblioteca Capitolare
FAN	Fano, Biblioteca Comunale Federiciana
FBR	Fossombrone, Biblioteca Civica Passionei
FEc	Ferrara, Biblioteca Comunale Ariostea
FEd	——, Duomo, Archivio Capitolare
FELc	Feltre, Museo Civico, Biblioteca

FEM	Finale Emilia, Biblioteca Comunale
FERaa	Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas	——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc	——, Biblioteca Comunale
FERd	——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali	——, Gualberto Vitali-Rosati, private collection
FOc	Forlì, Biblioteca Comunale Aurelio Saffi
FOLc	Foligno, Biblioteca Comunale
FOLd	——, Duomo, Archivio
FRa	Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac	Faenza, Basilica Cattedrale, Archivio Capitolare
FZc	——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc	Genoa, Biblioteca Civica Berio
Gim	——, Civico Istituto Mazziniano, Biblioteca
Gl	——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini	——, P.C. Remondini, private collection
Gsl	——, S Lorenzo (Duomo), Archivio Capitolare
Gu	——, Biblioteca Universitaria
GO	Gorizia, Seminario Teologico Centrale, Biblioteca
GR	Grottaferrata, Biblioteca del Monumento Nazionale
GUBd	Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I	Imola, Biblioteca Comunale
IBborromeo	Isola Bella, Borromeo private collection
IE	Iesi, Biblioteca Comunale
IV	Ivrea, Cattedrale, Biblioteca Capitolare
La	Lucca, Archivio di Stato
Las	——, Biblioteca-Archivio Storico Comunale
Lc	——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg	——, Biblioteca Statale
Li	——, Istituto Musicale L. Boccherini, Biblioteca
Ls	——, Seminario Arcivescovile, Biblioteca
LA	L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc	Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT	Loreto, Santuario della S Casa, Archivio Storico
LU	Lugo, Biblioteca Comunale Fabrizio Trisi
LUi	——, Istituto Musicale Pareggiato G.L. Malerbi
Ma	Milan, Biblioteca Ambrosiana
Malfieri	——, Familglia Trecani degli Alfieri, private collection
Mas	——, Archivio di Stato
Mb	——, Biblioteca Nazionale Braidense
Mc	——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap	——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom	——, Biblioteca Comunale Sormani
Md	——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini	——, Natale Gallini, private collection
Mr	——, Biblioteca della Casa Ricordi
Ms	——, Biblioteca Teatrale Livia Simoni
Msartori	——, Claudio Sartori, private collection [in *Mc*]
Msc	——, Chiesa di S Maria presso S Celso, Archivio
Mt	——, Biblioteca Trivulziana e Archivio Storico Civico
Mu	——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc	——, Università Cattolica del Sacro Cuore, Biblioteca
MAa	Mantua, Archivio di Stato
MAad	——, Archivio Storico Diocesano
MAav	——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc	——, Biblioteca Comunale
MAC	Macerata, Biblioteca Comunale Mozzi-Borgetti
MC	Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi	Montefiore dell'Aso, Francesco Egidi, private collection
ME	Messina, Biblioteca Regionale Universitaria
MEs	——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)
MOd	Modena, Duomo, Biblioteca e Archivio Capitolare
MOe	——, Biblioteca Estense e Universitaria
MOs	——, Archivio di Stato [in *MOe*]
MTc	Montecatini Terme, Biblioteca Comunale
MTventuri	——, Antonio Venturi, private collection [in *MTc*]
MZ	Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na	Naples, Archivio di Stato
Nc	——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf	——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng	——, Monastero di S Gregorio Armeno, Archivio
Nlp	——, Biblioteca Lucchesi Palli [in *Nn*]
Nn	——, Biblioteca Nazionale Vittorio Emanuele III
NON	Nonantola, Seminario Abbaziale, Biblioteca
NOVd	Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg	——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi	——, Istituto Civico Musicale Brera, Biblioteca
NT	Noto, Biblioteca Comunale Principe di Villadorata
Od	Orvieto, Opera del Duomo, Biblioteca
OFma	Offida, Parrocchia di Maria Ss Assunta, Archivio
OS	Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas	Padua, Archivio di Stato
Pc	——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca	——, Basilica del Santo, Biblioteca Antoniana
Pci	——, Biblioteca Civica
Pl	——, Conservatorio Cesare Pollini
Ps	——, Seminario Vescovile, Biblioteca
Pu	——, Biblioteca Universitaria
PAac	Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas	——, Archivio di Stato
PAc	——, Biblioteca Palatina, sezione Musicale
PAcom	——, Biblioteca Comunale
PAp	——, Biblioteca Nazionale Palatina
PAt	——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc	Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs	——, Seminario Vescovile, Biblioteca
PAVu	——, Biblioteca Universitaria
PCc	Piacenza, Biblioteca Comunale Passerini Landi
PCcon	——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd	——, Duomo, Biblioteca e Archivio Capitolare
PCsa	——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas	Perugia, Archivio di Stato
PEc	——, Biblioteca Comunale Augusta
PEd	——, Biblioteca Domincini
PEl	——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf	——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl	——, Duomo (S Lorenzo), Archivio
PEsp	——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA	Pescia, Biblioteca Comunale Carlo Magnani
PESc	Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd	——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi	——, Biblioteca Diocesana
PESo	——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr	——, Fondazione G. Rossini, Biblioteca
PIa	Pisa, Archivio di Stato
PIp	——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli	——, Raffaelli private collection
PIst	——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt	——, Teatro Verdi
PIu	——, Biblioteca Universitaria
PLa	Palermo, Archivio di Stato
PLcom	——, Biblioteca Comunale
PLcon	——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi ——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn ——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano ——, Roberto Pagano, private collection
PO Potenza, Biblioteca Provinciale
PR Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc ——, Biblioteca Comunale Forteguerriana
PSrospigliosi ——, Rospigliosi private collection
Ra Rome, Biblioteca Angelica
Raf ——, Accademia Filarmonica Romana
Ras ——, Archivio di Stato, Biblioteca
Rbompiani ——, Bompiani private collection
Rc ——, Biblioteca Casanatense, sezione Musica
Rcg ——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg ——, Chiesa del Gesù, Archivio
Rcsg ——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp ——, Archivio Doria Pamphili
Rf ——, Congregazione dell'Oratorio S Filippo Neri
Ria ——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus ——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig ——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims ——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli ——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib ——, Basilica Liberiana, Archivio
Rmalvezzi ——, Lionello Malvezzi, private collection
Rmassimo ——, Massimo princes, private collection
Rn ——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp ——, Biblioteca Pasqualini [in *Rsc*]
Rps ——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai ——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla ——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc ——, Conservatorio di Musica S Cecilia
Rscg ——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg ——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf ——, Chiesa di S Luigi dei Francesi, Archivio
Rsm ——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm ——, S Maria di Monserrato, Archivio
Rsmt ——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp ——, Chiesa di S Spirito in Sassia, Archivio
Rss ——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru ——, Biblioteca Universitaria Alessandrina
Rv ——, Biblioteca Vallicelliana
Rvat ——, Biblioteca Apostolica Vaticana
Rvic ——, Vicariato, Archivio
RA Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc ——, Biblioteca Comunale Classense
RAs ——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm Reggio nell'Emilia, Biblioteca Panizzi
REsp ——, Basilica di S Prospero, Archivio Capitolare
RI Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM Rimini, Biblioteca Civica Gambalunga
RPTd Ripatransone, Duomo, Archivio
RVE Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI Rovigo, Accademia dei Concordi, Biblioteca
Sac Siena, Accademia Musicale Chigiana, Biblioteca
Sas ——, Archivio di Stato
Sc ——, Biblioteca Comunale degli Intronati
Sco ——, Convento dell'Osservanza, Biblioteca
Sd ——, Opera del Duomo, Archivio Musicale
Smo Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA Savona, Biblioteca Civica Anton Giulio Barrili
SAa ——, Seminario Vescovile, Biblioteca
SE Senigallia, Biblioteca Comunale Antonelliana
SO Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc Spoleto, Biblioteca Comunale Giosuè Carducci
SPd ——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc ——, Biblioteca Comunale Giacomo Prampolini
ST Stresa, Biblioteca Rosminiana
STE Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta Turin, Archivio di Stato
Tci ——, Civica Biblioteca Musicale Andrea della Corte
Tco ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td ——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf ——, Accademia Filarmonica, Archivio
Tfanan ——, Giorgio Fanan, private collection
Tn ——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr ——, Biblioteca Reale
Trt ——, RAI – Radiotelevisione Italiana, Biblioteca
TAc Taranto, Biblioteca Civica Pietro Acclavio
TE Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd ——, Duomo, Archivio Capitolare
TLp Torre del Lago Puccini, Museo di Casa Puccini
TOL Tolentino, Biblioteca Comunale Filelfica
TRa Trent, Archivio di Stato
TRbc ——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc ——, Biblioteca Comunale
TRcap ——, Biblioteca Capitolare con Annesso Archivio
TRfeininger ——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd ——, Museo Diocesano, Biblioteca
TRmp ——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr ——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP Trapani, Biblioteca Fardelliana
TSci Trieste, Biblioteca Comunale Attilio Hortis
TScon ——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt ——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco Treviso, Biblioteca Comunale
TVd ——, Biblioteca Capitolare della Cattedrale
Us Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa ——, Archivio di Stato
UDc ——, Biblioteca Comunale Vincenzo Joppi
UDs ——, Seminario Arcivescovile, Biblioteca
URBcap Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi ——, Biblioteca Diocesana
Vas Venice, Archivio di Stato
Vc ——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg ——, Casa di Goldoni, Biblioteca
Vgc ——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi ——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello ——, Andrighetti Marcello, private collection
Vmc ——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm ——, Biblioteca Nazionale Marciana
Vqs ——, Fondazione Querini-Stampalia, Biblioteca
Vs ——, Seminario Patriarcale, Archivio
Vsf ——, Biblioteca S Francesco della Vigna

Vsm ——, Procuratoria di S Marco [in *Vlevi*]
Vsmc ——, S Maria della Consolazione detta Della Fava
Vt ——, Teatro La Fenice, Archivio Storico-Musicale
VCd Vercelli, Biblioteca Capitolare
VEaf Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas ——, Archivio di Stato
VEc ——, Biblioteca Civica
VEcap ——, Biblioteca Capitolare
VEss ——, Chiesa di S Stefano, Archivio
VIb Vicenza, Biblioteca Civica Bertoliana
VId ——, Biblioteca Capitolare
VIs ——, Seminario Vescovile, Biblioteca
VIGsa Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J Jerusalem, Jewish National and University Library, Music Dept
Jgp ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp ——, Patriarchal Library
Ta Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi ——, Israel Music Institute

IRL: IRELAND

C Cork, Boole Library, University College
Da Dublin, Royal Irish Academy Library
Dam ——, Royal Irish Academy of Music, Monteagle Library
Dc ——, Contemporary Music Centre
Dcb ——, Chester Beatty Library
Dcc ——, Christ Church Cathedral, Library
Dm ——, Archbishop Marsh's Library
Dmh ——, Mercer's Hospital [in *Dtc*]
Dn ——, National Library of Ireland
Dpc ——, St Patrick's Cathedral
Dtc ——, Trinity College Library, University of Dublin

J: JAPAN

Tma Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn ——, Nanki Ongaku Bunko

LT: LITHUANIA

V Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va ——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J Jelgava, Muzei
R Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl Valletta, National Library

MD: MOLDOVA

KI Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc Mexico City, Catedral Metropolitana, Archivo Musical
Pc Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo Bergen, Offentlige Bibliotek, Griegsamlingen
Ou Oslo, Universitetsbiblioteket
Oum ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At Amsterdam, Toonkunst-Bibliotheek
Au ——, Universiteitsbibliotheek
DEta Delden, Huisarchief Twickel
DHa The Hague, Koninklijk Huisarchief
DHgm ——, Haags Gemeentemuseum, Muziekafdeling
DHk ——, Koninklijke Bibliotheek
E Enkhuizen, Archief Collegium Musicum
L Leiden, Gemeentearchief
Lml ——, Museum Lakenhal
Lt ——, Bibliotheca Thysiana [in *Lu*]
Lu ——, Rijksuniversiteit, Bibliotheek
LE Leeuwarden, Provinciale Bibliotheek van Friesland
R Rotterdam, Gemeentebibliotheek
SH 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim Utrecht, Letterenbibliotheek, Universiteit
Uu ——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt Wellington, Alexander Turnbull Library

P: PORTUGAL

AR Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp Braga, Arquivo Distrital
BRs ——, Arquivo da Sé
Cmn Coimbra, Museu Nacional de Machado de Castro
Cs ——, Arquivo da Sé Nova
Cug ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul ——, Faculdade de Letras da Universidade
Em Elvas, Biblioteca Municipal
EVc Évora, Arquivo da Sé, Museu Regional
EVp ——, Biblioteca Pública e Arquivo Distrital
F Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G Guimarães, Arquivo Municipal Alfredo Pimenta
La Lisbon, Biblioteca da Ajuda
Lac ——, Academia das Ciências, Biblioteca
Lant ——, Arquivo Nacional da Torre do Tombo
Lc ——, Biblioteca do Conservatório Nacional
Lcg ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf ——, Fabrica da Sé Patriarcal
Ln ——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt ——, Teatro Nacional de S Carlos
LA Lamego, Arquivo da Sé
Mp Mafra, Palácio Nacional, Biblioteca
Pm Porto, Biblioteca Pública Municipal
Va Viseu, Arquivo Distrital
Vs ——, Arquivo da Sé
VV Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiórów Specjalnych
BA Barczewo, Kościoła Parafialny, Archiwum
CZ Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp ——, Wojewódzka Biblioteka Publiczna
GNd Gniezno, Archiwum Archidiecezjalne
GR Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
Kc Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz ——, Muzeum Narodowe, Biblioteka Czapskich
Kd ——, Biblioteka Studium OO. Dominikanów
Kj ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn ——, Muzeum Narodowe
Kp ——, Biblioteka Polskiej Akademii Nauk
Kpa ——, Archiwum Państwowe
Kz ——, Biblioteka Czartoryskich
KA Katowice, Biblioteka Sląska

KO Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk ——, Klasztor Ss Benedyktynek
Lw Lublin, Wojewódzka Biblioteka Publiczna im. H. Lopacińskiego
LA Łańcut, Biblioteka-Muzeum Zamku
LEtpn Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu Łódź, Biblioteka Uniwersytecka
MO Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB Obra, Klasztor OO. Cystersów
Pa Poznań, Archiwum Archidiecezjalna
Pm ——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr ——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu ——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R Raków, Kościół Parafialny, Archiwum
SA Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ Szalowa, Archiwum Parafialne
Tm Toruń, Książnica Miejska im. M. Kopernika
Tu ——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm Warsaw, Muzeum Narodowe, Biblioteka
Wn ——, Biblioteka Narodowa
Wtm ——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu ——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk Wrocław, Biblioteka Kapitulna
WRu ——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno ——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba Bucharest, Academiei Române, Biblioteca
BRm Braşov, Biblioteca Judeteana
Cu Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb ——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA Kaliningrad, Oblastnaya Universal′naya Nauchnaya Biblioteka
KAg ——, Gosudarstvennaya Biblioteka
KAu ——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl Moscow, Rossiyskiy Gosudarstvenniy Arkhiv Literaturï i Iskusstva (RGALI)
Mcm ——, Gosudarstvenniy Tsentral′nïy Muzey Musïkal′noy Kul′turï imeni M.I. Glinki
Mim ——, Gosudarstvenniy Istoricheskïy Muzey
Mk ——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal′naya Biblioteka imeni S.I. Taneyeva
Mm ——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg ——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt ——, Gosudarstvenniy Tsentral′nïy Teatral′nïy Musey im. A. Bakhrushina
SPan St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia ——, Gosudarstvenniy Tsentral′nïy Istoricheskïy Arkhiv
SPil ——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit ——, Rossiyskiy Institut Istorii Iskusstv
SPk ——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph ——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc ——, Rossiyskaya Natsional′naya Biblioteka
SPtob ——, Gosudarstvenniy Akademichesky Mariinsky Teatr, Tsentral′naya Muzïkal′naya Biblioteka

S: SWEDEN

A Arvika, Ingesunds Musikhögskola
B Bålsta, Skoklosters Slott
Gu Göteborg, Universitetsbiblioteket
Hfryklund Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ Härnösand, Länsmuseet-Murberget
HÖ Höör, Biblioteket
J Jönköping, Per Brahegymnasiet
K Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm ——, Länsmuseet
L Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB Leufsta Bruk, De Geer private collection [in *Uu*]
LI Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N Norrköping, Stadsbiblioteket
Sdt Stockholm, Drottningholms Teatermuseum
Sfo ——, Frimurare Orden, Biblioteket
Sic ——, Svensk Musik
Sk ——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma ——, Statens Musikbibliothek
Sm ——, Musikmuseet, Arkiv
Smf ——, Stiftelsen Musikkulturens Främjande
Sn ——, Nordiska Museet, Arkivet
Ssr ——, Sveriges Radio Förvaltning, Musikbiblioteket
St ——, Kung. Teatern [in *Skma*]
Sva ——, Svenskt Visarkiv
STr Strängnäs, Roggebiblioteket
Uu Uppsala, Universitetsbiblioteket
V Västerås, Stadsbibliotek, Stiftsavdelningen
VII Visby, Landsarkivet
VX Växjö, Landsbiblioteket

SI: SLOVENIA

Lf Ljubljana, Frančiškanski Samostan, Knjižnica
Ln ——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna ——, Nadškofijski Arhiv
Lng ——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr ——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls ——, Katedral, Glazbeni Arhiv
Nf Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk ——, Kolegiatni Kapitelj, Knjižnica
Pk Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa Bratislava, Štátny Oblastny Archív
BRhs ——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm ——, Archív Mesta Bratislavy
BRmp ——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm ——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa ——, Slovenský Národný Archív
BRsav ——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu ——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobńy Kabinet
BSk Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms Martin, Matica Slovenská
Mnm ——, Slovenské Národné Múzeum, Archív

MO	Modra, Štátny Okresny Archív Pezinok
NM	Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN	Trenčín, Štátny Okresny Archív
TR	Trnava, Štátny Okresny Archív

TR: TURKEY

Ino	Istanbul, Nuruosmania Kütüphanesi
Itks	——, Topkapi Sarayi Müzesi
Iü	——, Üniversite Kütüphanesi

UA: UKRAINE

Kan	Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
Km	——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV	L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu	Ann Arbor, University of Michigan, Music Library
AB	Albany (NY), New York State Library
AKu	Akron (OH), University of Akron, Bierce Library
ATet	Atlanta (GA), Emory University, Pitts Theology Library
ATu	——, Emory University Library
ATS	Athens (GA), University of Georgia Libraries
AU	Aurora (NY), Wells College Library
AUS	Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm	——, University of Texas at Austin, Fine Arts Library
Ba	Boston, Athenaeum Library
Bc	——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa	——, Museum of Fine Arts
Bgm	——, Isabella Stewart Gardner Museum, Library
Bh	——, Harvard Musical Association, Library
Bhs	——, Massachusetts Historical Society Library
Bp	——, Public Library, Music Department
Bu	——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep	Baltimore, Enoch Pratt Free Library
BAhs	——, Maryland Historical Society Library
BApi	——, Arthur Friedheim Library, Johns Hopkins University
BAu	——, Johns Hopkins University Libraries
BAue	——, Milton S. Eisenhower Library, Johns Hopkins University
BAw	——, Walters Art Gallery Library
BAR	Baraboo (WI), Circus World Museum Library
BEm	Berkeley, University of California at Berkeley, Music Library
BER	Berea (OH), Riemenschneider Bach Institute Library
BETm	Bethlehem (PA), Moravian Archives
BL	Bloomington (IN), Indiana University Library
BLl	——, Indiana University, Lilly Library
BLu	——, Indiana University, Cook Music Library
BO	Boulder (CO), University of Colorado at Boulder, Music Library
BU	Buffalo (NY), Buffalo and Erie County Public Library
Cn	Chicago, Newberry Library
Cp	——, Chicago Public Library, Music Information Center
Cu	——, University, Joseph Regenstein Library, Music Collection
Cum	——, University of Chicago, Music Collection
CA	Cambridge (MA), Harvard University, Harvard College Library
CAe	——, Harvard University, Eda Kuhn Loeb Music Library
CAh	——, Harvard University, Houghton Library
CAt	——, Harvard University Library, Theatre Collection
CAward	——, John Milton Ward, private collection [on loan to *CA*]
CF	Cedar Falls (IA), University of Northern Iowa, Library
CHua	Charlottesville (VA), University of Virginia, Alderman Library
CHum	——, University of Virginia, Music Library
CHAhs	Charleston (SC), The South Carolina Historical Society
CHH	Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc	Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp	——, Public Library
CIu	——, University of Cincinnati College – Conservatory of Music, Music Library
CLp	Cleveland, Public Library, Fine Arts Department
CLwr	——, Western Reserve University, Freiberger Library and Music House Library
CLAc	Claremont (CA), Claremont College Libraries
COhs	Columbus (OH), Ohio Historical Society Library
COu	——, Ohio State University, Music Library
CP	College Park (MD), University of Maryland, McKeldin Library
CR	Cedar Rapids (IA), Iowa Masonic Library
Dp	Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu	Dallas, Southern Methodist University, Music Library
DAVu	Davis (CA), University of California at Davis, Peter J. Shields Library
DMu	Durham (NC), Duke University Libraries
DN	Denton (TX), University of North Texas, Music Library
DO	Dover (NH), Public Library
E	Evanston (IL), Garrett Biblical Institute
Eu	——, Northwestern University
EDu	Edwardsville (IL), Southern Illinois University
EU	Eugene (OR), University of Oregon
FAy	Farmington (CT), Yale University, Lewis Walpole Library
FW	Fort Worth (TX), Southwestern Baptist Theological Seminary
G	Gainesville (FL), University of Florida Library, Music Library
GB	Gettysburg (PA), Lutheran Theological Seminary
GR	Granville (OH), Denison University Library
GRB	Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc	Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm	——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs	——, Connecticut State Library
Hw	——, Trinity College, Watkinson Library
HA	Hanover (NH), Dartmouth College, Baker Library
HG	Harrisburg (PA), Pennsylvania State Library
HO	Hopkinton (NH), New Hampshire Antiquarian Society
I	Ithaca (NY), Cornell University
IDt	Independence (MO), Harry S. Truman Library
IO	Iowa City (IA), University of Iowa, Rita Benton Music Library
K	Kent (OH), Kent State University, Music Library
KC	Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm	——, Kansas City Museum, Library and Archives
KN	Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu	Lawrence (KS), University of Kansas Libraries
LAcs	Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky	——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs	——, The Arnold Schoenberg Institute Archives
LAuc	——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum	——, University of California at Los Angeles, Music Library

LAur	——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc	——, University of Southern California, School of Music Library
LBH	Long Beach (CA), California State University
LEX	Lexington (KY), University of Kentucky, Margaret I. King Library
LOu	Louisville, University of Louisville, Dwight Anderson Music Library
LT	Latrobe (PA), St Vincent College Library
M	Milwaukee, Public Library, Art and Music Department
Mc	——, Wisconsin Conservatory of Music Library
MAhs	Madison (WI), Wisconsin Historical Society
MAu	——, University of Wisconsin
MB	Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED	Medford (MA), Tufts University Library
MG	Montgomery (AL), Alabama State Department of Archives and History Library
MT	Morristown (NJ), National Historical Park Museum
Nf	Northampton (MA), Forbes Library
Nsc	——, Smith College, Werner Josten Library
NA	Nashville (TN), Fisk University Library
NAu	——, Vanderbilt University Library
NBu	New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij	Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH	New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHoh	——, Yale University, Oral History Archive
NHub	——, Yale University, Beinecke Rare Book and Manuscript Library
NO	Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm	New Orleans, Louisiana State Museum Library
NORtu	——, Tulane University, Howard Tilton Memorial Library
NYamc	New York, American Music Center Library
NYbroude	——, Broude private collection
NYcc	——, City College Library, Music Library
NYcu	——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub	——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo	——, University, Gould Memorial Library [in *NYu*]
NYgr	——, The Grolier Club Library
NYgs	——, G. Schirmer, Inc.
NYhs	——, New York Historical Society Library
NYhsa	——, Hispanic Society of America, Library
NYj	——, The Juilliard School, Lila Acheson Wallace Library
NYkallir	——, Rudolf F. Kallir, private collection
NYlehman	——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin	——, Laurence Libin, private collection
NYma	——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp	——, Public Library at Lincoln Center, Music Division
NYpl	——, Public Library, Center for the Humanities
NYpm	——, Pierpont Morgan Library
NYpsc	——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq	——, Queens College of the City University, Paul Klapper Library, Music Library
NYu	——, University Bobst Library
NYw	——, Wildenstein Collection
NYyellin	——, Victor Yellin, private collection
OAm	Oakland (CA), Mills College, Margaret Prall Music Library
OB	Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX	Oxford (OH), Miami University, Amos Music Library
Pc	Pittsburgh, Carnegie Library, Music and Art Dept
Ps	——, Theological Seminary, Clifford E. Barbour Library
Pu	——, University of Pittsburgh
Puf	——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci	Philadelphia, Curtis Institute of Music, Library
PHf	——, Free Library of Philadelphia, Music Dept
PHff	——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc	——, Gratz College
PHhs	——, Historical Society of Pennsylvania Library
PHlc	——, Library Company of Philadelphia
PHmf	——, Musical Fund Society [on loan to *PHf*]
PHphs	——, The Presbyterian Historical Society Library [in *PHlc*]
PHps	——, American Philosophical Society Library
PHu	——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO	Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs	Princeton (NJ), Theological Seminary, Speer Library
PRu	——, Princeton University, Firestone Memorial Library
PRw	——, Westminster Choir College
PROhs	Providence (RI), Rhode Island Historical Society Library
PROu	——, Brown University
PRV	Provo (UT), Brigham Young University
R	Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su	Seattle, University of Washington, Music Library
SA	Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm	Santa Barbara (CA), Mission Santa Barbara
SFp	San Francisco, Public Library, Fine Arts Department, Music Division
SFs	——, Sutro Library
SFsc	——, San Francisco State University, Frank V. de Bellis Collection
SJb	San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL	St Louis, St Louis University, Pius XII Memorial Library
SLug	——, Washington University, Gaylord Music Library
SLC	Salt Lake City, University of Utah Library
SM	San Marino (CA), Huntington Library
SPma	Spokane (WA), Moldenhauer Archives
SR	San Rafael (CA), American Music Research Center, Dominican College
STu	Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann	Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO	Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY	Syracuse (NY), University Music Library
SYkrasner	——, Louis Krasner, private collection [in *CAh* and *SY*]
TA	Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U	Urbana (IL), University of Illinois, Music Library
Uplamenac	——, Dragan Plamenac, private collection [in *NH*]
V	Villanova (PA), Villanova University, Falvey Memorial Library
Wc	Washington, DC, Library of Congress, Music Division
Wca	——, Cathedral Library
Wcf	——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg	——, General Collections, Library of Congress
Wcm	——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu	——, Catholic University of America, Music Library

Wdo ——, Dumbarton Oaks
Wgu ——, Georgetown University Libraries
Whu ——, Howard University, College of Fine Arts Library
Ws ——, Folger Shakespeare Library
WB Wilkes-Barre (PA), Wilkes College Library
WC Waco (TX), Baylor University, Music Library
WGc Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI Williamstown (MA), Williams College Library
WOa Worcester (MA), American Antiquarian Society Library
WS Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

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THE DICTIONARY, VOLUME TWENTY

Pohlman – Recital 1

P

[continued]

Pohlman [Pohlmann], **Johannes** (*fl* 1767–93). English harpsichord and piano maker of German origin. He was one of the instrument makers known as the '12 Apostles' who emigrated from Germany after the Seven Years War. He married Dorothea Ludiwigeh at St Anne's Soho, London, in 1769. Pohlman worked first in Compton Street, Soho, and later at 113 Great Russell Street, Bloomsbury, from 1777 until about 1794 (in which year Mrs Pohlman's name first appears instead of his in the poor rates). He was probably the best-known piano maker in London after JOHANNES ZUMPE, building similar instruments to Zumpe's and filling the orders Zumpe could not handle. No harpsichords by him survive, and his earliest known piano is a square one dated 1767. Pohlman appears to have made only square pianos in which the English single action with overdampers was used. His pianos include two hand stops to raise the dampers in the treble and the bass; occasionally there is a third, to operate the 'lute'. A half-blow mechanism, where the hammer's resting-point is raised nearer to the strings, is found in some of his pianos; the sound it produces is disappointing and it was never generally adopted. His early instruments have a range of *G′–f‴* (e.g. in the Brussels Conservatory collection) although one example lacks *G*♯*′*; later ones have a full five octaves, *F′–f‴*.

A firm founded in Halifax in 1823 by one Henry Pohlmann (as Pohlmann & Pohlmann, later Pohlmann & Son) dealt in pianos, organs and various other instruments; it was not related to the 18th-century firm of Johannes Pohlman.

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MARGARET CRANMER

Poïkilorgue (Fr.). A portable free-reed keyboard instrument, a precursor of the French harmonium. It was invented in Toulouse about 1830 by Aristide Cavaillé-Coll. *See* REED ORGAN, §1.

Point (i) [pointe, poynte, poyncte] (Ger. *Punkt*). An English term in use from the 16th century to the beginning of the 18th signifying a motif, or more generally a theme, suitable for treatment in an imitative style, and by extension a piece or passage in such a style. Butler (*The Principles of Musik*, 1636/*R*) defined the point as 'a certain number and order of observable Notes in any one Part, iterated in the same or in divers Parts: within the time commonly of two Sem[i]briefs in quick Sonnets, and of four or five in graver Musik'. The word was apparently derived from the Italian *punto*, which was used in the same sense by Nicola Vicentino in his *L'antica musica ridotta alla moderna prattica* (1555/*R*), and perhaps ultimately from the Latin PUNCTUM, used by some medieval theorists (Anonymous IV, Johannes de Grocheo) to designate individual phrases or sections of a piece.

In discussing 'fuge' (i.e. imitation) Morley (1597) observed that the 'way of two or three severall points going together, is the most artificiall kinde of composing which hetherto hath beene invented either for Motets or *Madrigals*' (p.167); the maintenance of a point in imitative writing could justify certain technical irregularities, but it was 'better to leave the point and folow none at all, then for the pointes sake, ... make ... harsh unplesant musicke: for musicke was devised to content and not offend the eare' (p.83). Writers such as John Coprario (*Rules how to Compose*, *c*1610), Christopher Simpson (*A Compendium of Practical Music*, 1667), and Roger North (early 18th century) used the term in a similar way when discussing imitation, but in his *Division Viol* (1659) Simpson also stressed the importance of sometimes developing a point in making divisions on a bass: here he was clearly thinking of a point as a motif rather than as a theme for imitative treatment.

The Mulliner Book (ed. in MB, i, 1951) contains six pieces with the title 'Point', variously spelt, one each by Sheppard and Tallis and four anonymous pieces. With the exception of Tallis's piece, which is somewhat more extended, they are simply extremely short fugues with one entry in each part. It was rare at this period in instrumental music for a single theme to dominate an extended imitative piece, and even in the next century a piece 45 bars long by Tomkins bears the title 'A substantiall verse; maintayning the poynte' (MB, v, 1955, no.31). One lyra viol tablature (*GB-Mp*) contains an anonymous 'point or prelud[ium] to be playde before the Lancashire pipes'. This is not an imitative piece but merely develops the motif stated at the outset.

The term 'point' (and its German equivalent *Punkt*) is still used with reference to 16th-century music. A section of music generated by the imitative treatment of a motif, or indeed the motif itself, is commonly called a 'point of imitation', and the motets of Gombert, Crecquillon and their contemporaries are said to be made up of several

such 'points', usually eliding one with the next (see HAM, no.114).

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MICHAEL TILMOUTH

Point (ii). English composer. *See* POYNT.

Point d'orgue (i) (Fr.). A harmonic pedal or PEDAL POINT or ORGAN POINT.

Point d'orgue (ii) (Fr.). A pause or FERMATA.

Point d'orgue (iii) (Fr.). A cadenza such as is commonly implied by a fermata in appropriate situations, for example in concertos.

Pointer (Fr.). In French music of the 17th and 18th centuries, a term directing the performer to follow the rhythmic convention of NOTES INÉGALES. In this sense *pointer* requires that notes (most usually quavers) written as equal be played 'dotted', so that the first of the series is lengthened, the second decreased by as much (e.g. a dotted quaver followed by a semiquaver). As late as 1768 Rousseau gave substantially this definition (*Dictionnaire*, article 'Pointer'). However, he distinguished between French and Italian usage: while (he wrote) the French 'point', as a matter of course, those notes written as equal, the Italians play the notes as written (i.e. as equal) unless the specific term *pointé* is given in the music. In some contexts, applied to either a species of *notes inégales* or to a detached type of bowing (*see* BOW, §II, 2(vii)), *pointer* is synonymous with PIQUER.

DAVID D. BOYDEN

Poirier, Lucien (*b* Saint-Alphonse-de-Rodriguez, Quebec, 29 Nov 1943; *d* Loretteville, Quebec, 7 June 1997). Canadian musicologist and organist. After winning first prize for the organ in 1969 at the Conservatoire de Musique du Québec à Montréal, where he was taught by Bernard Lagacé, he continued to study the organ and harpsichord with Eduard Müller at the Schola Cantorum Basiliensis and with Gaston Litaize in Paris (1969–72). He pursued further studies in music at Strasbourg University (MMus 1972, PhD 1980). In 1972 he was appointed professor at the Université Laval, Quebec, later becoming director of its school of music (1991–4).

As both a musicologist and performer, Poirier specialized in the works of Migot, making a recording of his organ music in 1978. He edited a selection of Migot's organ music, *Second livre d'orgue* (Paris, 1979), and the choral work with organ accompaniment, *De christo*, which he performed with the Radio Canada Chorus in 1981. During the 1980s he concentrated his research on the history of Canadian music, working on a project devoted to the history of music in Quebec between 1764 and 1918. The results of this work have been published in *Répertoire des données musicales de la presse québécoise* (Quebec, 1991). He contributed many articles to a variety of dictionaries and journals and also edited a number of volumes in the series Patrimoine musical canadien. As an organist, he performed frequently in Canada and many European countries.

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CLAIRE GRÉGOIRE-REID

Poise, (Jean Alexandre) Ferdinand (*b* Nîmes, 3 June 1828; *d* Paris, 13 May 1892). French composer. He studied with Adolphe Adam and P.-J.-G. Zimmermann at the Paris Conservatoire and gained second main prize for composition in the Prix de Rome of 1852. Devoting himself immediately to *opéra comique*, he found popularity with his first work, *Bonsoir, voisin*, which held the stage at the Théâtre Lyrique for five years (80 performances), then appeared in the repertory of the Opéra-Comique (101 performances from 1872 to 1877). *Les charmeurs* was hardly less successful; it was also given by the Opéra-Comique, in 1862. *L'amour médecin*, in spite of being the production preceding *Les contes d'Hoffmann*, proved durable; by 1893 it had been seen 187 times, being withdrawn only 1898. Poise made a speciality of setting librettos derived from 18th-century sources, and in 1867 he arranged and reorchestrated Philidor's *Le sorcier*. His own style remained unadventurous: even *La surprise de l'amour*, much praised by some, uses orthodox operetta formulas. *Carmosine* was completed at Poise's death, to be heard eventually after 36 years.

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unless otherwise stated, all are opéras comiques, first performed and published in Paris

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Le roi Don Pèdre (2, E. Cormon [P.E. Piestre] and E. Grangé [E.P. Basté]), OC (Favart), 30 Sept 1857, vs (1857)

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Les absents (1, A. Daudet), OC (Favart), 26 Oct 1864, vs (1865)
Jean Noël (1, E. Dubreuil), unperf., vs in *Le magasin des demoiselles* (1865)
Le sorcier (1, J. Adenis, after A.A.H. Poinsinet), Fantaisies-Parisiennes, 9 Feb 1867 [rev. of F.A.D. Philidor: Le sorcier, 1764]
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Les trois souhaits (1, Adenis), OC (Favart), 29 Oct 1873, vs (1874)
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La cigale et la fourmi (1, A. Beaumont [A. Beaume], after J. de La Fontaine), unperf., vs in *Le magasin des demoiselles* (1877)
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L'amour médecin (3, Monselet, after Molière), OC (Favart), 20 Dec 1880, vs (1881)
La reine d'une heure (1, Beaumont), unperf., vs in *Le magasin des demoiselles* (1881)
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DAVID CHARLTON

Poissl, Johann Nepomuk, Freiherr **von** (*b* Haukenzell, Lower Bavaria, 15 Feb 1783; *d* Munich, 17 Aug 1865). German composer. He came from a south German aristocratic family and in 1805 settled in Munich where he studied composition with Danzi and Abbé Vogler. With Danzi's encouragement and support (and perhaps assisted by his own aristocratic background), Poissl had his first stage work, the Singspiel *Die Opernprobe*, staged at the Munich Hofoper in 1806, though the work made little impression. Probably influenced by Danzi's through-composed German grand opera *Iphigenie in Aulis* (1807), Poissl turned his attention to grand opera with continuous music, the genre to which all but two of his subsequent operas belong. His next two operas, *Antigonus* (in German) and *Ottaviano in Sicilia* (in Italian), both to librettos adapted by the composer from Metastasio, enjoyed considerable local success; according to Weber, *Ottaviano* was greeted 'with almost unparalleled enthusiasm'. However, his Singspiel *Aucassin und Nicolette*, produced the following year, was coolly received and Poissl returned to grand opera, determined to retrieve his reputation. With his tragic opera *Athalia* he gained the acclaim he sought. The *Münchner Theaterjournal* hailed its appearance as marking 'the longed-for era of a national art, the creation of a national artistic model which we have so far lacked'. The *Allgemeine musikalische Zeitung* concurred, believing that in this work Poissl had discovered the style of a truly national opera. During the next few years *Athalia* was performed in most of the major German theatres. Poissl quickly produced another opera along similar lines, *Der Wettkampf zu Olympia*, which was highly praised and widely staged. This was the high point of Poissl's operatic career. Of his later operas, *Nittetis, La rappresaglia* and *Die Prinzessin von Provence* were moderately successful, and the first performance of *Der Untersberg*, in 1829, was well received, but a clique was formed against it at the third performance and it was soon withdrawn. This disappointment may have played a part in deterring Poissl from further operatic efforts for more than a decade; but the direction of his artistic output may also have been affected by personal misfortunes at that time. During those years his first wife and four grown children of the marriage died, and shortly afterwards he lost three infant children of a second marriage. These events may have prompted his growing preoccupation with the composition of sacred music. His church music, much of which was for unaccompanied voices, included a setting of Psalm xcv, a *Stabat mater* and a *Miserere*; but his major work was the cantata/oratorio *Der Erntetag* (1835), for which he wrote both words and music. One writer of the time considered it to surpass all his works except *Athalia* and to confirm his 'worthy place among the best German composers of the present day'. In 1843 he returned to operatic composition for the last time with *Zaide*, but this roused little interest.

Poissl spent most of his life in financial difficulties; these were temporarily relieved when, in 1823, he was made superintendant of court music (*Hofmusik Intendant*) in Munich, and director of the court theatre (*Hoftheater Intendant*) in 1824. In 1833 he lost his position at the theatre, though he had two further short spells in that position in 1846 and 1848; in 1847 he was obliged to relinquish his post as *Hofmusik Intendant*, and he was appointed to the titular honour of first chamberlain (*Oberkammerer*). His last years were again darkened by financial worries. When he died at the age of 82 his music had sunk into almost total oblivion.

Poissl was an important figure in the move to create a German operatic tradition that could challenge the supremacy of foreign operas on the German stage. He was an important link in the chain connecting the Mannheim-Munich German grand opera tradition, which stemmed from Holzbauer, with the Romantic operas of Weber and Spohr. Weber's personal connection with Poissl, which began in 1811, was undoubtedly significant for both composers. Similar aspirations to create a German grand opera tradition were shared by a number of composers at this time, notably Ignaz von Mosel. But in many respects both Mosel and Poissl approached the problem from a rather different angle from Weber, generally relying on classical or mythological texts in the manner of Gluck. Despite the considerable success of several of Poissl's operas, this approach proved a cul-de-sac. It was Weber's and Spohr's more 'Romantic' conception of German opera that paved the way for Wagner's achievements. Poissl's efforts to handle Romantic themes in his last three operas, composed after the appearance of Weber's *Der Freischütz* and *Euryanthe* and Spohr's *Jessonda*, were not successful.

Despite his aristocratic roots, which caused some resentment among less privileged musicians, Poissl's music reveals him to have been a thoroughly trained and technically accomplished composer. His church music testifies to his command of conventional contrapuntal

skills and his operas, while lacking real dramatic power, are often imaginative as well as polished.

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Issipile, 1818 (grosse Oper, Poissl, after Metastasio), unperf.
La rappresaglia (opera semiseria, 2, Poissl, after C. Sterbini), 7 April 1820
Die Prinzessin von Provence (Zauberoper, 3, Poissl, after F. Romani), 23 Jan 1825
Der Untersberg (romantische Oper, E. von Schenk), 30 Oct 1829
Zaide (romantisch-tragische Oper, 4, Poissl), 9 Nov 1843
Additions to: Nasolini: Merope, 1812; and operas by Dittersdorf and Rossini

INCIDENTAL MUSIC

Renata (F. Heyden), 12 Oct 1823
Belisar (von Schenk), 23 Feb 1826
Kaiser Ludwigs Traum (Festspiel, E. von Schenk), 27 March 1826
Hermannsschlacht (H. von Kleist), 1 double chorus, 1826, ?unperf.

SACRED CHORAL

Méhuls Gedächtnisfeyer (J. Sendtner), Munich, 22 Dec 1817
Judith (orat), excerpts perf. Munich, 11 April 1824
Der Erntetag (orat, Poissl), Munich, 4 April 1835
3 masses: C, 1812, A♭, *c*1816, E♭, 1817; Stabat mater, 8vv (Munich, 1821); Miserere, 8vv, 1824, arr. 6vv, 1833; Ps xcv, solo vv, chorus, orch; Omnes gentes, off, S, chorus, orch; Salve regina, 8vv

OTHER VOCAL

Der Sommertag (pastoral cant., ?Poissl), Munich, March 1814
Die Macht des Herrn (cant., F. Bruckbräu), Munich, 21 April 1826
Vergangenheit und Zukunft (dramatic poem, Poissl), Munich, 30 Nov 1832
Ein baierisches Volkslied (J. Sendtner), chorus, 1824; arias and duets, 1–2vv, orch; 10 canzonettas, 1–3vv, pf, 4 pubd (Munich, n.d.); songs, 1–2vv, pf

INSTRUMENTAL

Concs., incl. Cl Conc., 1812; Vc Conc., 1817 (Leipzig, 1818)
Harmoniemusik für die königliche Tafelmusik, *c*1845 [after Donizetti, Auber and I. Lachner]
6 variations, vn, bn, hpd

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CLIVE BROWN

Poisson, Jakub Jan. *See* RYBA, JAKUB JAN.

Poitevin, Guillaume (*b* Boulbon, nr Arles, 2 Oct 1646; *d* Aix-en-Provence, 26 Jan 1706). French composer and teacher. He was trained as a choirboy at St Trophime, Arles. On 17 November 1663 he was engaged to serve the cathedral of St Sauveur, Aix-en-Provence, on the strength of his serpent playing. He received the tonsure on 8 March 1665 and on 23 April 1667 was named *maître de musique* of the cathedral. He was ordained on 2 April 1672 and became a prebendary of St Sauveur on 14 May 1677. At his request he retired from his post on 4 May 1693 and was succeeded by his pupil Jean Gilles, who was in turn followed by Jacques Cabassol. On 5 May 1698 at the chapter's request he returned to his post and held it until his death. The successes of his students indicate that he must have been an able teacher. Two of his pupils, Campra and Blanchard, served in the royal chapel, and two others, Gilles and Belissen, had distinguished careers in the cities of Toulouse and Marseilles respectively.

Poitevin's few extant works reveal a mastery of harmony and counterpoint. The requiem attributed to him is rich in prepared dissonances and chromatic movement, more so than the mass fragments. His word-setting is generally syllabic, with occasional melismas on appropriate words such as 'laudamus', 'gloria' and 'ascendit'. Though none of the extant works requires instruments beyond the basso continuo, a list at Arles mentions three lost *Dixit en symphonie*, evidence that he, like his students, composed works with orchestra.

WORKS

Frags. of 4 masses, 4vv, *F-AIXmc*: Messe 'Ave Maria'; Messe 'Speciosa facta es'; Messe 'Benedicta tu'; Messe 'Dominus tecum'
Messe des morts, 4vv, bc; edn (Paris, 1962)
De profundis and Libera me, 4vv, bc, *AIXmc*
Lost, mentioned in an inventory at Arles: Messe à deux choeurs du 2ème ton; 3 Dixit en symphonie; Beatus vir; Laetatus sum; Lauda Jerusalem (2 settings)

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E. Marbot: *Gal et Guillaume Poitevin* (Aix-en-Provence, 1887)
F. Raugel: 'La maîtrise de la cathédrale d'Aix-en-Provence', *Bulletin de la Société d'étude du XVIIe siècle*, xxi–xxii (1954), 422
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M. Frémiot: 'L'école provençale', *Encyclopédie des musiques sacrées*, ed. J. Porte, ii (Paris, 1969), 544
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JOHN HAJDU HEYER

Poitiers. City in France, capital of the Poitou-Charentes region. Poitiers is richly endowed with sacred buildings whose organs are well equipped to meet the varied requirements of all organ music, with the possible exception of the early Baroque period. The famous cathedral organ, built by François-Henri Clicquot (author of the treatise *Théorie pratique de la facture de l'orgue*, 1789) and restored in 1994, is specially suited to the performance of French Classical organ music.

The existence of numerous church organs has prompted frequent concerts of sacred music in Poitiers. Orchestral concerts are given in the Théâtre Municipal (which has 900 seats) by the Orchestre du Poitou-Charentes, while choral singing is cultivated by numerous amateur choirs.

The Conservatoire National de Région is particularly noted for its courses in early music, choral conducting

and contemporary music. The church of St Germain has been converted by the conservatoire into a concert hall which hosts an annual season of chamber music recitals and two important festivals: the Rencontres de Musique et Danse Contemporaines de Poitiers and the Tournoi Européen d'Improvisation Musicale. The Institut de Musicologie at the university specializes in the study of medieval music.

As a regional capital Poitiers is the centre of musical education and concert promotion for the four départements that make up the region. Several well-known composers were born or have lived there, including Hilaire Penet (*fl* early 16th century), Louis Vierne (1870–1937) and Pierre Petit (*b* 1932).

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LUCIEN JEAN-BAPTISTE/ERIC SPROGIS

Pokorny [Pokorný]. The name of a large number of Bohemian musicians and composers of the 18th and 19th centuries; Dlabač mentioned 12 of them. Because the name (meaning 'humble') is so common, it is impossible to establish whether all the musicians who bore it were related. The most important of them, Franz Xaver (Thomas) Pokorny (1729–94), is considered separately below (with his sons Bonifaz, 1757–89, and Joseph Franz, *b c*1760).

Jan Pokorny (*b* Milevsko, 16 May 1689; *d* Bechyně, 27 Dec 1783) was a singer at the Premonstratensian church of St Benedict at Prague from 1697 to 1700, and then choral director and organist at Bechyně for 40 years; he may have been a composer. Václav Pichl was one of his pupils. About 1789 his son Josef was organist and director of music at Pont-à-Mousson, near Metz in France. František Pokorny (*b* ?Vlašim; *d* Ronov, 13 Aug 1797) studied at Prague in about 1750 and later took a post as organist at Ronov where he was also active as a teacher. He composed a number of sacred works. Gotthard Pokorny (*b* Český Brod, 16 Nov 1733; *d* Brno, 4 Aug 1802) was first employed as a school assistant in his home town; from 1760 he was conductor at the cathedral of St Peter at Brno. He composed church music, violin concertos and other works.

Stephan Johann Pokorny (*b* Chrudim, *c*1740; *d* Vienna, 1792) studied at Německý Brod (now Havlíčkův Brod) from 1755 to 1760; he then entered the Augustinian order at Prague and became a pupil of Kajetan Mara. From 1780 he was organist of an Augustinian monastery in Vienna. Johann Ferdinand Pokorny (*b* Koloveč, nr Domažlice, 1797; *d* Jihlava, 3 March 1870) was the son of a teacher and studied at Prague; he later became a singer at the Premonstratensian monastery at Strahov near Prague. In 1819 he became director of a new music society in Jihlava where, for more than 20 years, he conducted the theatre orchestra in performances of operas by Mozart, Weber and others; from 1836 he was also director of the choir. His manuscript *Geschichtliche Skizze des Musikvereins in der k.k. Stadt Iglau* (in the collection of the Männergesangverein, Jihlava) contains the programmes of all his concerts.

Franz [František Xaver Jan] Pokorny (*b* Lstiboř [now Ctiboř, Benešov district], 22 Dec 1797; *d* Meidling, nr Vienna, 7 Aug 1850) was the son of a teacher. In 1819 he joined the orchestra of the Theater in der Josefstadt in Vienna as a clarinettist, and from 1822 he played in theatre orchestras in Pressburg (now Bratislava) and Baden. In 1827 he became conductor of the theatre orchestra in Pressburg and in 1835 director of the theatre. In 1836 he also took over direction of the theatre in Baden, and in 1837 that of the Theater in der Josefstadt. His opera company performed at Pressburg during the winter, at Vienna in the spring and at Baden in the summer. In 1845 he acquired the Theater an der Wien and he soon resigned all his directing posts except those in Vienna. His main interest was the narrative Singspiel, the most successful of which, performed under his direction, was *Der Zauberschleier* (1842) by his conductor A.E. Titl. Other conductors engaged by Pokorny included Suppé and Lortzing. Johann Baptist Pokorny (*d* Munich, after 1840) was a pupil of Fracassini, and entered the service of the Bamberg court some time before 1796. In that year he became a court musician; he was appointed assistant director of music at the court in 1800, and director of music in 1802. After the dissolution of the Kapelle he became conductor of the music society.

A number of masses, litanies, Rorate, *Te Deum* and *Regina coeli* settings, offertories and Czech pastorellas (in *CZ-Pnm* and many church libraries) are attributed simply to Pokorny.

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TOMISLAV VOLEK

Pokorny [Pokorný, Pockorny], **Franz** [František] **Xaver (Thomas)** (*b* Mies [now Stříbro, Czech Republic], 20 Dec 1729; *d* Regensburg, 2 July 1794). Bohemian composer. It is possible, but cannot be proved, that he was related to other Czech musicians called Pokorny. After studying with Riepel in Regensburg, Pokorny entered the court orchestra of Oettingen-Wallerstein in 1753. In 1754 he studied in Mannheim with Johann Stamitz, Holzbauer and Richter. On returning to Wallerstein he was promised the position of choral director there, but his appointment was never confirmed. A symphony by Pokorny was performed on 13 July 1766 at Dischingen, the summer residence of the Prince of Thurn and Taxis. The composer left the service of the Count Philipp Karl of Oettingen-Wallerstein on 22 March 1770 and at last became a member of the court orchestra of Thurn and Taxis at Regensburg, where, according to payment records, he had already been playing the violin since 1766. Pokorny's gravestone in Regensburg gives his title as 'musician of the princely chamber of Taxis' (Hochfürstlich Taxisscher Kammer-Musicus).

Pokorny left a great number of works. The largest group comprises some 140 symphonies, most of them preserved in autograph score. Of these symphonies, 104 have also been attributed to other composers. These

misattributions were deliberately made by Theodor von Schacht, director of the court orchestra of Thurn and Taxis, in Regensburg in 1796. Schacht deleted the composer's name and the place and date of composition on the covers of these works and substituted names of other composers or provided new covers. It has not yet been possible to prove authorship of any of the 104 symphonies by a composer other than Pokorny, which suggests that he did in fact write them all.

Most of Pokorny's symphonies are in four movements. The works from his Oettingen-Wallerstein period are scored for strings, flutes and horns. The horn parts are throughout of a very virtuoso nature. The style of the symphonies is strongly marked by melodies reminiscent of folk music. The symphonies written in Regensburg are scored for a greater variety of instruments and their formal concept is more carefully devised.

Pokorny's son Bonifaz (Franz Xaver Karl) (*b* Wallerstein, 24 Jan 1757; *d* Scheyern Abbey, 5 Aug 1789) took vows at Scheyern Abbey in 1780 and was ordained priest in 1783. He was one of the monastery's leading musicians as *regens chori*, organist and teacher. None of his compositions has survived. Another son, Joseph Franz, born in Regensburg about 1760, is mentioned in Eitner and Mettenleiter as a musician at the court of Thurn and Taxis at Regensburg. However, no mention of him can be found in the records of the Thurn and Taxis court orchestra. The horn virtuoso Beate Pokorny, who was successful at a Concert Spirituel in Paris in 1780, was not Franz Xaver Pokorny's daughter but his sister.

WORKS

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Chbr: 6 hpd sonatas, *Rtt*, 1 ed. in Musik der Oberpfalz, ix, 1978; str qt, *SI*; 2 qt, 2 vn, hpd, 6, *Rtt*; qnt, hpd, vn, 2 hn, b, *Rtt*, ed. U. Müller ([Unna], *c*1993); 3 trios, 2 vn, b, *Rtt, SI*; 5 trios, hpd, vn, b, *Rtt*

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S. Murray: 'The Double Horn Concerto: a Speciality of the Oettingen-Wallerstein Court', *JM*, iv (1985–6), 507–34

HUGO ANGERER

Pokorný, Petr (*b* Prague, 16 Nov 1932). Czech composer. After studying the piano at the Prague Conservatory with Václav Holzknecht and Ilona Štěpánová-Kurzová (1951–4), he read natural sciences at Prague University (1954–9) and concurrently took composition lessons with Bořkovec, Emil Hradecký and others. In the 1960s he collaborated with the avant-garde ensemble Musica Viva Pragensis, in whose evenings of music and poetry he introduced the work of young poets. His compositional language, strictly dodecaphonic during this period, later became a free flow of ideas marked by lyricism and sensuous sounds. During the era of communist rule in former Czechoslovakia, he was discriminated against for his bourgeois family background and anticommunist ideas; the Fourth String Quartet, written during the fall of communism in 1989, carries a preface describing the sense of freedom following 'oppressive timelessness'.

Pokorný was a co-founder of the Prague Musica Iudaica festival and the Czech Schubert Society. He is also an active member of the Atelier '90 society and the Ochranny Svaz Autorsky (OSA) performing rights organization.

WORKS
(*selective list*)

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Vocal: Divoká kukuřce [Wild Maize] (songs, L. Tenkl), op.10, Mez, fl, cl, va, 1968; Hadí královna veršů [The Serpent Queen] (J. Hanzlík), op.18, S, fl, cl, vc, 1983; Die Reise (3 songs, G. Eich), op.33, Mez, 10 wind, 1990; Krajinou prochází pištec [A Piper is Passing Through], op.40, Bar, perc, 1991; 2 Gesänge (R.M. Rilke), op.47, Bar, orch, 1993; Večerní zpěvy [Evening Songs] (old prayers), op.50, S, va, db, pf, perc, 1994–5; Full Moon (R. Jeffers), op.52, Bar, 2 perc, 1995; Prosím sejměte masky [Please Lower the Masks] (Z. Havlíček), op.58, Bar, cl, bn, va, vc, pf, 1997; Die Gaulker (P. Huchel), op.64, Bar, vn, db, gui, 1998; Libera me, op.66, 2 male vv, 1998

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MOJMÍR SOBOTKA

Pokrass, Daniil (*b* Kiev, 17/30 Nov 1905; *d* Moscow, 16 April 1954). Russian composer and conductor. He attended the Kiev Conservatory (1917–21) where he studied the piano with of S. Tarnovsky and Felix Blumenfeld, later moving to Moscow where he took lessons with Nikolay Roslavets. From 1936 to 1951 he was one of the musical directors of the Central House of Culture for Railway Workers. Among his non-collaborative works are the *Uvertyura na turskiye temï* ('Overture on Turkish Themes') and a wind quintet; from 1932 he worked exclusively with his brother DMITRY POKRASS.

Pokrass, Dmitry (*b* Kiev, 26 Nov/7 Dec 1899; *d* Moscow, 20 Dec 1978). Russian composer. He studied at the Petrograd Conservatory in the piano class of M. Gelever (1913–17) and then worked as an accompanist in variety concerts. His career as a composer began during the Civil War; in 1919 he volunteered and served in the First Cavalry Army where, from 1919–22, he worked in the political section. In 1923 he moved to Moscow where he was engaged in the field of light music as a composer and pianist, also conducting in a number of theatres of drama and in variety groups. From 1936 to 1972 he directed the

light orchestra of the Central House of Culture of railwaymen. He was a laureate of the USSR Prize (1941), received the A. Aleksandrov gold medal (1973) and was made a People's Artist of the USSR (1975).

From 1932 Dmitry Pokrass worked with his brother DANIIL POKRASS. on popular songs, a genre which came to dominate the output of both composers. The initiative in creating the melodies and basic harmonic contours came, as a rule, from Dmitry, whilst Daniil wrote the piano accompaniments; quite frequently, however, such divisions were not so clear cut. The Pokrass brothers were witnesses to and partly responsible for the birth of that special genre – the Soviet mass song. These accessible songs, easily picked up by the widest listening public, reflected the most important events in the history of the country and were frequently devoted to the theme of World War II. They were sung at meetings, on the streets and squares, during mass festive gatherings and demonstrations. The semi-official texts did not prevent the songs enjoying genuine popularity since their vivid and picturesque melodies, conceived in the style of a march or an anthem, were particularly memorable. As a rule, they had a 'bill board' character and a clear structure. The Pokrass brothers drew on various sources ranging from revolutionary marches with their predominance of dotted rhythms, turns of phrase taken from 19th-century popular Russian music, elements of Ukrainian urban folklore and speech patterns. The songs often possessed a characteristic narrative construction and were notable for the not infrequent use of onomatopoeic devices.

WORKS

(*selective list*)

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Songs: Konnoarmeyskaya [Cavalry Song] (A. Surkov), 1936 [from the film Raboche-krest'yanskaya]; Moskva mayskaya [May in Moscow] (V. Lebedev-Kumach), 1937 [from the film Dvadtsatïy may]; Proshchaniye [Farewell] and Proshchal'naya komsomol'kaya [Farewell Komsomol] (M. Isakovsky), 1937; To ne tuchi, grozovïye oblaka [Those are Not Clouds, Storm Clouds] (Surkov), 1938 [from the film Ya - sïn trudovogo naroda]; Yesli zavtra voyna [If there is War Tomorrow] (Lebedev-Kumach), 1938; Marsh tankistov [March of the Tankmen] and 3 tankista [3 Tankmen] (B. Laskin), 1939 [fom the film Traktoristï]; Proshchaniye [Farewell] and Dan yemu prikaz na zapad [He has Been Given his Orders to Go to the Western Front] (M. Isakovsky); Moskva, Moskva (Lebedev-Kumach), 1942

Film scores: Na dal'ney zastave [On the Distant Outpost], 1936; Den' voynï [The Day of War], 1942; Krïl'ya naroda [The Wings of the People], 1943; Den'novogo mira [The Day of the New Peace], 1946; Kirgiziya, 1946; Ukraina, 1947

NON-COLLABORATIVE WORKS

Songs : Marsh motopekhotï [March of the Motorised Infantry] (Ye. Dolmatovsky), 1957; Lyuba, Lyubushka, Lyubov' (P. Gradov), 1974; Rodnoy gorodok [Our Native Town] (M. Svetlov), 1974; Marsh BAM [March for the Baykal-Amur Railway] (M. Vershinin), 1975; Moya armiya [My Army] (M. Matusovsky), 1975; V poslednem boyu [In the Last Battle] (A. Zharov), 1975

Incid music for theatre and films

Principal publisher: Sovetskiy kompozitor

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MARINA NEST'YEVA

Pokrovsky, Dmitry (Viktorovich) (*b* Moscow, 1944; *d* Moscow, 1996). Russian ethnomusicologist, collector, folklorist, ensemble director and actor. In the mid-1960s he studied the balalaika at the Gnesin Academy of Music. After undertaking fieldwork with his mother, who was an ethnographer, he became fascinated by folklore and founded an experimental ensemble which rehearsed for the first time on 16 September 1973 under his direction. The young participants did not learn the songs from memory but improvised them as though they had adopted them from traditional singers. Their songs were in the style of the drawn-out songs of the Don Cossacks, which have distinctive qualities of timbre, texture and structure. This was the beginning of a powerful revival of traditional songs in various regions of Russia. Pokrovsky's work encouraged others to establish ensembles for the purpose of performing regional traditional musics, and by the early 1980s thousands of such groups were playing traditional material based on his principles. Pokrovsky's ensemble and the revival movement won enormous popularity, which troubled the KGB. After 1982 he founded the Academy of Folklore and extended his repertory by working with the Christmas Puppet Theatre. He established contacts with composers such as Alfred Schnittke, Vladimir Martïnov and A. Bagatov, jazz musicians including P. Winter and A. Kozlov, and theatres; he appeared in a production of Pushkin's *Boris Godunov*. His works were recorded on several LPs and CDs. His research interests in the field of folklore included problems of music perception, the theory of music and performing practice, and he also lectured on Russian modernism. He travelled extensively, living in the USA for some time and visiting Australia and western Europe. In 1988 he was awarded the State Prize for his ensemble's efforts to preserve the traditional culture of Russia.

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IZALY ZEMTSOVSKY

Pol. *See* POLICKI.

Pol, David. *See* POHLE, DAVID.

Polacca (It.: 'Polish'). A term applied to compositions in a Polish style ('alla polacca'). It is usually taken as the Italian equivalent of POLONAISE. The term was used in the 18th century by composers including Bach (Brandenburg Concerto no.1, finale) and Telemann (Concerto in F, TWV 51: f 4); in the 19th century it came to be applied to instrumental or vocal pieces related tenuously or not at all to the polonaise, for example Schubert's setting of Scott's 'Lay of the Imprisoned Huntsman' from *The Lady of the Lake* (D843). Instrumental polaccas are often showy and ornate, gaining in brilliance what they lose in national character. Thus Chopin in a letter to Tytus Woyciechowski (14 November 1829) wrote of his 'alla polacca'

with cello accompaniment op.3 as 'nothing more than a brilliant drawing-room piece – suitable for the ladies'; evidently he did not put it in the same class as his polonaises, even those of that early period.

Polaccas frequently appeared in 19th-century operas, usually as vocal bravura pieces, or as cheerful concerted numbers, for example those in Bellini's *I puritani* and Rossini's *Il barbiere di Siviglia* (the finale). Instrumental movements with the designation 'alla polacca' also occur, such as the finale of Sibelius's Violin Concerto.

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WILLIAM BARCLAY SQUIRE/MAURICE J.E. BROWN

Polacco, Giorgio (*b* Venice, 12 April 1873; *d* New York, 30 April 1960). Italian conductor. After studies in Venice, Milan and St Petersburg, he was engaged as an assistant at Covent Garden in 1890 and made his début the next year at the Shaftesbury Theatre, conducting Gluck's *Orfeo ed Euridice*. He quickly became a successful opera conductor in many European cities, in Russia and in South America, and conducted for Tetrazzini's American débuts in Mexico in 1905 and at San Francisco in 1906. In 1911 he directed the first English production in the USA of Puccini's *La fanciulla del West* by the Savage company and took the production on tour. He made his Metropolitan début the next year with *Manon Lescaut*, and remained there until 1917, succeeding Toscanini as director of the Italian repertory in 1915. He conducted in Chicago (1918–19) and returned there in 1921 from Europe at the invitation of Mary Garden; the Chicago Civic Opera was formed in 1922, and Polacco was principal conductor until ill-health forced him to retire in 1930. His performances were noted for precision and vigour and, in addition to Wagner and Italian operas, he became a leading conductor of French opera under Garden's influence at Chicago. He appeared at Covent Garden in 1912–13, and made his last appearances there, in 1930, conducting *Pelléas et Mélisande* with Maggie Teyte, who, in her autobiography (1958), described him as that opera's 'ideal interpreter'.

RICHARD D. FLETCHER

Polak, Jakub. *See* REYS, JAKUB.

Polak, Jan. *See* POLONUS, JOHANNES.

Poland [Polish Republic] (Pol. Rzeczpospolita Polska). Country in eastern Europe. Christianity was introduced in the late 10th century, and in 1025 Bolesław I became the country's first king. With the death of Bolesław III (1138) the kingdom was divided into principalities and was threatened by outside powers, but it was reunited in the 14th century by Wladisław I and his son Kasimir the Great. By the Union of Lublin (1569) Poland absorbed Lithuania, thus reaching its maximum extent, and subsequently prospered both economically and culturally. In the 18th century the country was attacked by both Sweden and Russia, losing considerable territory; by the First Partition of Poland (1772) much of the country became West Prussia, while Lithuania was lost to Russia and Galicia to Austria. By the Second Partition (1793) further territory was lost and the country was reduced to a third of its former size; with the Third Partition (1795) the remaining territory was divided between Russia, Prussia and Austria. A result of the constant interchanges of domination of parts of present-day Poland, notably Silesia, Pomerania and West Prussia, is that at times they have partaken of German cultural traditions, especially such cities as Wrocław (Breslau), Gdańsk (Danzig), Szczecin (Stettin) and Legnica (Liegnitz); while L′vov (Pol. Lwów; Ger. Lemberg), now in Ukraine, has partly Polish traditions.

There were suppressed insurrections and changes of territory during the 19th century, but it was not until 1918 that Poland achieved independence. By that time more than a third of the population consisted of minorities, Germans, Ukrainians, Belarusians, Lithuanians and Jews, all of whom influenced musical life. The German invasion of Poland precipitated World War II, after which the country became a socialist state until 1989.

I. Art music. II. Traditional music.

I. Art music

1. To 1600. 2. 1600–1750. 3. 1750–1900. 4. Since 1900.

1. TO 1600. The earliest signs of music on the terrain of modern Poland are remains of instruments dating from the Palaeolithic, Neolithic and later periods, found in the Małopolska, Kujawy and Wielkopolska regions: bone and clay whistles, rattles and pipes used in battle, hunting, worship and recreation. Indirect records of music are included in the Life of Methodius and other writings of the 10th and 11th centuries by Theophylactus, Theophanes and Ibrahim-Ibn-Jakub. By about the 9th century an extensive range of musical instruments was in use in the lands inhabited by the Vistulans (now the Kraków region) and Polanians (now the Gniezno region), and there was playing, singing and dancing at the duke's court and at cult sites.

After 966, when Mieszko I, ruler of the Polanians, introduced Western Christianity, the Church destroyed and obliterated traces of pagan culture. Centres for the propagation of the Church's own culture (including music to serve the new rituals) were established at the duke's court, in bishoprics and in monasteries. The first liturgical books containing Roman chant were imported from the Czechs and the Germans, and include the *Codex aureus* (latter half of the 11th century), the *Tyniec Sacramentary* (*c*1060), and the *Missale plenarium*, Wrocław Pontificale and Pontificale of the Kraków bishop (11th and 12th centuries). The oldest traces of a local chant tradition date from the start of the 13th century and are associated with cults of Polish saints. There are sequences, hymns and rhymed Offices in honour of St Wojciech (Adalbert), St Stanisław (e.g. the Office *Dies adest celebris* attributed to Wincenty z Kielc, *c*1200–1260) and St Jadwiga. This early chant writing reached its peak during the 15th century. The beginning of the 14th century saw the appearance of the first manuscripts containing local versions of the liturgical rite plus chant specifically intended for Polish dioceses (e.g. the Wiślica Gradual written for Kraków). Despite prohibitions by the Church authorities, this practice survived the reforms of the Council of Trent in the form of the Piotrkowski Chant which was sung throughout Poland at the end of the 16th century and start of the 17th. Other kinds of chant (e.g. Benedictine and Cistercian) were sung in monastic houses. From the 14th century to the end of the 16th century an increasing number of Polish liturgical manuscripts with

music were recorded in numerous monastery and cathedral scriptoria, while in the 16th century liturgical books of music were also printed.

Information about musical culture, musical life and secular music during the Piast dynasty – from the reign of Duke Mieszko I to that of King Kasimir the Great (*d* 1370) – appears in Polish chronicles, for example those of Gallus Anonymous (early 12th century), Wincenty Kadłubek (1150–1223) and Jan Długosz (1415–80), and also in liturgical volumes and other documents. Diverse song types were cultivated during the period, including knightly, military and epic songs as well as the lyric (which drew on Minnesang and was heard at kings' and magnates' courts). The sole surviving example of a religious hymn with a melody and a Polish text is *Bogurodzica*, dating from the end of the 13th century. This piece was extraordinarily popular at the time but was not notated until 1407. Itinerant home-bred musicians, courtly and civic musicians, instrumentalists and singers performed at courts and in towns throughout Poland. An ever-increasing range of West European instruments was employed; there are mentions of bells (*c*1038) and of organs at the court of Kasimir the Just (*c*1177–94). *Ludi teatrales* involving singing and dancing were staged. Musical notation was known; there were many educated scribes; schooling (which included the study of music) was developing; and in the mid-13th century the first original theoretical-musical inscriptions were recorded in volumes of the liturgy. Yet despite these developments, no music representing them has survived. So the first examples of possibly native polyphonic music added in the 14th century to 12th- and 13th-century liturgical volumes from the convents of the Poor Clares in Stary Sącz and Kraków are regarded as epoch-making. These inscriptions consist of organum accompaniments to the chants *Benedicamus Domino*, *Iube Domine* and *Surrexit Christus hodie*. Another manuscript from Stary Sącz contains organa, a four-voice conductus *Omnia beneficia* and fragments of motets in the style of the Notre Dame school. Meanwhile Silesian sources of the time include motets in Ars Nova style, by Philippe de Vitry and others.

During the 15th and 16th centuries, when the Polish state was at the height of its political power under the Jagellonian dynasty (from Władysław Jagiełło's coronation in 1386 to the death of Zygmunt II August in 1572) the medieval traditions of musical culture gradually yielded to new trends. Music, however, still retained its status as an ancillary, utilitarian craft. There is a striking contrast between the scant quantity of Polish music that has survived and the widespread practice and teaching of music in Poland. The royal court maintained vocal and instrumental groups and solo musicians of every kind: a modest ensemble at the end of the 14th century, a European-scale cappella under the last Jagellons, a modern ballet and opera company at Zygmunt III's court. The same range of musicians was employed at the magnates' courts, by the nobility and Church dignitaries, in cathedrals, churches and religious houses, and in towns (particularly the larger cities like Kraków, Gdańsk, Poznań and Warsaw). Music-making was supplied on demand: foreign musicians (Russians, Germans, Czechs, Netherlanders and later Italians) were hired and even specially imported, while native musicians were taught in German-style church schools and, in the 16th century, in cathedrals, courts, Dissenters' schools and other centres. The Kraków Academy and colleges that offered a high standard of instruction taught *arithmeticum cum musica* based on Johannes de Muris's treatise, as well as *musica choralis* and *musica mensuralis*. This teaching made reference to Guido of Arezzo, Ornitoparchus, Listenius, Spangenberg and also Polish theoretical works, for the most part manuals of plainchant and *musica mensuralis*, for example the 15th-century *Musica magistri Szydlovite* and, from the first half of the 16th century, the works of Sebastian z Felsztyna, Jerzy Liban and Marek z Płocka. At the very end of the 16th century education became dominated by the Jesuits. Assorted instruments were imported from abroad or built locally, e.g. in the 16th-century lute and violin workshops of Marcin Groblicz and B. Dankwart or, during the 15th and 16th centuries, in master organ-builders' workshops up and down the country. In the latter half of the 16th century the lute became extremely popular; unfortunately none of these instruments has survived, not even fragmentarily. A widely performed repertory of European and native music was disseminated first in manuscripts (prepared by countless scribes and writers of tablature) then at the beginning of the 16th century by means of imported presses. Local printing houses were soon established, first mainly in Kraków (Florian Ungler, Hieronim Wietor, Jan Haller, the Siebeneichers, Łazarz Andrysowicz) and then in Gdańsk, Toruń and Vilnius. Reformation circles also set up numerous presses in smaller centres.

The margins of liturgical volumes and other manuscripts contained many examples of monodies set to secular texts, Polish-language songs and primitive organum-type polyphonic works set to religious texts: carols, Marian hymns, songs etc. At the start of the 1440s, manuscripts of considerable artistic merit began to appear which included movements of the mass and motets combining features of the Italian school of Ciconia and Zacharias with the Burgundian style, or combining ballade style with elements of conductus, fauxbourdon and imitative technique. Native composition is represented here by Mikołaj z Radomia and various anonymous compositions, for example a student song *Breve regnum*, a piece in honour of Kraków, *Cracovia civitas*, and countless hymns with religious texts. This repertory is included in two important manuscripts: no.378 (lost) and no.8054 from the Biblioteka Narodowa in Warsaw. The latter half of the 15th century saw the cultivation of the eclectic song-motet typical of Central European (German, Silesian, Czech and Polish) circles, which combined elements of Ars Antiqua and Ars Nova styles, plus the styles of the Ciconia and Burgundian schools. Examples are Piotr z Grudziądza's music (which is scattered throughout various sources) and the repertory of the *Glogauer Liederbuch*. The seeds of polyphony in the imitative Franco-Flemish style appear in religious songs with Polish texts – *Chwała tobie gospodzinie* ('Glory to Thee, O Lord') and *O najdroższy kwiatku* ('O dearest flower') – and also, most importantly, in the music of Heinrich Finck, a German composer active in Poland.

Vocal polyphonic composition in the 16th century developed rather late by comparison with West Europe, and remained within the stylistic orbit of the Josquin school, then, to a somewhat lesser degree, the Roman school, and finally, at the end of the century, the Venetian school. From the early 16th century complete masses and

individual movements of the mass, motets and songs have survived mainly in tablature notation, most of them based on cantus firmus technique (by Mikołaj z Krakowa, Mikołaj z Chrzanowa and various anonymous composers). After 1550 these pieces were published separately and in collections such as the Wawel Part-Books (16th and 17th centuries), and the Łowicz Organ Tablature (1580). In their mass cycles and motets, Marcin Leopolita, Tomasz Szadek, Krzysztof Borek and above all, Wacław z Szamotuł (two of whose compositions were published in Nuremberg in 1554 and 1564) exploited the riches of the quodlibet and parody techniques, and in addition to cantus firmus employed imitation and through-imitation, drawing on Flemish polyphony. The end of the century saw distinct elements of thoroughbass (Jan Brant) and polychoral technique (Andrzej Staniczewski, Andrzej Hackenberger and other composers of the Royal Chapel whose works W. Lilius collected in his *Melodiae sacrae* of 1604). However, the Polish legacy of masses and motets is slight. Considerably more songs have survived, but there is a complete absence of native chansons and madrigals. The songs are simple four-part settings of religious texts in Polish, chiefly psalms (by Mikołaj Gomółka, Cyprian Bazylik and Wacław z Szamotuł among others). In the latter half of the 16th century these pieces were published in collections and cantionals, for example the Puławski Cantional (1545–67), the Zamoyski Cantional (1558–61), and the publications of J. Seklucjan (1547) and P. Artomiusz (1587). Songs with occasional and historical themes merit special attention, including Krzysztof Klabon's cycle *Pieśni Kalliopy Slowienskiey* ('Songs of the Slavonic Calliope'), which contains elements of antique metre.

Information about the practice of instrumental music survives from the earliest times; the oldest records include the Organ Tablature of Jan z Lublina (*c*1537–40), the Organ Tablature from the monastery of the Holy Ghost in Kraków (*c*1548), the Łowicz Organ Tablature (*c*1580) and several lesser collections and fragments. All of these tablatures are in German notation and typical in repertory and style of mid-16th century German organ music, though they include Polish pieces (by Mikołaj z Krakowa, Mikołaj z Chrzanowa, Seweryn Koń, Jakób Sowa, Marcin Wartecki and Krzysztof Klabon) as well as anonymous dances and songs with Polish incipits. Lute music is of a higher standard – particularly the original pieces in the Kraków Tablature (*c*1550) composed by Polish lutenists and foreign lutenists resident in Poland (Valentin Bakfark; the Italian, Diomedes Cato; Jakub Polak, who lived in France; and Wojciech Długoraj). Lute pieces by these composers were published in the most important collections of lute music in Western Europe dating from the turn of the 17th century (e.g. those of J.-B. Besard and Joachim van den Hove).

2. 1600–1750. King Zygmunt III's hiring of 23 Italian musicians for his Chapel Royal around 1600 had a decisive influence on Polish music in initiating a strong Italian presence. More than 100 Italians are recorded as working at the Chapel Royal in the first half of the century, among them composers (Vincenzo Bertolusi, Giovanni Valentini (i), Tarquinio Merula) and virtuoso singers (Baldassare Ferri, Margharita Cattaneo), under Italian *maestri* up to 1649 (Luca Marenzio, Asprilio Pacelli, Giovanni Francesco Anerio, Marco Scacchi). Then, until 1699, the *maestri* were Poles (Bartłomiej Pękiel and Jacek Różycki), after which the coronation of the Saxon elector August II as king of Poland led to a connection with the Dresden chapel. The Chapel Royal had its most magnificent period during the first half of the 17th century, when its modern repertory and high standards of performance left their mark on the works of native composers, especially Adam Jarzębski, Marcin Mielczewski and Pękiel. The royal establishment also influenced the newly founded or refounded chapels of such magnates as Stanisław Lubomirski, Mikołaj Wolski, W.D. Zasławski and the Radziwiłłs, who also engaged Italians, especially singers.

The royal court's move to Warsaw at the start of the 17th century stimulated the development of a new musical centre there, but Kraków continued to play an important role. State celebrations still took place there, bringing the Chapel Royal from Warsaw; the Rorantists' music remained active; and a new musical establishment was instituted at the cathedral in 1619, with 30 singers and instrumentalists, again under Italian *maestri* (Annibale Orgas and Franciszek Lilius in the first half of the century), though at the end of the century the maestro was Grzegorz Gerwazy Gorczycki, the outstanding Polish composer of the late Baroque. Smaller musical establishments existed in many of the churches in Kraków at that time, some of them – including those of the Jesuits and Carmelites, according to surviving inventories – with rich repertories. The Jesuits, in particular, had musical boarding schools and religious houses around the country. Speculative music theory was taught at the Kraków Academy throughout the Baroque period, and printing houses in the city issued liturgical books, four-part Protestant songs in cantionals, and music primers. *Melodiae sacrae* (Kraków, 1604), a collection of 20 pieces by royal musicians, is the single most ambitious musical publication produced in Poland during this century, in the second half of which music printing declined.

The presence of Italians inevitably had a great effect in introducing the new styles of monody and recitative. Merula's *Satiro e Corisca*, performed in Warsaw in 1625, is a particularly interesting and influential example, its strict but emotional recitative deriving from the style of Monteverdi. Ten operas were performed by the Chapel Royal between 1635 and 1648, all with librettos by the king's secretary, Virgilio Puccitelli, who showed originality in his clear ideological programmes. His librettos were published in Warsaw and Vilnius, but the music is lost; we know only that the composers were members of the Chapel Royal (Scacchi, for example, was responsible for *Il ratto di Helena*). After the death of Władysław IV, in 1648, operatic productions were rare.

Polychoral music was known in Poland early in the 17th century, the outstanding representative being Mikołaj Zieleński's *Offertoria/Communiones totius anni* (Venice, 1611), a collection of more than 150 settings for seven, eight or twelve voices, close to early Giovanni Gabrieli in style. Later composers, such as Mielczewski and Pękiel, adhered more to the later Venetian school or, when writing in *prima pratica*, to the Roman polychoral school. In sacred *concertato* works, again known from the first decades of the century, the Venetian tradition prevails, but Roman character is found too. Of secular songs, very few have been preserved with their music, since only texts were printed.

Organists active during the 17th century included Adam of Wągrowiec, Andrzej Niżankowski (a pupil of Frescobaldi), Pękiel and Andrzej Rohaczewski; almost none of their keyboard music has survived. Chamber music flourished, mainly of Venetian fantasia and canzona types, as exemplified by the works of Zieleński, Mielczewski and Jarzębski, the trios of whose canzonas show a distinctly Polish style before 1627, privileging the violins and thereby suggesting a connection with the 16th-century tradition of violin-making in the Groblicz and Dankwart families. A local tradition existed too in church music, defined by quotations from sacred or secular songs regarded as Polish (to be found in Mielczewski, Pękiel, Stanisław Sylwester Szarzyński, Gorczycki and others). There are also mazurka rhythms in Mielczewski's canzonas; in the late 17th century, folkdance came to have a great effect on sacred music for Christmas celebrations. Mazurka, oberek and polonaise quotations, and stylizations of a folk band (drones, natural trumpet sounds, open fifths), appear in works by, for example, Szarzyński, Józef Kobierkowicz, Jacek Szczurowski and Mateusz Zwierzchowski.

In the first half of the 18th century there were composers active throughout the republican era, such as Andrzej Sieprawski, Siewiński and Policki, but no outstanding personalities appeared. Religious music dominated, especially the ensemble cantata, solo cantatas being much rarer. In cantatas by Wołoszko, Zwierzchowski, Marcin Józef Żebrowski, Antoni Milwid and Szczurowski and others, the transition from late Baroque to early Classical style can be charted.

3. 1750–1900. Polish musical life of the second half of the 18th century revolved around the royal court, the private manor houses and the churches. There was also sporadic growth of public concerts in towns, the repertory of which often included works by composers of the Mannheim and Viennese schools. Stanisław II (1764–95), the last polish king, actively encouraged the cultural life of his country, and among the institutions he founded was the National Theatre in Warsaw (1765) which staged Italian, French and German works as well as operas by Polish composers; the first Polish opera was staged there in 1778. In the 1780s municipal theatres were established in Lwów (1780), Kraków (1781), Lublin (1782), Poznań (1783) and Wilnio (1785), and numerous operas were also performed at private manor houses. Performances of symphonies were equally popular during this period; in 1781 Haydn's symphonies were performed in Poland for the first time. Contemporary Polish composers who wrote symphonies include Dankowski, Gołąbek, Milwid and Jan Wański. Poland also played host to some of the most celebrated European musicians of the time, including Pugnani, Giovanni Battista Viotti and Jan Ladislaw Dussek. In 1795 Poland lost its independence, and for the whole of the 19th century was divided between Russia, Prussia and Austria. The main centre of Polish music in the 19th century was Warsaw, followed closely by Lwów. In Warsaw, the new National Theatre building opened in 1779 and in 1833 the company moved to the newly built Teatr Wielki (Grand, or Wielki, Theatre). This was the only musical institution in Poland which continued to function throughout the entire 19th century, and which had a secure financial basis through support from the (Russian) authorities. After Warsaw, the most important opera theatre in Poland during the 19th century was the Municipal Theatre in Lemberg (Lwów). Especially in the second half of the 19th century, the theatre gave many premières of works by Polish composers, because these were not welcomed by the Russian government in Warsaw. The opera ensembles in Warsaw and Lemberg gave guest performances in other Polish cities, including Kraków, Lublin and Kalisz. Opera performances were also given at theatres in other cities, especially Kraków and Poznań.

Public concert life was dominated by benefit concerts and by programmes comprising many short items played by different performers. The latter type of concert, which was typical in Western Europe during the first half of the 19th century, remained popular in Poland through the later part of the century. These concerts usually featured solo performances and small chamber ensembles. Besides leading Polish performers (including Szymanowska, Lipiński, Chopin, Wieniawski and Paderewski), the most famous European musicians performed in Poland, among them Hummel, Paganini, Dreyschock, Vieuxtemps, Pasta, Liszt and Saint-Saëns. Orchestral music, including that by native composers, was rarely performed, due to the lack of permanent orchestras other than opera orchestras. There were cycles of subscription concerts devoted mainly to chamber music in Warsaw (from 1817) and subsequently in Kraków, Lemberg and smaller towns such as Lublin. In addition, concerts of religious music took place in churches. The number and variety of concerts gradually increased during the course of the century, primarily through the activities of the music societies which were created in many Polish cities. These societies had their own choirs and often their own amateur orchestras, and sometimes even supported music schools (for example, the Galician Music Society in Lemberg, the Warsaw Music Society and the Kraków Music Society). In the second half of the century many choral societies were created, initially in the region of Wielkopolska (Greater Poland) which was under Prussian occupation. The first such societies were formed in the 1860s, and were followed by choral societies in other regions such as the Lutnia Society in Lemberg (1880) and the Lutnia Society in Warsaw (1886).

The first conservatory to provide a full range of music education in Poland was founded in Warsaw in 1821 as the Institute for Singing and Declamation. Its principal was Józef Elsner, later the teacher of Chopin. After the failure of the November Uprising the conservatory was closed down in 1831; its functions were later taken over by the Music Institute (1861), which became the Warsaw Conservatory after World War I.

The 19th century saw a considerable growth in writings on music and music criticism, and the appearance of the first Polish music journals. The most important of these were published in Warsaw: *Tygodnik muzyczny* ('Musical Weekly', 1820, edited by Karol Kurpiński); *Ruch muzyczny* ('Musical Movement', 1857, edited by Józef Sikorski), and *Echo muzyczne* ('Musical Echo', 1877, edited by Jan Kleczyński). The leading figures in Polish music criticism included Maurycy Mochnacki, Sikorski, Józef Kenig, Maurycy Karasowski and Kleczyński. The beginnings of Polish musical lexicography date from the middle of the century; its most important manifestation was the dictionary of Polish musicians by Wojciech Sowiński, *Les musiciens polonais et slaves anciens et modernes* (Paris, 1857). Research into early Polish music began in the first

years of the century and gave rise to many publications on this subject, together with concerts of early music and the publication of numerous works, including J. Cichocki's *Chants d'église a pleusiers voix des anciens compositeurs polonais* (Warsaw, 1838) and the important four-volume source by Józef Surzyński, *Monumenta musices sacrae in Polonia* (Poznań, 1885–96). From the beginning of the century folksongs were also collected. The most important research in this field was by Oskar Kolberg, whose monumental work was without precedent in Europe. He collected more than 15,000 melodies, of which he published almost 9000 in 33 volumes between 1865 and 1890.

There was also a growth in music publishing. The first part of the century saw the creation of a series of small, mostly short-lived, firms, including Klukowski, Friedlein, Józef Zawadzki and J.K. Żupański. Especially after 1850, several larger music publishers were founded, some of which continued into the 20th century. These included Gebethner & Wolff and Sennewald, both based in Warsaw, and Juliusz Wildt, based in Krakó. The output of these firms was dominated by solo and chamber works; the relatively few orchestral, choral and operatic works that were published tended to appear in piano reductions. For example, Gebethner & Wolff published a short score of *Halka* by Moniuszko in 1857, and one of the opera *Monbar* by I.F. Dobrzyński in 1863. The 19th century also witnessed a growth in the manufacture of musical instruments, notably of pianos. The best-known Polish piano manufacturers were Antoni Leszczyński, Krall & Seidler, and Fryderyk Buchholz, who had his factory in Warsaw from 1815 to 1837. Chopin had a piano by Buchholz in his Warsaw apartment.

In the 19th century Poland produced many performers of European renown. These included the violinists Karol Lipiński, Apolinary Kątski, Henryk Wieniawski and Stanisław Barcewicz, the cellist Aleksander Wierzbiłłowicz, the pianists Maria Szymanowska, Antoni Kątski, Aleksander Michałowski, Paderewski, Natalia Janotha and Józef Wieniawski, and the singers Władysław Mierzwiński, the Reszke family, Aleksander Bandrowski-Sas and Marcella Sembrich.

From the early years of the 19th century Polish musical culture was dominated by the concept of nationalism. With the loss of Polish independence art was invested with a special significance, reinforcing the sense of national identity. One of the musical consequences of this was that throughout the century composers worked with the metrical rhythms of Polish folkdances (polonaises, mazurkas and krakowiaks). In addition to the numerous self-contained dance pieces, these metrical rhythms also pervaded large-scale works such as sonatas, symphonies, concertos, operas and even sacred works. The generation of Polish composers before Chopin included M.K. Ogiński (primarily a composer of polonaises), Franciszek Lessel, Józef Elsner, Karol Kurpiński, Józef Deszczyński, Franciszek Mirecki, Maria Szymanowska and Karol Lipiński. The works of these composers were predominantly in the Classical style, and particularly influenced by Haydn. Some pre-Romantic elements are also apparent, especially in the works of Maria Szymanowska, whose piano miniatures (including mazurkas, études, polonaises, waltzes and nocturnes) prefigure Chopin. The most important opera composers of that time were Elsner, Kurpiński and Mirecki.

With Chopin Polish music became internationally influential; his piano works evolved a highly individual style through their original harmony and their transformation of folk music, and subsequently became a symbol of Polish nationalism. The other composers of Chopin's generation were mostly fellow pupils of Elsner: I.F. Dobrzyński, Józef Nowakowski, T.N. Nidecki, Antoni Orłowski and Julian Fontana. The strongest influence on Polish composers of the second half of the 19th century was Moniuszko, the most significant Polish composer after Chopin and widely acknowledged as the creator of Polish national opera. His operas show stylistic affinities with the works of Auber, but make much use of Polish themes and the metrical rhythms of Polish folkdances. The principal composers of the following generation were Władysław Żeleński and Zygmunt Noskowski, who were also important as teachers and conductors. Each worked in a wide range of musical genres. Żeleński is notable above all for his songs and operas, which continued the tradition of Moniuszko, while Noskowski concentrated more on chamber and orchestral works, and wrote the first Polish symphonic poem, *Step* ('The steppe', 1896). Other composers of the period include Paderewski (1860–1941), Gustaw Roguski (1839–1921), Antoni Stolpe (1851–72), Henryk Jarecki (1846–1918), whose operas show some Wagnerian influence, and Roman Statkowski (1859–1925). Stylistically, the works of Polish composers in the later 19th century are conservative, rarely going beyond Schumann or Mendelssohn. The only exceptions are the songs of Eugeniusz Pankiewicz (1857–98), which reveal a more adventurous approach to harmony and, above all, the works of Juliusz Zarębski (1854–85), whose music sometimes foreshadows Impressionism. Neither Pankiewicz nor Zarębski, however, had a decisive influence on the development of Polish music. The situation only changed with the next generation of composers, such as Karłowicz and Szymanowski, whose work extended well into the 20th century.

4. SINCE 1900. 20th-century Polish music was intimately bound up with the two world wars and a sequence of what, at the time, seemed to be insuperable socio-political problems. At the turn of the century, Poland as an independent country still did not exist, partitioned as it was between Russia, Prussia and Germany. Its musical life was stagnating too, with composers caught in a conservative time warp (Paderewski's compositions were, however, of some importance). Warsaw's Philharmonic Hall opened in 1901, enabling the city to have a full symphony orchestra for the first time. However, it took a handful of musicians – called YOUNG POLAND after the *fin-de-siècle* literary and artistic circle in Kraków – to make active contact with the European mainstream. The group's first concert (performed in Warsaw, 6 February 1906) marked the official moment of recognition for its members: Grzegorz Fitelberg, Ludomis Różycki, Szeluto and Szymanowski.

It was Szymanowski and his colleague Karłowicz who initially set the pace of reform by embracing recent Germanic influences; Karłowicz died prematurely and Szymanowski shouldered the burden until his own death in 1937. He brought other European, Mediterranean and Eastern influences to bear on his own music and, after World War I and Poland's resultant independence in 1918, turned to Polish folk music as both a new exoticism and his way of helping to establish a Polish national

identity. At the same time he encouraged his younger compatriots to study abroad, especially in Paris, as a means of ensuring musical renewal and as a guard against provincialism.

French neo-classicism provided the mainstay of Polish music until the mid-1950s because of two further periods of cultural isolation. During World War II Poland's occupation by the Nazi forces crippled its musical life, which barely survived in underground educational activities and in café concerts. After the war, however, Polish musicians quickly regrouped, setting up a network of music schools and conservatories, radio and concert orchestras, music organizations and journals which have survived into the 21st century.

Composers re-formed their union, which also established a musicology section. This latter move was to prove crucial as postwar political manoeuvring led to a one-party communist state at the end of 1948. Soviet cultural dogma weighed heavily on Polish music in the years 1947 to 1954, when the Stalinist policy of *socrealizm* (socialist realism) was promulgated by the Polish Ministry of Art and a few key figures such as the Soviet-trained musicologist, Zofia Lissa (the policy's critics, especially Kisielewski, were only partly silenced). Genres such as the mass song, cantata and opera, none of which had much of a Polish pedigree, were encouraged, especially after a government-led composers' conference at Łagów (5–8 August 1949). Peer-review sessions were set up so that music of all types could be vetted. Against the odds, significant contributions were made in this postwar decade by Bacewicz, Lutosławski and Panufnik; the less experienced younger generation, such as Baird and Serocki, struggled to establish themselves against the backdrop of 'music for the masses'. Although many works were criticized and some banned, the system was far less severe and watertight than in the USSR, and after Stalin's death in 1953 the restrictions slowly faded. Nevertheless, this did not prevent Panufnik's defection to the West in 1954.

Tumultuous political events in Poland at the end of October 1956, which were to lead to artistic freedoms unparalleled elsewhere in the Soviet bloc, coincided with the first Warsaw Autumn international festival of contemporary music. The brainchild of the Union of Polish Composers, and of Baird and Serocki in particular, this festival, now the longest-running of its kind anywhere in the world, played the crucial role in bringing contemporary music and composers from inside and outside Poland together. The late 1950s saw an astonishing explosion of talent and avant-garde experimentation that soon earned composers the soubriquet abroad of the 'Polish School'. It was the generation of Górecki and Penderecki that provided the real shocks, alongside the slightly older Kotoński and Bogusław Schaeffer. After sampling serial systems and aleatory trends from the West, Polish composers, almost as one, shifted towards a direct, expressive engagement with sound and textures, which for a while seemed to justify the term 'sonorism' attached to their music in Poland itself. And yet composers revealed individual characteristics which went beyond the initial catalysts and musicological labels. By the mid-1960s Lutosławski had clearly defined his own rich idiom, Bacewicz and Szabelski had made their personal accommodations with new methods of pitch organization, while Baird and Serocki had gone their separate expressive ways.

The tide against Western European and American experimental aesthetics became apparent in the 1960s not only in the 'Polish' appropriation of old music and religious genres by Górecki and Penderecki – trends which were to lead in the mid-1970s to the modalism and slow repetitive rhythms of Górecki's Third Symphony and, more controversially, to Penderecki's regression to 19th-century symphonism – but also in the ultra-reductive, reiterative abstractions of even younger composers such as Krauze and Tomasz Sikorski. In the early 1970s, Krauze was joined by Kilar in brashly embracing Polish folk music, an ironic recall of the very materials to which Szymanowski had turned in 1921 and which had been more or less obligatory under *socrealizm* after World War II.

The reaction of the generation of composers born in the 1950s and 60s was to take detached, often ironic attitudes to contemporary culture. This coincided with new political turmoil: the election of a Polish pope (1978), the rise of the Solidarity trade union (1980) and the declaration of martial law (1981). Postmodernism emerged in lean Baroque fragmentation (Szymański), minimalism in hard-driven edginess (Kulenty) and nostalgia in post-Romantic opulence (Knapik). If a cross-section of Polish musical culture were to be made as the country regained democracy in 1989, after decades of vicissitudes, it would reveal that many of its composers had achieved Szymanowski's goal of international stature, that its musicology had emerged with dogma-free successes, especially in the field of medieval and Renaissance Polish music, that there was a vigorous growth in new high-quality performing ensembles, both authentic and modern, but that most of its musical institutions were hard pressed by new competitive initiatives (especially in publishing and the media) and by the drastic cuts in state subsidy which post-communism brought in the 1990s.

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II. Traditional music

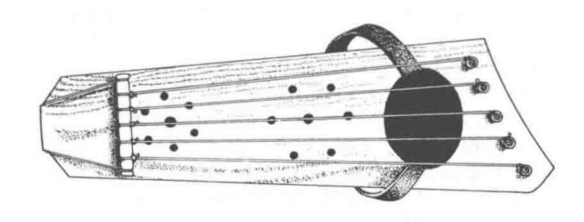
1. Introduction. 2. Sources and research. 3. Function and context. 4. General characteristics. 5. Instruments. 6. Music regions. 7. Popular song and 'folklorism'. 8. Recent trends.

1. INTRODUCTION. The 'Polishness' of Polish folk music does not reside in its stylistic uniformity, but in its use of the Polish language, one of the western family of Slavonic languages, and in the performer's consciousness of his or her Polish identity. The concept of 'folk' usually denotes a local collection of integrated, rural communities with a traditional culture, but in the 20th century research has been broadened to include the working urban environment and the oral tradition of religious songs. Poland has a population of nearly 40 million, two-thirds of which is urban and approximately 1·5% of which represents national minorities (Lithuanians, Belarusians, Russian Old Believers, Ukrainians, Ruthenians, Slovaks, Czechs, Jews, Germans and the Romani people). About a million Poles live abroad as minorities, in Russia, Lithuania, Belarus, Ukraine, the Czech Republic, Slovakia, Germany, France, the British Isles, the USA, Canada, Latin America and elsewhere; the study of their musical traditions is just beginning. Polish has a number of dialects which differ in varying degrees from the literary language and there are numerous cultural regions (fig.1). Since 1945 the west of the country has been the scene of intensive resettlement, which precludes discussion of the characteristic features of this culture in terms of geographical categories.

2. SOURCES AND RESEARCH. There are a number of important sources for the pre-folkloristic period (before the 18th century). Excavations from the Palaeolithic era to the Middle Ages have revealed ceramic rattles (including zoomorphic and ornithomorphic types), ceramic hourglass drums, bone and clay whistles, panpipes (for example from the 8th century to the 6th BCE, in Małopolska) made from nine bone pipes and probably



1. Map of Poland showing the major cultural regions



2. *Drawing of a gęśle (five-string zither) from Gdańsk, 12th–13th centuries*

constructed in an anhemitonic pentatonic scale, pipes and chordophones, including five-string zithers of the KANTELE type (fig.2). Written sources include the reports of travellers and merchants (e.g. the Arab geographer Ibn Rustah, *fl* 903), of writers (e.g. Theophylactus Simokatta, 7th century) and of foreign and Polish chroniclers (e.g. Wincenty Kadłubek), sermons, statutes and synodal resolutions, economic accounts and tax registers dealing with such varied items as Slavonic chordophones, Polish trumpets, pipes and the distribution of pipers, superstitions and songs (e.g. historical songs, midsummer night customs and the songs that were sung at them). In literature there are references to customs and songs (e.g. by Jan Kochanowski) and instruments (e.g. by Kasper Miaskowski). Musical sources yield quotations of melodies and metrorhythmic features in compositions from the Renaissance onwards, including contrafacta and dances. Further information comes from iconography, especially wall paintings (e.g. the earliest Polish representation of bagpipes, in the church at Mieronice, early 14th century) and woodcuts in printed works (fig.3); and from organological literature (e.g. M. Agricola, *Musica instrumentalis deudsch*, Wittenberg, 1529, on Polish violins).

In the 19th century the first attempts were made to note down folk music, inspired partly by the ideas of Romanticism (the search for 'Slavonic antiquities'), and later by 'positivism' (a desire for scientific documentation). Folk art was also looked to for confirmation of the national identity by a nation deprived of its existence as an independent political unit. The year 1802, when Hugo Kołłątaj first formulated the needs of Polish historiography, is regarded as the date when the study of Polish folklore began. The first collections of songs, most often without melodies, were made by Joachim Lelewel, Adam Czarnocki (under the pseudonym Zorian Dołęga-Chodakowski), Kazimierz Wójcicki, Wacław Zaleski (pseudonym Wacław z Oleska), Karol Lipiński, Żegota Pauli, Józef Konopka, Ludwik Zejszner and Jan J. Lipiński. The first articles on folklore were written by Paweł Woronicz on folksong and Karol Kurpiński on folk music (1820).

An important change of direction was effected by the work of Oskar Kolberg (1814–90), who collected and published ethnographic materials, including some on folklore, arranged in volumes according to region and encompassing Polish, Lithuanian, Belarusian and Ukrainian ethnic areas. 33 volumes were published during his lifetime. The reprinting of these, and publication of the unpublished manuscripts (begun in 1961), will amount to about 80 volumes, containing about 25,000 songs and dances and about 15,000 melodies. Other important collectors of Kolberg's period and later were Gustaw Gizewiusz, Florian Cenowa, Józef Lompa, Andrzej Cinciała, Jan Kleczyński and Zygmunt Gloger.

From about 1904 folk music began to be recorded on the phonograph: musicologists engaged in this work included Adolf Chybiński, Helena Windakiewiczowa, Łucjan Kamieński, Marian Sobieski and his wife Jadwiga, and the ethnographer Kazimierz Moszyński. Between 1930 and 1939 archives of recordings were built up in Poznań (under Kamieński) and Warsaw (director Julian Pulikowski), together containing a total of 25,000 recordings. Individual collectors of folk music included Marian Stoiński, Władysław Skierkowski as well as Stanisław Mierczyński.

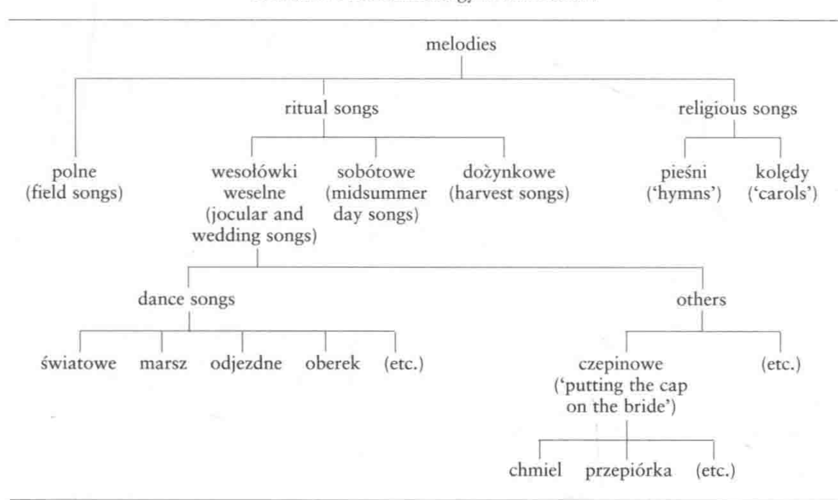
During World War II these collections of recordings were completely destroyed. From 1945, initially under the direction of the Sobieskis, an important new collection has been built up totalling about 120,000 recordings and housed in the Institute of Fine Arts, Warsaw (M. Sobieski Archive). Other important collections are to be found in university institutes of musicology (Warsaw, Poznań, Kraków and Katowice) and in the archives of the Polish Broadcasting Corporation's Centrum Kultury Ludowej (Centre of Folk Culture). In 1970 the Catholic University of Lublin began documentation and research into the oral tradition of religious songs, examining the immense local variability of these songs and the changes taking place in the Catholic liturgy. Research is currently being carried out by B. Bartkowski, Ludwig Bielawski, Jadwiga Bobrowska, Anna Czechanowska, J.K. Dadak-Kozicka, Ewa Dahlig, Piotr Dahlig, Adolf Dygacz, Alojzy Kopoczek, Bogusław Linette, Bożena Muszkalska, Aleksander Pawlak, Zbigniew Przerembski, Jan Stęszewski and Sławomira Żerańska-Kominek.

3. FUNCTION AND CONTEXT. Folklore survives to varying degrees in different villages and regions. Until the mid-20th century everyone in the villages sang, and professional musicians, untrained in the Western sense, played for dances. The repertory of songs is divided in the communities into that of children and adults. The adults sing either in groups, as in some ritual songs, or solo, as



3. *Entertainment in a hostelry with serby (fiddle), dudy (bagpipe), flute and bębenek (drum): woodcut from J. Haur's 'Skład albo skarbiec znakomitych sekretów ekonomii ziemiańskiej' (1693)*

TABLE 1: Folk terminology in Sandomierz



in women's lullabies and men's and women's *przyśpiewki* (the *przyśpiewka* is associated with rituals or with the dance and consists of a short 'pre-dance' stanza sung by a dancer as a musical cue to the instrumentalists, followed by the playing of this melody for the dance by the ensemble). Some songs are led by individuals, such as the *czepiarka*, the woman who puts the married woman's headdress on the bride at the wedding. The musicians play local *przyśpiewki* for the dance, a small number of dances being purely instrumental, and a few melodies for ceremonial occasions. The relationship between the singers and players in performance of dance music is usually one of two types: singing is followed by dancing with the instrumental group, followed by singing again; or, singing with the instrumental group is followed by dancing with the instrumental group, followed by singing with the instrumental group again. The first type of relationship is encountered in Wielkopolska and the Kielce and Lublin regions, and the second type in Podhale, Beskid Śląski, the Kraków area and Kielce region. A similar relationship between instrumental group and singers is found in ritual group songs (e.g. of weddings), although there are occasions when the ritual songs are sung by a group without instrumental accompaniment.

The most important ritual is the wedding, with a rich repertory of melodies. Some wedding songs have a wide distribution (e.g. the *chmiel*), others are more local. A lively tradition is the singing of special religious songs before a funeral. The most important annual ceremonies are those clustered around Christmas, such as the singing of carols (*kolędowanie*) and processions with masked figures; spring customs of driving away winter and welcoming spring (*gaik*, *topienie marzanny*, *dyngus*) and *sobótki* (customs for midsummer night), traditions known to have existed from the Middle Ages; and ceremonies for summer, the harvest and the end of the harvest.

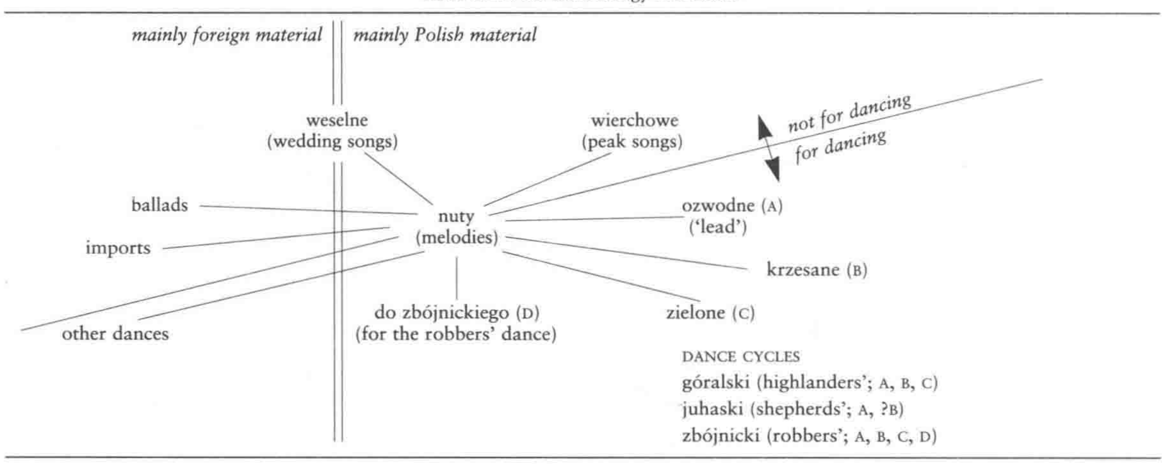
A considerable number of the melodies are for dances, and many others possess dance characteristics – the connection with the dance leaves its mark on the music. Dances are usually accompanied by instruments, but a few dances are accompanied by songs only: these are children's dances and a traditional women's dance at weddings in the Kurpie region, called *przytrampywanie*. Dances can be divided into group dances and couple-dances. Among those for groups are dances based on a circle (e.g. the *zbójnicki*, a men's dance, and the *przytrampywanie*) and figure-dances (e.g. *szewc*, *miotlarz*, *kadryl*). Most common are round-dances for many couples, for example the *kujawiak*, *oberek*, *okrągły*, *światówka*, *powolniak* and POLKA.

Song texts may be loosely associated with particular melodies, in which case they form a repertory primarily of single stanzas which are joined into cycles as needed, as in certain situations at a dance, for example. A closer link between melody and text is apparent in ritual and multi-stanza songs, such as ballads. Jan Bystroń distinguished three basic groups of songs: songs related to rituals; general songs, which can be sung at any time, anywhere, by anyone, and include ballads, comic songs and *przyśpiewki*; and occupational songs. The most numerous are the ritual and general songs, the most vital are the sub-group of *przyśpiewki*. The epic is not a characteristic genre.

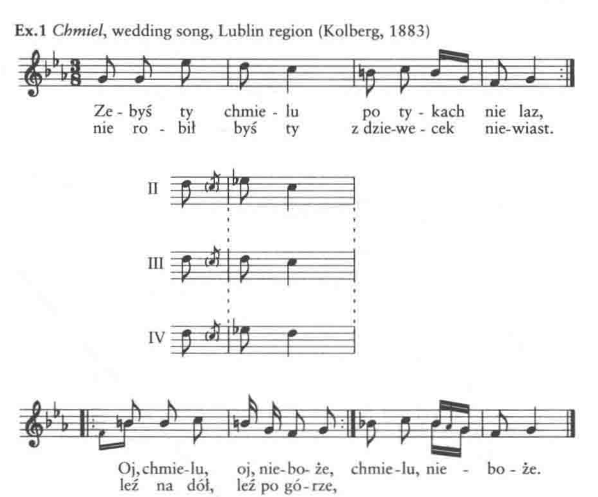
Participants in a local musical culture have a system of concepts which classify songs according to their ritual function, their place of performance and their dance type; these correspond to fairly distinct musical groups. In the terminology of Sandomierz (Table 1) *polne* ('field') songs are those sung in the open air; *światowe* ('worldly' songs) are *przyśpiewki* melodies and are sung to texts with varying content. In Podhale (Table 2) the word *nuta* means melody; *wierchowe* ('peak' songs) are those versions of dance-tunes, called *ozwodne*, which are not danced to, and are sung as general songs in the open air. Children's songs, funeral laments, shepherds' calls etc. are not generally considered as music.

4. GENERAL CHARACTERISTICS. Vocal and instrumental music is based on a more or less equal-tempered tonal system. Two groups of forms, one recited rhythmically (children's play songs), the other without a fixed rhythm (laments), display the merest traces of melodic organization. In some types of scale (e.g. narrow-range or pentatonic) the third and the seventh occur with a neutral pitch or are unstable (ex.1). Particular scales or types of scale predominate in the songs of a specific region, or are connected with certain genres. The melodic range of the

TABLE 2: Folk terminology in Podhale



Ex.1 *Chmiel*, wedding song, Lublin region (Kolberg, 1883)



songs varies from one region to another. Melodies with a range of a 3rd or a 4th are considered survivals and are found in wedding songs and annual rituals (ex.2), Many street vendors' calls are based on two pitches a 3rd apart,

Ex.2 Midsummer Day song, Lublin region (Czekanowska, 1961)



or three notes ranging over a 4th. The pentatonic scale is found in conservative regions (e.g. Kurpie region), but it is unknown in the Carpathian area (Orawa, Podhale, Pieniny). Major and minor modes are known all over Poland.

Most frequently, a single note is sung to each syllable of a text (syllabic song). A certain amount of melisma, generally of two notes (as in grace-, passing and changing notes), occurs in about 10–20% of songs in the south and about 60–70% in the central regions, although these usually occur as isolated instances. More melismas are found in slower and ceremonial songs, fewer melismas in the lively ones or in dance-songs. Glissando is frequent. Monophony predominates; earlier polyphony is characteristic of the Carpathian area. Harmonic songs (i.e. in harmony of the Western type) in folk usage date from the 19th and 20th centuries and are rarely found. Folksong melodies usually move in 2nds and 3rds; larger intervals may occur at the beginning of a phrase, in *przyśpiewki*, and in songs from the western and north-western regions. The general melodic contour is undulating. The melody is divided into sections coinciding with the divisions of the text lines and limits of the beat. Melodic motifs, except in archaic ceremonial melodies, are sharply outlined and distinct.

Syllabic verse forms predominate, although deviation from the strict syllabic system does occur; there is, for instance, an asyllabic system, in which the number of syllables and accents in a line is variable, and a tonic system (e.g. in children's songs and those of annual rituals), in which there is a set number of accents in a line, but the number of syllables varies. In the syllabic system the most common divisions of syllables within the line are: 12 (6 + 6) and 6, 8 (4 + 4), 14 (4 + 4 + 6) as in ex.10, 10 (5 + 5) as in ex.1, 7 (4 + 3), 13 (4 + 4 + 5), 11 (4 + 4 + 3) and 10 (4 + 6). The frequency of their occurrence varies in different areas. Syllabic songs are generally composed of two- or four-line rhymed isorhythmic stanzas. Heterosyllabic stanzas are found, for example *AABBA* (where the third line is of a different length), *AABBA'* (the fifth line being a section of the first) and *AABB*. 12- and 8-syllable lines are generally connected with *przyśpiewki*; the 10 (5 + 5)-syllable line is a verse form used in northern Poland for *przyśpiewki*, or for wedding or harvest songs; 11-syllable lines are connected with pastoral and wedding songs. The basic words of the text are expanded with interjections (*oj, ej, dana*), a nonsense refrain or a meaningful one, and repetitions of the text (as in ex.2). Interjections are characteristic of dance-songs (ex.3), while a meaningful refrain is found in wedding songs, among others (e.g. ex.1, second part).

There is a close correlation between syllabic versification and the repetitive and generative qualities of the rhythmic patterns. Some rhythms are particularly frequent, as are those of the mazurka, krakowiak and polonaise, which were the first 'national dances'. At the beginning of the 17th century 'Polish dances' based on the rhythm of the mazurka were fashionable outside Poland. The mazurka rhythm is associated mainly with 8-, 14-, 12- (ex.3) and 13-syllable lines: it is in triple

Ex.3 *Światówka*, dance-song, rationalized rhythmic pattern, Sandomierz region (Stęszewski, 1974)







metre, often in fast time, the bar having a maximum of four syllables, condensed in the first part of the bar (ex.4*a*). The phrases vary in rhythm, depending on the proportions of the line (ex.4*b*). These rhythms are found in non-dance-songs all over Poland and in *przyśpiewki* in the central region. The dances with mazurka rhythms have various names, tempos and characteristics: *kujawiak* (ex.8), *obertas*, *powiślak*, *światówka* (ex.3), *mazur* and others.

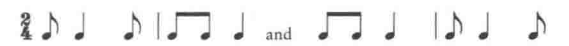
Ex.4 Common mazurka rhythms

(a)



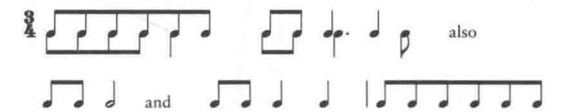
12-syllable lines are the basis for a group of fast, duple-metre krakowiak dances, which are found mainly in Małopolska. Locally they assume various names (*szopieniak*, *mijany*, *suwany* and others). Most frequent are two forms of syncopated krakowiak rhythms (ex.5). The

Ex.5 The most common krakowiak rhythms



rhythmic formula of the *polonez* ('polonaise') is associated with some dance-songs, also with general ones and a few wedding songs. It is characterized by triple time with a fairly slow tempo; a maximum of six syllables to a bar; like the mazurka, a rhythm of four syllables; and special cadential turns and dotted rhythms (ex.6). The polonaise rhythm uses the rarer lines of 10 (4 + 6), 17 (4 + 6 + 4 +

Ex.6 Common rhythmic patterns in the polonaise



3) and 19 (6 + 6 + 4 + 3) syllables, and polonaise dances have a number of names: *polski*, *chodzony*, *pieszy*, *wolny*, *wielki* and others.

Features common to the whole of Poland are absence of anacrusis and a preponderance of 'descendental' rhythm (i.e. progressively decreasing rhythmic density within each bar or phrase) and dotted descendental rhythm. Singing is in a natural chest voice, of medium intensity. Wedding songs are sung lower, dance-songs higher. Ritual songs and those sung out of doors have the slowest tempos.

The stanzaic form predominates in Polish folksongs. Those without stanzas are street vendors' and shepherds' calls (*wyskanie* in Podhale), children's play songs, songs for annual ceremonies and some *wierchowe* melodies from Podhale. The most frequent forms of musical stanza (where *R* is the refrain) are: *AA'*, *AA'A'* (ex.10), *AAR* (ex.1), *AA'RA'*, *AB* (ex.7), *AA'B* (ex.2), *ABB'* (ex.3),

Ex.7 Wedding song, Kurpie region (S. Jarociński, ed: *Polish Music*, Warsaw, 1965)



AAAA', *AABA*, *ABAB'*, *ABCA* etc. Songs with a bar structure usually have 8 or 16 bars, but are expanded by repetitions and refrains. The arrangement of phrases is usually symmetrical, although other structures occur (ex.7). The most stable elements of the songs are form, versification and rhythm, and to a lesser degree scale and, least of all, melody. The variability of the melody is, however, subject to certain limitations (ex.1 shows the variation in one bar of the melody).

5. Instruments. Some instruments are used exclusively by children, and these are mostly toys producing one or a few notes, or percussion instruments. They include wooden *fujarki* (pipes) with six to eight or fewer finger-holes; *fujarki z kory*, pipes made from willow bark; *piszczałki* (reedpipes) made from the stems of plants, with single or double reeds; ivy leaves and pieces of birch bark; *gwizdki* (whistles) made from various materials; *klekotki* (rattles) or *kołatki* (clappers), and the *terkotki* (rattles) used on Good Friday; *grzechotki* (rattles); and the *diabełek* ('little devil'), which is a small friction drum. Larger and stronger friction drums known as *burczybas* or *huk* are used by adults in the Pomorze and Warmia regions as ritual instruments.

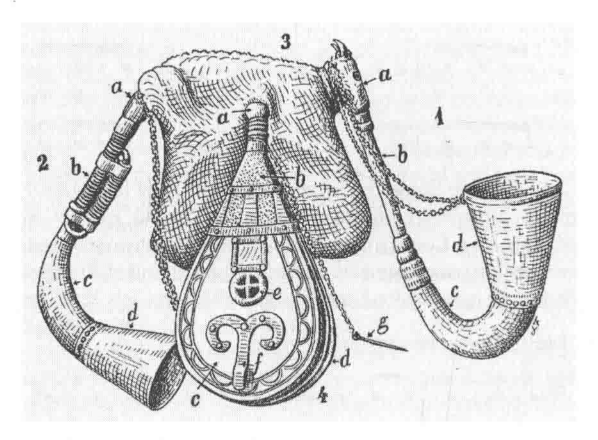
Adults use many instruments, some of which are confined to particular regions. They can be divided according to usage into those for accompanying dances, and those which are used in other circumstances. Thus the violin and bagpipes are used to accompany dances,

4. Trombita (long wooden trumpet), Beskid Śląski region

while the violin and various kinds of wooden flutes are also used to play solo music – *granie do słuchu* ('for listening') – in some areas.

There are three types of wooden trumpet, used by shepherds: the *bazuna* in Pomorze is about 2 metres long (it is also played by fishermen); the *ligawka* or *ligawa* from Mazowsze, about 1·5 metres long, can be straight or slightly curved, and is also played in the evenings during Advent; and the *trombita* (*trąbita*, *trębita*; fig.4) from Beskid Śląski, up to five metres long. The *bazuna* and *ligawka* are slightly conical and produce only between four and eight harmonics; the *trombita* is cylindrical and is used for playing slow melodies. The *fujarki* (duct flutes) are also shepherds' instruments and are of two types: the first has between six and eight finger-holes; the second has no finger-holes, but by overblowing, and either opening or closing the distal end, two series of harmonics are produced, which are the basis of rich melismatic playing. In Mazowsze such pipes are made of willow bark, while in Beskid Żywiecki they are made from a hollowed-out branch about 60 cm long; they are usually played while herding a flock, or during Lent, hence the name *postna* ('Lenten') *fulyrka*.

There are five basic types of bagpipe in Poland, all with single reeds. The *kozioł* of western Wielkopolska has the deepest tone and the widest range: *b*♭–*c*′–*d*′–*e*♭′–*f*′–*g*′–*a*♭′–*b*♭′–*c*″–*d*″–*e*♭″(drone *E*♭), the two highest notes being produced by overblowing. The hairy side of the skin is on the outside of the bag. The *dudy* (figs.5 and 6), common in other parts of Wielkopolska, has a slightly smaller range and a higher pitch: *f*′–*a*′–*b*♭′–*c*″–*d*″–*e*♭″–*f*″–*g*″(drone *B*♭), although it can be tuned higher or lower. In the Beskid Śląski region *gajdy* are used, tuned to *b*♭–*e*♭′–*f*′–*g*′–*a*♭′–*b*♭′–*c*″ (drone *E*♭), while in the Beskid Żywiecki there are *dudy*, similar to the *gajdy*, tuned to *c*′–*e*♭′–*f*′–*g*′–*a*′–*b*′–*c*″–*d*″(drone *F*). The *koza* of Podhale, with no bell, differs considerably from the other types in that it has three drones: one in the separate drone-pipe, and two in the chanter, which has three channels. Its scale is: *b*♭′–*c*″–*d*″–*e*♭″–*f*″–*g*″ (drones *B*♭, *f*′ and *b*♭′). All the



5. Dudy (bagpipe) from Wielkopolska: (1) chanter: (a) wind cap, (b) chanter, (c) wooden horn, (d) metal bell; (2) drone: (a) wind cap, (b) drone-pipe, (c) horn, (d) metal bell; (3) bag; (4) bellows: (a) 'knee', (b) neck, (c) upper board, (d) leather casing, (e) vent with valve inside, (f) hook, (g) cleaning rod for removing excess wax from finger-holes



6. *Dudy (bagpipe), Beskid Żywiecki region*

bagpipes except those in Beskid Żywiecki and Podhale have bellows for filling the bag with air. Most types have a straight drone-pipe, while that in the *kozioł* and the *dudy* from Wielkopolska is bent twice, at an angle of 180° (see fig.5), and has a bell. Historical sources show clearly that the distribution of bagpipes in Poland was once much greater than it is now. Young people learning to play the *dudy* in Wielkopolska use a bladder pipe known as *siesieńki* or *pęcherzyna* (fig.7) with a scale similar to that of the *dudy*. The *siesieńki* has no drone or bellows, and the leather bag is replaced by one or two bladders.

Of the string instruments, the fiddle predominates throughout Poland. Common characteristics of fiddle playing are a general adherence to the 1st position; frequent use of the E and A strings for playing the melody and the occasional use of the D and G strings for drone accompaniment; arco playing, in a non-legato style apart from ornamentation; and 'playing for listening'.

Until the early 20th century, smaller string instruments of the kit type were played in Wielkopolska and Podhale: the *mazanki* (tuned *a′–e″–b″*) and *złóbcoki* or *gęśliki* (with three to four strings tuned like the violin) respectively (figs.8*a* and *b*). They were carved out of one piece of wood, except for the soundboard. In the 19th century there existed in the Lublin area a string instrument called the *suka*, similar in shape to the violin but with a shorter neck and three strings: the strings were stopped with the fingernails, and it was held like the viola da gamba (cf fig.3). Both the *suka* and *mazanki* had bridges constructed so that one foot rested on the soundboard and the other, longer, foot extended through the opening to rest against the back of the instrument: the *basy* in the Kalisz area had a similar bridge (for further illustration, *see* BRIDGE (i), fig.1*g*). *Mazanki* began to be replaced at the beginning of the 20th century by a fiddle with an artificial fret, designed to facilitate playing in the 1st position but in a higher register, required for playing with the *dudy*.

Various bass string instruments with two to four strings and of different shapes are used in Poland, including the *basetla* or *basy*, a type of local cello or double bass. Many of these are carved out of one piece of wood, apart from the soundboard, and are played as drone instruments with unstopped strings (e.g. in the Kielce and Kalisz areas) or with stopped strings in the Podhale and Rzeszów areas, although this is a newer practice. A popular instrument in the Rzeszów area is the locally made *cymbały* (dulcimer).



7. *Siesieńki jednopęcherzowe (single bladder pipe)*

Ex.8 The *kujawiak* dance, Kujawy region, played on the violin by Władysław Kwiatkowski (*b* 1903) (Bielawski ed., 1973)

Of percussion instruments, the tambourine, usually with jingles around the rim, is known generally, as is a medium-sized double-headed drum, which has been supplemented since the 1940s and 50s by the triangle or cymbals. The tambourine is struck either with a stick or with the hand, while the double-headed drums are struck only with sticks.

Wind instruments in folk ensembles are a relatively new addition and include clarinets (chiefly in C and E♭), cornets and trumpets. From the end of the 19th century concertinas and accordions began to appear in folk bands.

The most common type of folk band in the 19th century contained a melody instrument (e.g. the fiddle) and a rhythmic one (e.g. drum or *basy*), and such an ensemble survives in some regions such as Biłgoraj, Lublin, Sandomierz, Kielce and Mazowsze. In bagpipe-playing areas, an ensemble can be composed of bagpipes and a string instrument – *mazanki*, fiddle or fiddle with artificial fret. Around 1900 a second fiddle, adding a chordal accompaniment, joined the fiddle and drum or fiddle and bass in Podhale, Rzeszów and other regions. Gradually, more instruments have been added to the basic ensemble, so that a band may now consist of, for instance, first fiddle, clarinet, trumpet, second fiddle and double bass (e.g. in the Kraków region).

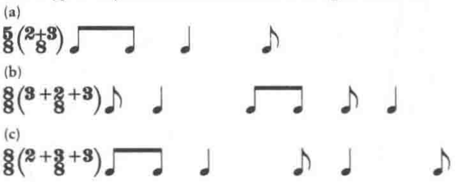
In instrumental playing there are particular phrases which begin and end the melody, and also appear between stanzas (ex.8). An instrumental performance is based on frequent repetitions of the same melody, embellished each time with new ornaments, variants, rhythmic changes and transpositions. The basic repertory of a folk band consists of *przyśpiewki*, dance-tunes, wedding tunes and marches.

6. Music regions. It is possible to distinguish five large music regions: central, north-western, north-eastern, eastern and southern Poland.

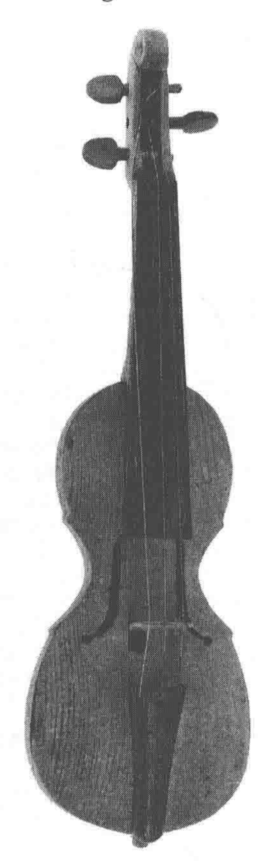
The whole of central Poland is marked by the predominance of mazurka triple time in the dance, associated with a fairly quick tempo and tempo rubato (ex.3 shows in brackets the basic, rationalized rhythmic pattern). The melodies are usually lively and often have a range of an octave or a 9th and a scale that cadences on the lowest note and has its axis of melodic movement on the fourth degree from the lowest (cf the scales of various types of bagpipe): *d′–[e′]–f♯′–g′–a′–b♭′/b′–c″–d″–[e″]*. This type of scale is also found in other regions.

The sub-region of Wielkopolska is distinguished by a larger number of songs with different rhythms, polonaises and waltzes (*okrągłe, do koła* and others), duple time and figure-dances; a tendency for numerous repetitions of text and melody (as in Kujawy); and the instruments *mazanki, siesieńki, dudy, kozioł*, and the Kalisz two-string *basy*.

Ex.9 Typical rhythmic formulae in five- and eight-beat bars







8. Small string instruments of the kit type: (a) złóbcoki played by Adam Kuchta, Bukowina Tatrzańska, Nowy Sacz province; (b) mazanki from Grodzisk Wielkopolski, Poznań province (Państwowe Muzeum Etnograficzne, Warsaw)

West Wielkopolska possesses vocal melodies with the widest average range in Poland, which can be explained by the influence of the *kozioł* scale on singing. Characteristic of the Kujawy sub-region are: *kujawiaki*, which are dances somewhat slower than those in, for example, Mazowsze and the Kielce region; dance cycles of various tempos; and a rich technique of violin playing (ex.8). Śląsk has many dances of the polonaise and figure type, and dance-games; ensembles with a relatively large number of wind instruments; and more homophonic songs than other regions. Many survivals of calendar ritual and wedding music are found in the Opole area of Śląsk. In Mazowsze, Kielce and Sandomierz, mazurka rhythms are characteristic; the tradition of fiddle playing is extremely rich in Sandomierz and Kielce. Some characteristics of central Poland are common to the neighbouring regions.

Ex.10 *Leśna* (outdoor) song, Kurpie region (Stęszewski, 1974)

43", ♪ = 66, guisto

e Za - ku ka-ła ku - ka - wän - ka ji ku-je ji ku - je;

po - ziedz-ze mje, ku - ká - wäń - ko, gdzie mój Jaś no - cu - je,

po - ziedz-ze mje, ku - ká - wäń - ko, gdzie mój Jaś no - cu - j(e).

The north-western region has lost its individuality: duple and triple metres are now equally common; the tempo is leisurely and the vocal register fairly low. There is wide use of major and minor scales, and in the Kaszuby region relatively wide melodic intervals are found.

Besides frequent duple and triple metres the north-eastern region is characterized by five- and eight-beat bars, and apocope. *Przyśpiewki* in triple time usually contain three syllables to a bar. In five-beat metre a four-syllable group (ex.9*a*) plays a basic role, and can be seen in verse lines with eight, 11 (ex.7) and 13 syllables. Five-beat bars are mostly associated with wedding songs, fairly slow and not accompanied by dancing: they are found in Kurpie, Mazury and northern Podlasie. In the same area it is possible to find eight-beat bars associated with archaic scales of medium range (e.g. a pentachord, also the pentatonic), with 12-syllable lines, wedding texts and fairly slow tempo. There are two forms of eight-beat bars (exx.9*b* and *c*), which are reminiscent of the krakowiak, but are certainly earlier. The archaic manner of articulation of the apocope rests on the absence or, more rarely, the strong diminuendo of the final syllable of the stanza's text (ex.10). The distribution of apocope is similar to that of the five- and eight-beat bars. The songs from this region have relatively slow tempos; its open-air songs (*leśne*) are rich in melisma.

The eastern region is distinguished by its greater number of archaic, slow ritual songs (e.g. wedding, harvest and midsummer eve songs) without metre, which use narrow

diatonic (e.g. tetrachordal) scales. In these melodies the highest ratio of melisma has been recorded, with the frequent appearance of somewhat syllabic and non-syllabic verse forms, texts in stichic form and non-stanzaic musical structure. Wedding songs make use of dance melodies to a lesser extent. The dance repertory is largely in triple time (e.g. the *oberek*), and shows a strong influence from central Poland. In these last two regions, certain differences in musical traditions characterize villages inhabited by freeholders. Their repertory lacks the archaic wedding melodies, and there is no singing at wedding ceremonies. Songs are usually more recent, often composed and of literary provenance. Lyrical or patriotic texts predominate. Both peasant farmers and freeholders, however, share a common local repertory of religious songs including Christmas carols and funeral songs.

The southern region is characterized by a marked preponderance of duple-metre melodies, which also serve as dance *przyśpiewki*. In the lowland parts of the territory krakowiak rhythms are strongly represented, and have spread from there to the highland regions. Parts of the Carpathian district (e.g. Beskid Żywiecki, Podhale and Pieniny) possess their own repertory of dance melodies and dotted rhythms *alla zoppa*. In the Beskid Śląski region chromaticism plays a considerable part; Podhale, Orawa and Pieniny have produced a style of polyphonic singing that owes nothing to Western harmony. Podhale is distinguished by a descending melodic outline; the dance cycles *góralski* (for a pair of soloists) and *zbójnicki* (men's dances); the predominant range of a 6th (in about 30% of the repertory); the frequent occurrence of the F mode; a high vocal register and great tension of the voice in men's singing, and low women's voices; the *koza* and *złóbcoki* (see §5); a decided preponderance of 12-syllable lines; and the dance *ozwodny* with a five-bar phrase (ex.11), which occurs in dance cycles. The music of the mountainous regions is characterized by the narrowest average melodic range; dance- and wedding-songs are performed in *tempo giusto*, contrasting with the rigours of the slow metrical *wierchowe* and *wałęsane* melodies, sung in the open air.

The geo-ethnic situation of Poland is reflected in the character of its folk music. This is connected with western Europe in the decided predominance of strophic song forms and in some of its song subjects (e.g. in the ballad). Polish folk music has the syllabic system of versification common to other western Slavs (except for the Czechs); with the Lusatians it shares the types of instrument which appear in Wielkopolska. With the Finns, Sames (Lapps), Estonians and Latvians, Polish folk music shares the five-beat bar structure; with them and with the eastern and southern Slavs, the apocope. The link with the eastern Slavs is also seen in the traces of non-syllabic versification, some common melodic motifs and narrow-range types of scale. With the Slovaks, Hutsuls (from the east Carpathians), Hungarians and Balkan peoples, southern Poles share many instruments, *alla zoppa* rhythms, polyphonic forms and some dances; these phenomena may be traces of the migrations of the Vlachs (Wallachians) who brought their pastoral culture from the south.

7. Popular song and 'folklorism'. From 16th century sources onwards one can trace the widely increasing circulation of originally composed folk songs and dances and consequently the beginnings of a popular repertory. Examples are the *tańce polskie* or 'Polish dances' ('polnischer Tanz', 'danza polacca', polonaise) which from the 16th century were widely distributed throughout Europe in organ and lute tablatures, and were mentioned in numerous accounts, including Valentin Hausmann's writings on Polish *proportio*. The appearance of dances with mazurka rhythms (and subsequently polonaise rhythms) in the music of European composers also dates from that period.

Ex.11 *Ozwodny* dance, Podhale, two violins and bass (Mierczyński, 1930)



In the 19th century an increasing number of Polish sentimental songs were composed and – above all – patriotic, national and soldiers' songs were written as a reaction to the partitions of Poland by Russia, Prussia and Austria. Songs and dances from foreign countries became popular, for example those from Ukraine (*kolomyjka* etc.), Austria (*walczyk*, *sztajerek*), Germany and France. In the 20th century all the fashionable dances were in general circulation, including Latin American dances (tango etc.). The mass media contributed to a gradual internationalization of the repertory, and this has been accompanied by a dwindling of traditional folk music and folksongs of Polish provenance.

If one understands the simplest form of 'folklorism' to mean the re-creation of folklore outside its rural environment with an altered (aesthetic) function, then traces of this practice were quite common at the royal court and at those of Polish magnates as early as the Renaissance. For example, in the 18th century the last king of Poland, Stanisław August, was greeted by a folk band when he visited the provinces, while in the late 19th century in Galicia groups of villagers played, sang and danced for the Austrian archduke at an agricultural show. Between the two World Wars folklorism was a part of official ceremonies (e.g. the *dożynki* – 'harvest homes' – attended by the Polish president). The political apparatus of the Polish socialist state, particularly after 1948, entrusted folklorism with an important role. Numerous amateur and professional ensembles (*Mazowsze*, *Śląsk*) were formed and assigned a propaganda role at home and abroad.

8. Recent trends. From the 1950s to 80s, sanitized 'folklore' structured by central cultural policies was performed in ensembles, 'culture houses' and festivals. This gave way in the 1990s to new musical forms:

predominantly young people, immersed in a completely modern life style, performing folk music for a variety of reasons including commercial benefit. This new music, often consisting of stylized versions of traditional songs, occurs mostly in urban centres. For instance, the Jorgi Quartet are from Poznań and Orkiestra Swiętego Mikołaja (Saint Nicholas's Orchestra) from Lublin. After the collapse of Soviet communism, the new political climate of liberal democracy and the market economy also brought a revival of the music of national minorities, such as Jewish *klezmer* music.

In the mid-1990s, traditional music also began to be re-invented within its rural environment. A primary centre of this new 'folklore' is Podhale, the district around Zakopane in the Tatra Mountains. There are three main types of music-making: traditionalist, including the pan-Carpathian trend (e.g. Jan Karpiel); fusions, such as that performed by the Trebunia Family Band, who compose new melodies with local characteristics thereby breaking the attachment to 'fossilized tradition'; and market-orientated, such as disco polo or folk-musak.

The traditional music of Podhale has influenced other musical genres such as classical music, pop, rock and jazz, both nationally and internationally. Works that have been inspired by this music include Karol Szymanowski's ballet *Harnasie* (1931), Wojciech Kilar's *Krzesany* (1974) and *Siwa mgła* (1979), as well as fusions with Polish pop-rock music (e.g. the groups No To Co, Skaldowie and Krywan), jazz (e.g. the saxophonist Zbigniew Namysłowski and his Jazz Quartet play with traditional fiddlers) and reggae (e.g. a series of recordings was initiated in 1991 through cooperation between the Trebunia Family Band and Norman 'Twinkle' Grant from Jamaica).

By the 1990s, the music of the Polish Tatra Mountains was being played at Highland weddings and gatherings, in Zakopane restaurants and hotels, as well as in cosmopolitan centres such as London and Chicago. There are countless commercial recordings, ranging from the local Folk label to the English company Nimbus. Podhale regionalism, boosted in this way, has gradually become the prototype for other 'regionalisms'. The Tatra Highlanders' expressive life style, revolving around their dance and music, has become a model for the rest of Poland.

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Music of the Tatra Mountains, Poland: Gienek Wilczek's Bukowina Band, Nimbus Records NI5464 (1996) [incl. notes]

KATARZYNA MORAWSKA (I, 1), ZYGMUNT M. SZWEYKOWSKI (I, 2), ZOFIA CHECHLIŃSKA (I, 3), ADRIAN THOMAS (I, 4), JAN STĘSZEWSKI (II, 1–7), KRZYSTOF ĆWIŻEWICZ (II, 8)

Polani, Girolamo (*fl* Venice, 1689–1720). Italian composer. From 2 October 1689 he was employed as a soprano at S Marco, Venice, at the low wage of 25 ducats (most other singers received 100). He wrote operas for three Venetian theatres: the Teatro SS Apostoli, marking the last time that theatre was used for opera, the Teatro S Angelo, the

least prestigious of the large Venetian theatres, and the Teatro S Fantino, a tiny theatre that specialized in small-scale works. None of his settings is known to survive. The light-hearted operas at S Fantino contrasted strikingly with the serious opera cultivated at the major Venetian opera houses. Several are set in everyday contexts and involve as few as five characters, some of whom use Venetian dialect. *Chi la fà l'aspetta* is the first libretto for S Fantino labelled comic, but there is no evidence that the explicitly comic repertory of the years 1717 to 1720 bears any connection with contemporary Neapolitan developments in comic opera. Despite its urban setting, it conforms in its pastoral tone to most of the operas staged at the S Fantino from its opening in 1700 until the last opera presented there in 1720.

A letter from Rolli indicates that Polani had arrived in London via Holland by 18 October 1720. He was put forward as a director of one of the Academy operas, but in the event he did not participate.

WORKS

all in 3 acts; performed in Venice unless otherwise stated

La vendetta disarmata dall'amore (dramma per musica, F. Passarini), S Fantino, carn. 1704 [with attrib. uncertain as La costanza nell'onore, Rovigo, Campagnella, aut. 1703]
Creso tolto alle fiamme (dramma per musica, A. Aureli), S Angelo, aut. 1705
Prassitele in Gnido (dramma pastorale, Aureli), SS Apostoli, carn. 1707
Vindice la pazzia della vendetta (favola pastorale, B. Pedoni), S Fantino, carn. 1707
Rosilda (dramma favoloso, Pedoni), S Fantino, aut. 1707
La virtù trionfante d'amore vendicativo (favola pastorale, Pedoni), S Fantino, carn. 1708
Il cieco geloso (dramma pastorale, Aureli), S Fantino, Oct 1708
Il tradimento premiato (favola pastorale, G.P. Candi), S Angelo, 3 Nov 1709
Berengario re d'Italia (dramma per musica, M. Noris), S Angelo, week before 22 Feb 1710
Chi la fà l'aspetta (dramma comico, Passarini), S Fantino, carn. 1717

[6] Cantate da camera a voce sola, *GB-Lkc*

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T. Wiel: *I teatri musicali veneziani del Settecento* (Venice, 1897/*R*), esp. pp.xliii–xliv
O.E. Deutsch: *Handel: a Documentary Biography* (New York, 1974), 114–15
O. Termini: 'Singers at San Marco in Venice: the Competition between Church and Theatre (*c*1675–*c*1725)', *RMARC*, no.17 (1981), 65–96, esp. 85

HARRIS S. SAUNDERS

Polansky, Larry (*b* New York, 16 Oct 1954). American composer, performer and theorist. He studied at the University of California, Santa Cruz (BA mathematics and music 1976), York University, Toronto (1977) and the University of Illinois, Urbana-Champaign (MA composition 1978). His principal teachers included Ben Johnston, James Tenney and Ron Riddle. He has taught at Mills (1981–90) and Dartmouth (1990–) colleges and is co-author (with David Rosenboom and Phil Burk) of the computer music language HMSL (Hierarchical Music Specification Language), with which many of his works are composed. In 1983 he founded Frog Peak Music, a composers' collective that distributes and publishes the scores, writings and recordings of many experimental composers. A skilled performer on the guitar, mandolin and *gendér*, his works employ conventional Western instruments, Javanese instruments, interactive computer, instruments and computer, and tape. His compositions often explore his theoretical interests, which include just and experimental intonations, morphological metrics (the measurement of musical shapes), mutation functions (the transformation of one shape into another), societies of mind (complex systems made of simple parts) and world musics, topics on which he has written extensively.

WORKS

(*selective list*)

Movt for Lou Harrison, 4 db, 1975; Sh'ma (Fuging Tune in G), fl, a fl, vn, va, vc, db, perc, 1978; Psaltery, tape, 1979; Another You, hp, 1980; V'leem'Shol [... and to rule ...], 5 fl, 1984; Hensley Variations, fl, va, gui, 1985; Al Het, S, gender, gambang, 1986; B'rey'sheet [In the beginning], 1v, cptr, 1986; Distance Music, cptr, 1986; Gottlieb Variations, vc, gui, hp, 1986; Simple Actions, cptr, 1986; Lonesome Road, pf, 1989; Bedhaya Sadra/Bedhaya Guthrie, vv, insts, gamelan, 1990; 51 Melodies, 2 elec gui, rock band, 1991; The World's Longest Melody, cptr, 1992; The Casten Variation, pf, 1994; 51 Harmonies, perc, elec gui, cptr, 1994; for jim, ben and lou, gui, hp, perc, 1995; 17 Behaviors, cptr, 1996; II-V-I, 1/2 elec gui, 1997; Piker, pic, 1998; 3 Cello Tunes, 1998

MSS in Paddock Music Library, Dartmouth College, Hanover, NH

Principal recording company: Artifact

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'Paratactical Tuning: an Agenda for the Future Use of Computers in Experimental Intonation', *Computer Music Journal*, xi/1 (1987), 61–8
with P. Burk and D. Rosenboom: 'HMSL (Hierarchical Music Specification Language): a Theoretical Overview', *PNM*, xxvii/2 (1990) 136–78
with R. Bassein: 'Possible and Impossible Melody: Some Formal Aspects of Contour', *JMT*, xxxvi (1992), 259–84
'Live Interactive Computer Music in HMSL' *Computer Music Journal*, xviii/2 (1994), 59–77
'Morphological Metrics', *Journal of Contemporary Music Research*, xxv (1996, 289–368

CARTER SCHOLZ

Polaski, Deborah (*b* Richmond Center, WI, 26 Sept 1949). American soprano. She studied at Marion College, Indiana, and with Irmgard Hartmann in Berlin, making her début in 1976 at Gelsenkirchen. After appearing at Munich, Hamburg, Karlsruhe and Ulm, she sang Death/Judas in Einem's *Jesu Hochzeit* at Hanover (1980); Marie (*Wozzeck*), Isolde and Kundry at Freiburg (1983–5); Katerina Izmaylova at Mannheim (1985–6); Amelia (*Un ballo in maschera*) at Essen and Chrysothemis at Geneva (1986); Senta at La Scala and in Prague (1988); Strauss's Electra (a role she has recorded) at Zürich (1991) and Salzburg (1994); and Kundry for her Metropolitan début (1992) and at Bayreuth (1993). With a powerful, vibrant voice of true dramatic proportions, she is well equipped to tackle the heavier Strauss and Wagner repertory. After singing Brünnhilde at Bayreuth in 1988, with limited success, Polaski scored a triumph when she sang the same role there in 1991 and in several subsequent seasons; she has also sung the part at Cologne (1990), the Berlin Staatsoper (1993–4) and Covent Garden (1994–5). Her other roles include the Marschallin and the Dyer's Wife, which she sang in Amsterdam and Geneva in 1992.

ELIZABETH FORBES

Polbero. *See* POWER, LEONEL.

Poldini, Ede [Eduard] (*b* Budapest, 13 June 1869; *d* Bergeroc, Vevey, 28 June 1957). Hungarian composer and pianist. He studied with Stephan Tomka at the National Conservatory in Budapest and with Mandyczewski (theory) and Epstein (piano) in Vienna. He then spent a year in Geneva and in 1908 settled in Bergeroc. He received the Hungarian Cross of Merit, second class (1935), and the Hungarian Medal for Artists (1948).

In Hungary Poldini was renowned chiefly for his stage works, but his success was not limited to his native country. *Vagabund und Prinzessin* and *Hochzeit im Fasching*, his two best operas, were both produced in London, the former at Covent Garden in 1906 and the latter, as *Love Adrift*, at the Gaiety Theatre in 1926; *Vagabund* was also seen in around 20 other European cities. His many piano compositions, too, achieved widespread popularity. Poldini's compositional style differs from most of his compatriots at the time in that he draws from musical developments outside Hungary. In *Vagabund* and *Hochzeit* he combined elements of the 19th-century Hungarian operatic tradition with those from French and German comic opera. His musical language is marked by a melodic inventiveness and a fine sense of instrumental colour.

WORKS
(*selective list*)

STAGE

Cartouche (comic op, 1), 1884
Északi fény [Nordlicht] (ballet, 1, V. Léon), 1894; Budapest, Royal Hungarian Opera, 8 May 1914
Hamupipőke [Cinderella] (children's op, A. Váradi, after M. Kalbeck), 1899; orchd T. Polgár, Budapest, Operetta Theatre 1927
Vadrózsa (Dornröschen) [Sleeping Beauty] (children's op, Váradi, after Kalbeck), 1899; orchd Polgár, Budapest, Operetta Theater, 1927
Vasorru bába [Die Knusperhexe; The Iron-Nosed Witch] (children's op, Váradi, after Kalbeck), 1899; orchd Polgár, Budapest, Operetta Theatre, 1927
A csavargó és királylány (Vagabund und Prinzessin) (op, 1, A.F. Seligmann, after H.C. Andersen); Budapest, Royal Hungarian Opera, 17 May 1903
Farsangi lakodalom [Hochzeit im Fasching; Love Adrift] (op, 3, Ger.: B. Diósy, Hung.: E. Vajda), 1913–14; Budapest, Royal Hungarian Opera, 6 Feb 1924
Régi jó idők [Die gute alte Zeit] (operetta, 3, F. Martos), Budapest, 1926
Das Seidennetz [A selyemháló] (comic op), Budapest, 1929
Himfy (op, P. Bodrogh, I. Mohácsi), 1934; Budapest, Royal Hungarian Opera, 18 April 1938
Balatoni rege [Balaton Tale] (F. Herczeg), 1940

OTHER

Pf: *c*120 works, incl. Divertissements; Valse et étude Japonaises, op. 27; Dekameron, op.38; Blumen, after F. Rückert, op.39; Walzerbuch, op.42; Masken, op.44; 3 études, op.45; Rosen, op.56, 5 waltzes; Walzerfrühling, op.59; Lustgärten, op.63; Poésies lyriques, op.68; Vortragsstudien, op.70; 25 poetische etüden, op.96; Neues album: 12 klavierstücke f. jugend, op.122
Orch pieces, incl. arrs. of pf works; choral music, songs

Principal publishers: Bosworth, Challier, Hainauer, Méry, Schott, Simrock, Universal

MELINDA BERLÁSZ

Poldowski [Lady Irène Dean Paul; née Wieniawska] (*b* Brussels, 16 May 1879; *d* London, 28 Jan 1932). Polish composer, active in England. Poldowski was the pseudonym chosen by the youngest daughter of Henryk Wieniawski. At the age of 12 she entered the Brussels Conservatory, where she studied the piano with Pierre-Jean Storck and composition with Gevaert; subsequently she studied in London under Michael Hambourg and Percy Pitt. In 1900 Chappell published *Two Songs* under her own name of Wieniawska. She married Sir Aubrey Dean Paul in 1901 and later became a naturalized British citizen. In 1904, after the birth of her first son, she went to Paris for further study with André Gédalge. Returning to London when the child died, she resumed her studies in Paris in 1907, attending for a short period D'Indy's class at the Schola Cantorum.

Poldowski is chiefly remembered as a composer of song though she also composed for orchestra, wind octet and at least two stage works. Sir Henry Wood thought she had 'exceptional talent' and conducted the première of her *Nocturne* for orchestra at the 1912 Proms; in the 1919 season she performed the solo piano part in *Pat Malone's Wake*. Between 1913 and the late 1920s her works were performed regularly in Belgium, the Netherlands, London and Paris, frequently by artists such as Gervase Elwes and Maggie Teyte. In New York she initiated a series of concerts of her work which were critically acclaimed.

Stylistically, she was, in her own words, 'always restless and dissatisfied under any scholastic influence'. French influences predominate: she selected mostly French texts, her great predilection being the poetry of Verlaine whose delicacy of expression and evocation of nuance inspired her to produce her finest work, while traits of Fauré, Debussy and Ravel are perceptible in her music. Her individuality is disclosed in the choice of harmony, the programmatic imagery and in the subtle manipulation of form.

WORKS
(*selective list*)

Songs (texts by P. Verlaine unless otherwise stated): Down by the Sally Gardens (W.B. Yeats) (1900); O let the Hollow Ground (A. Tennyson) (1900); Denholm Dean (W.D. Scott-Moncrieff) (1904); Bruxells (1911); Dimanche d'avril (1911); En sourdine (1911); L'attente (1912); Brume (1913); Circonspection (1913); Colombine (1913); Cortège (1913); Cythére (1913); Dansons la gigue (1913); Effet de neige (1913); Fantoches (1913); Impression fausse (1913); L'heure exquise (1913); Mandoline (1913); Spleen (1913); Berceuse d'Armorique (Le Braz) (1914); Crêpescule du soir mystique (1914); Nocturne des cantilènes (J. Moréas) (1914); Sérénade (A. Retté) (1914); Sur l'herbe (1918); Dans une musette (J. Dominique) (1919); Le faune (1919); Pannyre aux talons d'or (A. Samain) (1919); Soir (Samain) (1920); A Poor Young Shepherd (1924); La passante (Poldowski) (1924); Narcisse (Poldowski), 1v, str qt (1924); Reeds of Innocence (W. Blake) (1924); Song (Blake) (1924); A Clymène (1927); To Love (anon.) (1927); Poèmes aristophanesques (L. Tailhade) (1927)
Inst: Nocturne, orch, perf. (1912); Pat Malone's Wake, pf, orch, perf. (1919); Berceuse de l'enfant mourant, pf (1923); Caledonian Market, pf (1923); Tango, pf, vn (1923); Pastoral, cl, pf (1927); The Hall of Machinery: Wembley, pf (1928); Sonatine, pf (1928); Study, pf (1928)

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Poldowski (London, 1924)
M.F. Brand: *Poldowski (Lady Dean Paul): her Life and her Song Settings of French and English Poetry* (DMA diss., U. of Oregon, 1979)
S. Fuller: *The Pandora Guide to Women Composers* (London, 1994)
D. Mooney: *The Pursuit of Ultimate Expression: the Works of Poldowski (Lady Irene Dean Paul, 1879–1932)* (diss., National U. of Ireland, 1999)

DAVID MOONEY

Pole, David. *See* POHLE, DAVID.

Pole, Hans. *See* POLONUS, JOHANNES.

Pole, William (*b* Birmingham, 22 April 1814; *d* London, 30 Dec 1900). English civil engineer and music scholar. He was professor of civil engineering at University College, London, from 1859 to 1876. He graduated at Oxford as BMus in 1860 (at the age of 46) and as DMus in 1867, and was also organist in London at St Mark's, North Audley Street, from 1836 to 1866. For his scientific work he was elected a Fellow of the Royal Society of London in 1861 and of the Royal Society of Edinburgh in 1877. In 1874 he was, with Sir John Stainer, instrumental in

founding the Musical Association (now Royal Musical Association).

Pole is best remembered for his treatise *The Philosophy of Music*. This was not a work on aesthetics, but a reproduction of a series of lectures he had been invited to give in 1877 at the Royal Institution of Great Britain 'on the Theory of Music, as illustrated by the late researches of Helmholtz', i.e. on acoustics as a physiological basis for music theory. The book is still valuable to music students as an introduction to Helmholtz's *Lehre von den Tonempfindungen*.

Pole was active with A.F. Ellis and A.J. Hipkins in the movement that eventually succeeded in lowering the high 19th-century English concert pitch by some two-thirds of a tempered semitone. He contributed several articles to the *Musical Times* and to the first edition of Grove's *Dictionary*, including 'Pitch'. He composed a *Psalm c*, performed at Tenbury in 1861 and from which he arranged an eight-voice motet (London, 1879).

WRITINGS

Musical Instruments in the Great Industrial Exhibition of 1851 (London, 1851)
'Diagrams and Tables to Illustrate the Nature and Construction of the Musical Scale and the Various Musical Intervals', in F.A.G. Ouseley: *A Treatise on Harmony* (Oxford, 1868, 3/1883)
The Story of Mozart's Requiem (London, 1879) [first printed in *MT*, xiv (1869–71)]
The Philosophy of Music (London, 1879, rev. 6/1924 by H. Hartridge)
Some Short Reminiscences of Events in my Life and Work (London, 1898) [incl. list of writings]

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F.G. Edwards: Obituary, *MT*, xlii (1901), 103–4
E.J. Dent: Introduction to W. Pole: *The Philosophy of Music* (London, 6/1924)
V. Toncitch: 'Dodécaphonie et systèmes de 24 et 31 tones', *SMz*, cxiii (1973), 274–8
H. Cobbe: 'The Royal Musical Association 1874–1901', *PRMA*, cx (1983–4), 111–17

GEORGE GROVE/L.S. LLOYD/HUGH COBBE

Poledňák, Ivan (*b* Velké Meziříčí, 31 Dec 1931). Czech musicologist. He studied musicology and aesthetics at Brno University (1951–6) under Gracian Černušák, Jan Racek, Bohumír Štědroň and the aesthetician Oleg Sus, taking the diploma with a dissertation on Helfert's aesthetics which was accepted for his doctorate in Prague University in 1967. He took the CSc degree in 1968 at Prague with a work on jazz and was awarded the DrSc in 1989. After completing his studies he worked at the Institute of Educational Research, Prague (1959–68), and wrote a series of methodological papers, textbooks and other material for music education at state schools; at the same time he was vice-president of the Czech Society for Music Education (1969–71). He played an important part in Czechoslovak research into jazz and dance music, a field which had long suffered from dilettantism. As an expert on jazz he was appointed artistic director of the Reduta Intimate Theatre in Prague (1963–72), a small-scale stage specializing in musicals and some experimental work. In 1968 he became a member of the musicology institute at the Czech Academy of Sciences, where he has concentrated on the psychology of music, aesthetics, theory, and the history of popular music. He was director of the Academy from 1990 to 1997. He has lectured in musicology at Prague University and (since 1990) at Brno and Olomouc Universities. He was appointed professor by Olomouc University in 1994. Since 1994 he has also been involved in extensive organizational activities (for example, as president of the Czech Association of Musicians and Musicologists, president of the Czech Music Council and member of the governmental accreditation committee for universities).

WRITINGS

'Soupis prací Vladimíra Helferta' [A list of Helfert's works], *Musikologie*, v (1958), 253–313
Kapitolky o jazzu [Chapters on jazz] (Prague, 1961, 2/1964; Slovak trans., 1964)
'Některé problémy rozvoje hudební představivosti' [The development of musical imagination], *HV*, i (1964), 541–61; ii (1965), 3–18
with J. Budík: *Výchova hudbou* [Education through music] (Prague, 1964, 2/1972)
with L. Dorůžka: *Československý jazz: minulost a přítomnost* [Czechoslovak jazz: past history and present] (Prague, 1967)
K estetickým názorům Vladimíra Helferta [Helfert's aesthetics] (diss., U. of Prague, 1967); extracts in *HRo*, x (1957), 500
K problematice jazzové hudby [Questions of jazz music] (CSc diss., U. of Prague, 1969)
with J. Budík: *Hudba – škola – zítřek* [Music – school – future] (Prague, 1969)
'K problému hudebního vkusu' [The problem of musical taste], *HV*, ix (1972), 99–116
'K metodologickým otázkám psychologie hudby' [Methodological questions of the psychology of music], *HV*, x (1973), 275–87; xi (1974), 3–23
with J. Bajer and J. Jiránek: 'Beziehung von Musik und Sprachphänomenen als eine der Quellen der musikalischen Semantisierung', *Vztah hudby a slova z teoretického a historického hlediska: Brno XI 1976*, 125–41
with J. Fukač: 'Funkce hudby' [The functions of music], *HV*, xvi (1979), 123–45, 220–45
with others: *Encyklopedie jazzu a moderní populární hudby* (Prague, 1980–90)
'K otázkám hranic hudby a stratifikace hudby' [On the question of the boundaries and divisions of music], *HV*, xix (1982), 141–51
with A. Matzner: 'Ke specifickým rysům časového momentu v hudbě jazzového okruhu' [The problem of specific features of time in jazz and popular music], *Čas v hudbě: Prague 1982*, 77–85
'Sociální, ekonomické, technické apod. momenty jako inovační zdroje univerza hudby 20. století' [Social, economic, technical etc. features as sources of innovation in 20th-century music], *HV*, xxi (1984), 221–8
Stručný slovník hudební psychologie [Concise encyclopedia of music psychology] (Prague, 1984)
with J. Fukač: 'Zur Stratifikation der Sphäre der nonartifiziellen Musik', *BMw*, xxvi (1984), 112–28
'Zum Problem der Apperzeption der Musik', *IRASM*, xvi (1985), 43–56
'Zur Problematik der nonartifiziellen Musik slawischer Völker', *BMw*, xxvii (1985), 285–94
Psychologie pro konservatoře [Psychology for music conservatories] (Prague, 1988)
ed., with V. Lébl: *Hudební věda* [Musicology] (Prague, 1988)
Mně všechno dvakrát aneb o Jiřím Stivínovi [For me everthing twice, or About Jiří Stivín] (Prague, 1989)
with I. Cafourek: *Sondy do popu a rocku* [Probes into pop and rock] (Prague, 1992)
with others: *Základy hudební semiotiky* [Foundations of music semiotics] (Brno, 1992)
'The Inventions of Jan Klusák', *Musicologica olomucensia*, ii (1995), 85–109
with J. Fukač: *Úvod do studia hudební vědy* [Introduction to musicological studies] (Olomouc, 1995)
'Transition Problems of Czech Musical Life', *A Civilized Consert?: Stockholm 1996*, 25–33

JOSEF BEK

Polevaya, Viktoriya Valeriyevna (*b* Kiev, 11 Sept 1962). Ukrainian composer. She graduated from Karabyts's class at the Kiev Conservatory in 1989, started teaching orchestration, score reading and choral arrangement there in 1990, and completed her postgraduate studies with Kolodub in 1996. Her refined, even elitist works are marked by a spiritual and subtly intellectual outlook; she

is drawn to philosophical subjects which frequently find expression in programmatic works. She confidently handles complex techniques – often in unusual combinations, such as a meeting of gagaku and the avant garde – and has successfully created an 'event' with her *Progulka v pustote* ('Walks in the Void'). She has made occasional forays into the world of folk music.

WORKS
(selective list)

Ballet: Gagaku (ballet-pantomime), 1994
Inst: Sym. no.1, 1989; Trio '5x3', 1989; Sym. no.2 'Hommage to Bruckner', 1990; Anthem I, pf, str, bells, 1991; Messa [Mass] (Latin canonical texts), solo vv, children's chorus, orch, 1993; Progulki v pustote [Walks in the Void], chbr ens, 1993; Trivium, pf, 1993; Langsam, str orch, 1994; Transforma, sextet, orch, 1994; Zelyoniye travyaniye zaichiki [Green Grassy Little Hares] (N. Vorob'yev), pf cycle, 1995 [for children]; Chisla [Numbers], pf sonata, 1996
Vocal: Klage (R.M. Rilke), S, chbr orch, 1994; 3 kolïbel'nïye [3 Lullabies] (Russ. folk texts), children's chorus, 1994; Oda Goratsiya [Ode of Horace] (Horace: *O Venus*. . .), Ct, chorus, chbr orch, 1994; Stsena iz 'Gamleta [Scene from 'Hamlet'] (W. Shakespeare), S, chbr ens, 1994; Sugrevushka [My Dearest Heart] (Russ. folk text), female chorus, 1994; Ėpifaniya (Polevaya), S, chbr orch, 1995; Svete tikhiy [O Quiet Light], solo vv, chorus, chbr orch, 1995 [arr. of 16th century chant]
MSS in *UA-Km*; Ukraine Ministry of Culture

NINA SERGEYEVNA SHUROVA

Polewheel [?Wheeler, Paul] (*fl* 1650–60). English composer. He achieved fame as a violinist during the Commonwealth, but no details of his life are known. His name appears as Paul Wheeler in Evelyn's Diary for 4 March 1656 and a further reference is in John Batchiler's *The Virgin's Pattern* (London, 1661). The manuscript *US-NYp* Drexel 3551 contains two of his pieces for bass viol and three more, including his extremely popular 'Ground', are in the manuscript *GB-Ob* Mus.Sch.C.39 (*DoddI*). The name 'Paulwheel' is attached to two pieces in John Playford's *The Division Violin* (London, 1685) which were subsequently reprinted in later editions. The manuscript *GB-Och* 1183 contains a bass instrumental part by him.

ANDREW ASHBEE

Polgár, László (*b* Budapest, 1 Jan 1947). Hungarian bass. He studied with Eva Kutrucz at the Liszt Academy of Music, Budapest, 1967–72, and later privately with Hans Hotter and Yevgeny Nesterenko. He made his début at the Hungarian State Opera in 1971 as Count Ceprano (*Rigoletto*). His career proper started in the early 1980s: he sang Rodolfo in *La sonnambula* at Covent Garden in 1981, Leporello in Yuri Lyubimov's famous Budapest production of *Don Giovanni* in 1982 and Gurnemanz in Ferencsik's *Parsifal* revival the next year. He returned to Covent Garden in 1989, with the Hungarian State Opera, as Bluebeard in Bartók's opera.

Polgŕ has made regular appearances at the Vienna Staatsoper since 1983, and in Munich and Paris from 1985, and has appeared in Zürich and Salzburg as Sarastro and Publius (*La clemenza di Tito*). But he is perhaps best known for his magnetic interpretation of Bluebeard, which he recorded with Boulez and sang again with distinction at the Aix Festival in 1998. He was a member of the Zürich Opera from 1991. He owes his international fame to his beautifully silky, well-balanced voice and his remarkable declamation and musicality, also noted features of his concert appearances.

PÉTER P. VÁRNAI/ALAN BLYTH

Polgar, Tibor (*b* Budapest, 11 March 1907; *d* Toronto, 26 Aug 1993). Hungarian composer, active in Canada. His teachers at the Budapest Academy of Music included Kodály. After working as a pianist with Hungarian Radio from 1925, he co-founded the Hungarian Radio SO, becoming its first permanent conductor until 1950. He was also conductor of the Philharmonia Hungarica in West Germany (1962–4) and the University of Toronto Symphony Orchestra (1965–6). He taught in the opera department of the University of Toronto (1966–75) and coached the Canadian Opera Company, which subsequently performed his opera *The Glove* over 90 times. In 1969 he became a naturalized Canadian. He often employed Hungarian idioms in his compositions, which include many scores for the stage and over 200 film scores. After retiring in the 1970s, he remained active in composition, conducting and teaching.

WORKS
(selective list)

Dramatic: A European Lover (musical satire, G. Jonas), 1965; The Glove (comic op, Schiller-Jonas), 1973; In Praise of Older Women (film score), 1978
Vocal: The Last Words of Louis Riel (cant., J.R. Colombo), C, Bar, SATB, orch, 1966–7; The Troublemaker (E. Mohácsi), solo vv, SATB, orch, 1968; many arrs. of Ger. and Hung. folksongs
Inst: Suite II, orch, 1954; A Puszta 'A Day from Life in the Hungarian Lowland', orch, 1960; Variations on a Hungarian Folk Song, hp/(hp, str, timp), 1969; 3 Poems in Music, pf/orch, 1977; 2 Sym. Dances 'In Latin Rhythm', tpt, band, 1979; Conc. Romantico, hp, orch, 1985

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M. Schulman: 'Tibor Polgar: Seeing his Music Appreciated by the Public/Il est plus facile d'être soi quand on compose dans la joie', *Canadian Composer/Compositeur canadien*, no.111 (1976), 10–13
M. Schulman: 'Two Films, Two Music Scores, and Two less-than-happy Composers', *Canadian Composer/Compositeur canadien*, no.138 (1979), 10–17, 44 only

CLIFFORD FORD

Policci, Giovanni Battista (*fl* 1665–84). Italian composer and organist. He competed unsuccessfully for the post of *vicemaestro di cappella* of the church of the Madonna della Steccata, Parma, in 1665 but obtained it on 22 July 1667 on the death of Francesco Manelli. On 23 May 1670 he was named organist of the same church, and on 3 October 1681 *maestro di cappella*. From 23 September of that year to August 1684 he also served as *vicemaestro* of the Parma court, for which in 1681 he composed *Amore riconciliato con Venere*, an introduction to a ballet, and the opera *Amalasunta in Italia*, performed in the theatre of the Collegio dei Nobili, both to texts by Alessandro Guidi. None of his music is known to survive.

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EitnerQ; RicordiE
L. Balestrieri: *Feste e spettacoli alla corte dei Farnesi: contributo alla storia del melodramma* (Parma, 1909/*R*)
N. Pelicelli: 'Musicisti in Parma nei secoli XV–XVI', *NA*, ix (1932), 41–52, 112–29

Police, the. English rock group. It was formed in 1976 by Sting (Gordon Sumner; *b* Wallsend, Co. Durham, 2 Oct 1951; vocals and bass guitar), Andy Summers (Andrew Somers; *b* Poulton-Le-Fylde, Lancs., 31 Dec 1942; electric guitar) and Stewart Copeland (*b* Alexandria, Egypt, 16 July 1952; drums). They were originally regarded as part of the burgeoning new wave scene. However they always displayed a greater level of musicianship than their punk

counterparts, and developed a brand of melodic, reggae-influenced, energetic rock. As the band's principal songwriter, Sting produced a number of well-crafted pop songs, which conveyed the group's unique sound. Early hits such as *Roxanne* and *Can't Stand Losing You* (both 1979) featured Sting's West-Indian style voice, sparse clean rhythm guitar lines and reggae-derived bass and drum parts, while other tracks from the album *Outlandos d'Amour* (A&M, 1978), including *Peanuts* and *Next to You*, were more straightforward rock songs propelled by Copeland's energetic drumming. By the time of their second album, *Regatta De Blanc* (A&M, 1979), the Police were arguably the most successful band in the UK, seen, with Sting's melodic songs, as successors to the Beatles. *Message in a Bottle* and *Walking on the Moon* were both UK number one hits in 1979. In the early 1980s the Police achieved global success with *Ghost in the Machine* (A&M, 1981), which included the single *Invisible Sun*, a comment on the conflict in Northern Ireland. Their final album, *Syncronicity* (A&M, 1983), contained the most stylistically diverse set of songs, but still with the group's unmistakable sound, notably the pop standard *Every Breath You Take*, and *Tea in the Sahara* which featured Summers' impressionistic chordal washes. Vital to their success were the photogenic good looks of Sting and their mastery of the emergent medium of pop video. The band split up in 1986, as each member pursued solo projects.

Sting worked with a number of jazz musicians, including Gil Evans, Branford Marsalis, the pianist Kenny Kirkland and the drummer Omar Hakim, as he incorporated elements of jazz (on *Dream of the Blue Turtles*, 1985) and non-western musics (on *Nothing like the Sun*, 1987). Perhaps his most affecting solo work was his song about the writer Quentin Crisp, *Englishman in New York*, a hauntingly beautiful melody and a reminder of his pop sensibility. In the 1980s Sting also busied himself with acting and with environmental issues. His album *Ten Summoner's Tales* (1993) returned to a more melodic, mainstream pop sound. For further information see D. Hill: *Designer Boys and Material Girls* (Poole, 1986).

DAVID BUCKLEY

Policki [Pol; first name unknown] (*fl c*1750). Polish composer. As many of his works are in the Cistercian monastery libraries at Mogiła (near Kraków) and Obra (near Poznań), it is probable that he belonged to a Cistercian order, further implied by the monogram RP (? Reverendus Pater) which precedes his name in surviving manuscripts. Three masses with instruments and a shortened vespers cycle also with instruments (all *PL-MO*) provide interesting examples of the development of the Classical style in Poland, and also illustrate the infiltration of the polonaise into contemporary sacred music. These works adhere to the early *galant* style – though retaining the da capo form and two- to three-part vocal texture of the Italian Baroque tradition – and are distinguished by interesting melodic invention. A Benedictus has been edited (in MAP, iii/1, 1969, pp.97–8). Two further masses (formerly in *PL-OB*) were lost in World War II.

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MIROSŁAW PERZ

Policreto [Policreti, Policretto], **Giuseppe** [Giosef] (*b* Treviso; *fl* 1571–80). Italian composer, writer and poet. He was a monk in the order of the Servi di Maria and appears not to have held any professional musical post. In the dedication of his *Il primo libro delle napolitane* (Venice, 1571[9]), for three voices, he referred to the contents as being his first works. He was probably active in Padua about 1580, for he signed the dedication of his *Boscarecccie: terzo libro delle canzoni* (Venice, 1580) for three and six voices from there. His other known works are *Il secondo libro delle giustiniane* (Venice, 1575[14]), for three voices, and a five-voice madrigal in *Delli pietosi affetti* (Venice, 1598[6]).

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PIER PAOLO SCATTOLIN

Polidori, Ortensio (*b* Camerino; *fl* 1621–54). Italian composer. He was *maestro di cappella* of Fermo Cathedral from 1621 to 1630, at Pesaro Cathedral in 1634 and at Chieti from 1639 to 1646. According to Schmidl he afterwards held a similar post at Palermo. Eight collections by him published before 1621 are lost. His surviving output consists entirely of sacred music, including a high proportion of mass and psalm settings. A number of these are for large forces – either the conventional double choir of opp.10 and 16 or more modern mixed concertato ensembles including violins and (in op.14) trombones or viols. His motet collections are for smaller combinations; op.13 includes competent solo motets with declamatory lines to which ornamental semiquaver runs are added sparingly for expressive effect. The time signature 6/4 is found in a duet in this volume – an early instance of its use in church music.

WORKS

published in Venice unless otherwise stated

Motecta, 2–4vv, liber I, op.2 (1612), lost
Il quinto libro de motetti, 2–5vv, bc (org), op.9 (1621)
[3] Messe a 2 chori, bc, libro I, op.10 (1622)
Messe, 5, 8vv, con ripieni e 2 vn, bc (1631)
Salmi, 5vv, bc, op.12 (1634)
Motetti, 1–2vv, bc, op.13 (1637)
[2] Messe, 5, 8vv, bc, 2 vn ad lib, ed anche con ripieni, trbns/viols/ other insts, op.14 (1639)
Salmi, 3, 5vv, bc, 2 vn ad lib ed anche con ripieni di trbns/viols/other insts ... libro II, op.15 (1641)
Salmi a 2 chori, libro II, op.16 (1646)
Salmi a 2 chori, parte concertati e parte pieni, 8vv, bc, op.17 (Rome, 1654)

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JEROME ROCHE

Poliker, Yehuda (*b* Kiriat Haim, 25 Dec 1950). Israeli singer, composer, guitarist and *bouzouki* player. During the 1970s he played in various rock bands which performed mainly at weddings. One of these bands became known as Benzeen in the early 1980s, when Poliker established what was to become a fruitful and long-lasting creative partnership with the lyricist and critic Yaakov Gilad. Benzeen became highly successful with its hard rock sound, but disbanded in 1984 after the release of its second album. In 1985 Poliker made two albums of rock-oriented interpretations of Greek songs, with Hebrew lyrics by Gilad; these recordings widened Poliker's popularity beyond the young audiences of rock and marked his shift towards a sound based on Mediterranean and Middle Eastern elements. In 1988 he recorded *Ashes and Dust*, in which he and Gilad explored their experiences of growing up in Israel in the 1960s as sons of survivors of the Holocaust, and this album is widely considered Poliker's masterpiece. His later albums, two of which are purely instrumental, include virtuoso performances on guitar and *bouzouki* and display his growing mastery of recording techniques and electronics. Poliker's creative treatment of traditional Mediterranean and Middle Eastern musics has appealed to a wide audience, and he has become one of the most highly esteemed popular musicians in Israel.

RECORDINGS

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Ashes and Dust, NMC (Israel) 450362–2 (1988)
Hurts But Less, NMC (Israel) 467752–2 (1990)

MOTTI REGEV

Polin, Claire (*b* Philadelphia, 1 Jan 1926; *d* Merion, PA, 6 Dec 1995). American composer, flautist and musicologist. She studied at the Philadelphia Conservatory (BMus 1948, MMus 1950, DMus 1955), where her teachers included Persichetti, and later with Mennin at the Juilliard School of Music, and with Sessions and Foss at Tanglewood. A flute student of William Kincaid (with whom she wrote two books on flute playing), she was active both as a solo performer and as a member of the Panorphic Duo. She held teaching appointments at the Philadelphia Conservatory (1949–64) and Rutgers University (1958–91). Among her honours were a MacDowell Colony Fellowship (1968), the Delta Omicron International Composers Award (1953, 1958) and numerous ASCAP awards.

Polin's scholarly interests included early Welsh music, the instruments and music of ancient and biblical times, Russian folk and contemporary music, contemporary American music, interdisciplinary studies and flute education. Her compositions, generally scored for solo instruments or chamber groups, often reflected her research, incorporating folk material and birdsong into an otherwise freely atonal idiom. Sparse and delicate textures and an emphasis on contemporary instrumental techniques are also characteristic of her works.

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(*selective list*)

Orch: Sym. in 2 Movts, 1961; Sym. no.2, 1963; Scenes from Gilgamesh, fl, str, 1972; Journey of Owain Madoc, brass qnt, perc, orch, 1973; Golden Fleece, 1979; Mythos, conc., hp, str, 1983

Chbr: Str Qt no.1, 1953; Sonata no.1, fl, hp, 1959; Str Qt no.2, 1959; Sonata no.2, fl, hp, 1961; Str Qt no.3, 1961; Consecutivo, fl, cl, pf trio, 1966; Makimono, fl, cl, pf trio, 1968; Cader idris, brass qnt, 1972; O, Aderyn pur, fl, sax, tape, 1973; Death of Procris, fl, tuba, 1974; Felina, vn, hp, 1981; Ma'alot, va, perc qt, 1981; Kuequenaku-Cambriola, pf, perc, 1982; Res naturae, ww qnt, 1982; Walum olum, cl, va, pf, 1984; Freltic Sonata, vn, pf, 1985; Garden of Earthly Delights, wind qnt, 1987; Phantasmagoria, pf 4 hands, 1990

Solo inst: Serpentine, va, 1965; Structures, fl, 1965; Summer Settings, hp, 1967; Margoa, fl, 1972; Eligmos archaios, hp, 1974; Pièce d'encore, va/vn, 1976; Georgics, fl, 1986; Hortus nardiensis, hp, 1986; Shirildang, pf, 1990

Vocal: No-rai, S, fl, db, 1963–4; Infinito, nar, S, SATB, a sax, dancer, 1972; Isaiah Syndrome, SATB, opt. insts, 1980; Paraselen, song cycle, S, fl, pf, 1982; Mystic rondo, song cycle, T, vn, pf, 1987–8

Principal publishers: Seesaw, Dorn

MARGARET E. THOMAS

Poliński, Aleksander (*b* Włostów, 4 June 1845; *d* Warsaw, 13 Aug 1916). Polish writer on music, critic and journalist. He studied medicine and sang in the choir of an Augustinian church in Warsaw. Cutting short his medical studies, he began a course at the Warsaw Conservatory with Żeleński, Noskowski and Minchejmer. From about 1880 until his death he was a music critic and journalist for the Warsaw newspapers and magazines *Kurier warszawski* (permanent reviewer from 1899 to 1914), *Tygodnik ilustrowany*, *Kłosy*, *Echo muzyczne, teatralne i artystyczne*, *Scena i sztuka* and many others. From 1903 to 1916 he taught at the Warsaw Conservatory, lecturing in Polish music history. He also composed (two masses and a number of religious songs), and edited a number of early works for performance and publication.

Poliński's main interest was the history of Polish music: he collected a large number of sources and materials (his rich collection, kept in the royal palace in Warsaw, was lost during World War II), published treatises, books and articles and organized concerts of early works. He was the author of the first broad history of Polish music (1907); in it he used source materials to outline the development of culture and musical life in Poland in a historical and social context. He also tried to bring about an appreciation of Polish music of specific periods; his writings include a monograph on the medieval religious song *Bogurodzica* (1903).

WRITINGS

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'Wacław z Szamotuł Szamotulski, sławny muzyk z XVI wieku' [Wacław, a famous musician of the 16th century], *Echo muzyczne*, v (1881), 145–7, 154–5, 161–2, 166

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'Nieznany skarb muzyczny' [An unknown musical treasure], *KM*, i (1911–13)

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KATARZYNA MORAWSKA

Poliphant [polyphant, polyphon(e)]. An English plucked chordophone of the early 17th century. John Playford attributed its invention to Daniel Farrant and described it as 'An Excellent Instrument … not much unlike a Lute, but strung with wire', which might be thought to apply to the ORPHARION more than to the poliphant. Talbot (*c*1690) mentioned its wire strings and scalloped shape. It seems to have been an attempt at a diatonically tuned hybrid of all the wire-strung instruments (including the harp), with short treble strings played across a lute- or bandora-shaped body, fingered strings over a fingerboard, and long bass diapasons like those of a theorbo. A 17th-century sketch by Randle Holme (*Academy of Armory*, *GB-Lbl* Harl.2034; see illustration) is accompanied by the following description:

A poliphant of some called poliphon, It is an hollow yet flat kind of instrument, containing three dozen & 5 wier strings to be played upon. On the right side the neck are 3 pins, on the left side above 9 pins, & at the bending or corner in the middle of the neck 9 pins, & below the neck on the top of the body are 8 pins fixed, as the figure it selfe will give y^u the best description of it. There is on the body a crooked Bridge & 3 small round holes.

It will be noticed that the number of 'pins' or pegs does not match Holme's 'three dozen & 5' strings, unless 'above 9' means 'more than nine' rather than showing their position. Talbot's measurements indicate 37 strings, some of which were 'touched with Thumb of left hand' (see Gill, 1962). Sir Francis Prujeane wrote in 1655 of one with 'above forty single strings'. John Evelyn's description of the poliphant in his diary for 14 August 1661 shows that by then it was considered very rare: 'the Polyphone, an instrument having something of the Harp, Lute, Theorbo &c; it was a sweete Instrument, by none known in England, or described by any Author'.

Drawing of an instrument described as a poliphant from Randle Holme's 'Academy of Armory', late 17th century (GB-Lbl Harl.2034, f.207v)

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IAN HARWOOD

Poli-Randaccio, Tina [Ernestina] (*b* nr Ferrara, 13 April 1879; *d* Milan, 1 Feb 1956). Italian soprano. She studied in Pesaro and made her début in 1902 at Bergamo in *Un ballo in maschera*. She travelled widely in Italy, Spain, Hungary and South America, mostly in lyric-dramatic and *verismo* roles. Admiring her Santuzza in *Cavalleria rusticana*, Mascagni engaged her in 1908 to sing the heroine of his *Amica* in an Italian tour. In 1910, as Brünnhilde in *Siegfried*, she made her début at La Scala, where she also appeared in the theatre's first presentation of *La fanciulla del West*. Other notable roles were Aida, La Gioconda and the heroine of Mascagni's *Parisina*. In her only season at Covent Garden (1920) she sang Tosca, a performance praised for emotional force but criticized for unevenness. Her career lasted until 1934 with an appearance as Turandot at Bologna. Recordings show a powerful voice, capable of delicacy but inclined to shrillness at the top and having the fast vibrato characteristic of Italian sopranos of the period. She was clearly an imaginative artist, sensitive to nuance and warm in feeling.

J.B. STEANE

Polish Music Publications. *See* POLSKIE WYDAWNICTWO MUZYCZNE.

Poliziano [Ambrogini Poliziano], **Angelo** (*b* Montepulciano, 1454; *d* Florence, 1494). Italian humanist and poet. He spent most of his life in the service of the Medici family. He was close to Lorenzo de' Medici, whose children he taught, and on his death wrote a lament, *Quis dabit capiti meo aquam*, which Isaac set to music. Poliziano was equally at home in Latin or Tuscan verse. His poetry was set by contemporary Florentine composers such as Isaac, Bartolomeo degli Organi and Pintelli as well as by a younger generation, including Bernardo Pisano, Tromboncino, Cara and other frottolists also set occasional verse by him. Poliziano' s celebrated *Fabula di Orfeo*, an entertainment written in various verse forms for a half-spoken, half-sung performance, was probably written for the Carnival season in Mantua in 1480 during one of his short periods away from Florence. No music has survived (an ascription of the music to 'Germi' is a misreading in Carducci's edition); the style was probably similar to that of an anonymous setting of Poliziano's *Canzone di maggio* in Razzi's *Libro primo delle laude spirituali* (RISM 1563[6]). *Orfeo*, long described as an epoch-making secularization of religious drama, is probably better considered as looking forward to the rise of both the *intermedio* and musico-dramatic performances. The poem was twice recast as a drama.

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JAMES HAAR

Polizzino [Polizzini], **Giovanni Pietro.** Italian harpsichord maker who constructed polyharmonic instruments for GIOVANNI BATTISTA DONI.

Polka (from Cz., pl. *polky*). A lively couple-dance in 2/4 time. It originated in Bohemia as a round-dance, and became one of the most popular ballroom dances of the 19th century.

There is much dispute about the origins of the polka. Etymologically, the name suggests three Czech words: *půl* ('half'), *pole* ('field') and *polka* ('Polish woman'), all of which have given rise to various speculations. Accordingly it is a dance with a predominant 'half-step', a 'field dance' or a dance coming from or inspired by Poland. The earliest reference to the dance (J. Langer: 'České krakowačky', *Časopis Českého musea*, 1835, pp.90–91), in an article discussing the dancing of the *krakowiak* in Bohemia, mentions the admixture of local Czech dances such as the *strašák* and *břitva* and states that it was danced differently in Hradec Králové (eastern Bohemia), where they called it the 'polka'. The earliest dictionary entry (J. Jungmann: *Slownjk česko-německý*, iii, 1837) defines the dance laconically as a 'Polish dance'. Nejedlý, dismissing the tale (printed in *Bohemia*, 1844) of the dance's invention by a high-spirited maidservant, suggested that the adoption and adaptation of a Polish dance was connected with the wave of sympathy that the Poles attracted after their aborted insurrection of 1830. What is clear is that it was not a folkdance, but a town-based social dance going no further back than the 1830s, though its similarities to genuine Czech folkdances such as the *skočná* facilitated its ready acceptance in Bohemia. Some German writers have questioned the Czech origins of the polka, suggesting that it was no more than the SCHOTTISCHE with a new name. Horak has demonstrated the confusion of names in Austria, Switzerland and southern Germany, where a round dance with alternating steps (his definition of the polka) is variously designated 'Polka', 'Schottisch', 'Bairsch-Polka', 'Boarisch Schottisch' or 'Rheinländer'.

The polka was introduced to Prague in 1837 and appeared in print the same year in Berra's collection *Prager Lieblings-Galopen für Pianoforte*. In the following years innumerable polkas were written by such composers as Hilmar, Joseph Labitzky and Josef Neruda, and were published in collections of dances or in special series with picturesque or topical titles. In 1839 the band of a Bohemian regiment took the polka to Vienna, and that year it also reached St Petersburg. The Prague dancing-master Jan Raab introduced it to Paris in 1840, though it was not until 1843–4 that it became the favourite dance of Parisian society. On 11 April 1844 the dance was first performed in London by Carlotta Grisi and Jules Perrot on the stage of Her Majesty's Theatre. The next month it appeared in the USA, where it gave rise to numerous jokes about the presidential candidate J.K. Polk. In 1845 the polka was danced at Calcutta at a ball given by the governor-general in honour of Queen Victoria. It attained extraordinary popularity, and clothes, hats, streets and even puddings were named after it. Magazines and newspapers of the time were full of news items, descriptions, illustrations and advertisements referring to the dance (see illustration). From Paris the correspondent of *The Times* reported that 'politics is for the moment suspended in public regard by the new and all-absorbing pursuit, the Polka'. *Punch*, in the year of the polka's arrival in London, despaired of the constant allusions to the dance heard in society: 'Can you dance the Polka? Do you like the Polka? Polka – Polka – Polka – Polka – it is enough to drive me mad'. In the early days of its triumphant round-the-world tour the polka was accompanied by related Bohemian dances, such as the *třasák* ('trembling dance'), which became known in German-speaking countries as the *Polka tremblante*, the SKOČNÁ ('leaping [dance]') which became known in Vienna as the *Zäpperlpolka*, and the 3/4 time *rejdovák*, which became known in France and the USA as the REDOWA. However, local dancing-masters introduced their own variants; during the 1840s the polka-mazurka was popular, combining polka steps with the 3/4 time of the mazurka; in Germany the *Kreuzpolka* was the most popular form, and in Viennese ballrooms during the 1850s two distinct forms evolved, the graceful *Polka française* and the livelier *Schnell-Polka* which was similar to the galop.

According to Cellarius's *La danse des salons* (Paris, 1847) the tempo of the polka was that of a military march played rather slowly, at 52 bars (104 crotchets) per minute. The music was usually in ternary form with eight-bar sections, sometimes with a brief introduction and coda. Early characteristic rhythmic patterns are made of quavers and semiquavers, generally without an upbeat (ex.1). Polka rhythms after 1850, particularly outside the



Czech lands, sometimes include upbeats (ex.2). Like many other Czech dances, early polkas are sometimes texted (ex.3).



Eight varieties of the polka: lithograph from 'Jullien's Original Polka Quadrilles' (London: Jullien & Co., c1845)

JULLIEN'S
ORIGINAL
POLKA
QUADRILLES,
THE ONLY
EDITION IN WHICH
"THE ORIGINAL POLKA"
IS INTRODUCED.

The polka was cultivated by all the leading ballroom dance composers of the latter part of the 19th century, including the Strausses, Josef Gungl, Hans Christian Lumbye and Emile Waldteufel. It even affected popular song, as attested by George Grossmith's *See me dance the polka* (1886). Along with the waltz it was a staple of military bands and mid-19th-century popular sheet music.

Ex.3



['Uncle Nimra bought a grey horse for 4500 thalers; he came home, grabbed his wife and danced a *madĕra* with her']

Of all Czech dances the polka is the one that most commonly denotes notions of Czechness, and as such has been incorporated by Czech composers into their works, sometimes as named dances and suites (comparable to the way Chopin transformed Polish folkdances into art music), as designated movements (such as the scherzo equivalents in Smetana's string quartets), or simply as polka-like sections in larger works (such as in the folk festivities depicted in the 'Vltava' movment of Smetana's *Má vlast*). One explanation for this is that the rhythms of this duple-time dance with strong downbeats provides an exact parallel to the Czech language, whose defining characteristic (almost unique among European languages) is that all words have a first-syllable stress. Although iambic verse was what most Czech poets and librettists attempted to produce in the 19th century, Czech is essentially a trochaic/dactyllic language. The easiest verse to write in Czech is trochaic; set artlessly to music it

generates a type of polka music. Unlike many of the 'high-style' iambic Czech librettos of the time, Sabina's libretto for Smetana's *The Bartered Bride* (1866) is mostly in trochees; the result is that polka rhythms lie behind much of the opera's faster duple-time music and made it sound unconsciously 'Czech' to an emerging nationalist population, anxious for artistic endorsement of its national identity. Smetana's next opera *Dalibor* (1868), written to a much more high-minded libretto with few trochees, was at first rejected for sounding too 'German'. Smetana's later operas were either written with trochaic librettos to facilitate polka-type music (*The Two Widows*, 1874) or at least took care to incorporate polka sections (*The Kiss*, 1876; *The Devil's Wall*, 1882). Few Czech composers after Smetana (though mainly from Bohemia rather Moravia) could avoid the embrace of the polka. Later examples include named polkas for piano such as Suk's *Ella Polka* (1909), Novák's 'Čertovská polka' ('Devil's Polka', from *Youth*, 1920), Martinů's *Etudy a polky* (1945) and Dobiáš's *Tři poetické polky* (1950) and many more polka-type movements or sections in orchestral music, for example in Dvořák's *Slavonic Dances* (first ser., 1878), *Česká suita* (1879) and in Fibich's *Vesna* (1881), in Suk's *Fairy Tale* (1899–1900), or in Ostrčil's melodrama for voice and piano *Ballad of the Dead Cobbler and the Young Dancer* (1904). Non-Czech examples of polkas can be found in Walton's *Façade* (1922–9), Shostakovich's ballet *The Age of Gold* (1931) and Stravinsky's *Circus Polka* (1942).

The polka continued as a dance or popular-music genre. Jaromír Vejvoda's *Modřanská polka* ('Modřany Polka', 1934) became popular during World War II as *Škoda lásky* ('A Waste of Love'), in Germany as the *Rosamunde-Polka* and among the allied armies as the *Beer-Barrel Polka* ('Roll out the Barrel'). Later Czech examples, reflecting prevailing political circumstances, include Dobiáš's *Polka míru* ('Peace Polka') and Kubín's *Údernická polka* ('Shock-Workers' Polka'). In the USA polkas are still performed in areas with a large central-European population, particularly by the Polish community (*see* UNITED STATES OF AMERICA, §II, 1(iii)(h)). The Polish urban polka, known as 'Eastern style', was popular until the mid-1960s. The Polish rural polka persisted in relative isolation in Chicago until the late 1940s, when it was revitalized by Walter 'Li'l Wally' Wallace Jagiello, who combined it with elements of Polish folksong and *krakowiak*. Klemann distinguishes this type of polka, known as 'honky', from the more dynamic rock-influenced 'dyno' polka.

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GRACIAN ČERNUŠÁK/ANDREW LAMB/JOHN TYRRELL

Pollak, Frank. *See* PELLEG, FRANK.

Pollak, Rose. *See* PAULY, ROSE.

Pollarolo, (Giovanni) Antonio (*b* Brescia, bap. 12 Nov 1676; *d* Venice, 30 May 1746). Italian composer, son of CARLO FRANCESCO POLLAROLO. He was a pupil of his father and perhaps of Lotti. When he was 13 years old the family moved from Brescia to Venice. His first employment at S Marco began in 1702 as substitute for his father, who was *vicemaestro di cappella*. In 1723 Antonio assumed this office in his own right. When the *primo maestro*, Antonio Biffi, died in 1733, Pollarolo participated in an inconclusive competition for the vacated position. He served as acting *maestro* for three years until a second competition was won by Lotti, and in 1740 succeeded Lotti as *primo maestro*. Throughout his life Pollarolo lived in the parish of S Simeon Grande in Venice. His first wife died in 1709, leaving three young children; his second wife, whom he married in 1712, bore him four more children.

His first opera was *L'Aristeo*, performed at Venice in 1700, followed by *Griselda* (1701) and *Demetrio e Tolomeo* (1702). A church music performance of his work is recorded as early as 1704 (Selfridge-Field, 258). His next compositions date from 1714 onwards, starting with *Recognitio fratrum*, an oratorio written for the Ospedale degli Incurabili, where his father was *maestro*. In 1716 Antonio was himself elected *maestro di coro* at one of the Venetian conservatories, the so-called Ospedaletto, for which he wrote the Latin oratorios *Sacrum amoris* (1716) and *Sterilis fecunda* (1717). In 1718 he composed the *Oratorio per il SS Natale* for Rome. He contributed music to the opera *Nerone fatto Cesare* (Venice, 1715) and probably for a setting of *Venceslao* (1721). For a decade his operas were produced at Venetian theatres. *Cosröe* was performed in Rome in 1723 and the serenata *I tre voti* in Vienna in 1724. In 1734 he was re-elected as *maestro di coro* at the Ospedaletto after a one year lapse. He resigned the position in 1743 and was granted a lifelong annual pension.

In the early librettos Antonio Pollarolo is called the 'emulator' of his celebrated father, Carlo Francesco. That he was no longer so described in his second main series of operas, beginning in 1719, possibly signifies that he was then recognized as a composer in his own right. His operatic style can be only partly judged because his datable extant music comes from so short a period (1721–4) and consists chiefly of arias; only the serenata *I tre voti* survives complete. A eulogy of the Empress Elisabeth, the text offered little opportunity for dramatic development, but the music is rich in style, from the festive five-part sinfonia to the terzettos (marked 'coro') and the accompanied and ensemble recitatives. But the most worthwhile music is in the extended da capo arias, which exceed his father's in scope and virtuosity. The *A* section is tripartite, with an orchestral introduction. The return of *A* is often abbreviated, even to the point of recapitulating only the introduction. Basso continuo arias have almost entirely given way to orchestrally accompanied ones. The vocal themes are more interesting than his father's because of their lively, syncopated rhythms, and their wide-ranging

coloratura is a true vehicle for the virtuoso singers of the period. His aria style approaches the sentimental bel canto of the new generation of composers.

WORKS

Leucippo e Teonoe (tragedia per musica, 5, P.M. Suarez), Venice, S Giovanni Grisostomo, aut. 1719, arias in *D-SWl* and *F-Pc*

Lucio Papirio dittatore (dramma per musica, 3, A. Zeno), Venice, S Giovanni Grisostomo, carn. 1721, 14 arias in *D-Mbs* and *SWl* 4720

Plautilla (dramma per musica, 3, V. Cassani), Venice, S Giovanni Grisostomo, aut. 1721, arias in *Mbs* 1117 and 1139, and *SWl*

Cosröe (dramma per musica, Zeno), Rome, Alibert, carn. 1723, 13 arias in *F-Pc* D12707, 3 arias in *D-MÜs* Sant HS174

I tre voti (serenata, Cassani), Vienna, 28 Aug 1724, score *A-Wn* 17732

Sulpizia fedele (dramma per musica, 3, D. Lalli and G. Boldini), Venice, S Samuele, Ascension 1729, aria in *I-Rc* 2558

Cants.: Dopo lungo, A, bc, *D-Mbs* 67/347; Stanco ormai di cercar, S, bc, *I-Nc* 22.2.16

Motets: Alleluia cigni canori, A, vn, va, bc; Quid quaeritis in terra, A, 3 insts; Silete gentes silete, A, bc, other insts: *D-Bsb* 30260

Arias in *GB-Cfm* 45, *Lbl* Add.14215, *Lcm* 1741, *I-Mc* Arch.Mus.Noseda 0, 31–15, 31–16, *Rvat*

Lost works include the ops: L'Aristeo (G.C. Corradi), Venice, S Cassiano, 1700; Griselda (dramma per musica, 3, Zeno), Venice, S Cassiano, 1701; Demetrio e Tolomeo (dramma per musica, 3, A. Marchi), Venice, S Angelo, 1702; Nerone fatto Cesare (M. Noris), Venice, S Angelo, 1715 (aria only); Venceslao [Acts 2 and 3] (dramma per musica, 5, Zeno), Venice, S Giovanni Grisostomo, 1722 [according to F. Caffi, MS *I-Vnm*]; Turia Lucrezia (dramma per musica, 3, Lalli), Venice, S Angelo, carn. 1726; Nerina (favola pastorale, 3, Lalli), Venice, S Samuele, Ascension 1728; and the orats: Recognitio fratrum, Venice, 1714; Sacrum amoris novendiale in Dei pariture virginis gloriam (G. Cassetti), Venice, 1716; Sterilis fecunda (Cassetti), Venice, 1717; Oratorio per il SS Natale, Rome, 1718

Attrib. Pollarolo or 'diversi': La figlia che canta (divertimento comico in musica, 3, F. Passarini), Venice, S Fantino, 1719; L'abbandono di Armida (trattenimento scenico da cantarsi, 3, G. Boldini), Venice, S Giovanni Grisostomo, 1 March 1729

Attrib. Pollarolo: Introitus and Kyrie, *I-Vlevi* CF.B.56; Tito Manlio (op), excerpts in *D-MÜs* Sant HS176 (28)

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OLGA TERMINI

Pollarolo, Carlo Francesco (*b* c1653; *d* Venice, 7 Feb 1723). Italian composer and organist. His works, especially the operas, illustrate the stylistic transition from the late Venetian to the Neapolitan school of opera composers of the late 17th century and early 18th.

1. LIFE. He was probably a pupil of his father, Orazio Pollarolo, organist in Brescia at the parish church of SS Nazaro e Celso (*c*1665–1669) and at the cathedral (1669–*c*1675). Before 1676, in which year his son Antonio Pollarolo was born, Carlo Francesco was organist at the Congregazione dei Padri della Pace, and he substituted for his father at the cathedral for more than a year before being named his successor on 18 December 1676 (it is not known why Orazio had left the city or where he went). On becoming organist at the cathedral Carlo Francesco relinquished his other post. The records of SS Nazaro e Celso establish his marriage in 1674 and the baptisms of his first two children. The family moved at least twice to different parishes of the city, for the baptisms of the next two children, in 1678 and 1679, are recorded at S Afra, whereas those of four more children between 1682 and 1689 are recorded at S Zeno.

During these years Pollarolo advanced rapidly in his profession. On 12 February 1680 the *maestro di cappella*, Pietro Pelli, resigned his position at Brescia Cathedral, and Pollarolo was elected *capo musico* in his place. On 7 June 1681 he assumed a comparable position in the Accademia degli Erranti, a society devoted to 'letters, arms, and music'; he probably continued in this capacity until 1689. His first opera, *Venere travestita*, had been performed at the Accademia in 1678. A libretto records the performance in 1680 of his earliest oratorio, *La fenice*, the music of which is lost. From 1685 on his activity as opera and oratorio composer intensified: *I delirii per amore* was given at Brescia, *La Rosinda* in Vienna (both in 1685), *Il demone amante, overo Giugurta* opened the 1686 season in Venice, followed the same year by *Il Licurgo, overo Il cieco d'acuta vista*. His *Roderico* (1687), *La costanza gelosa negl'amori di Cefalo e Procri* (1688) and *Alarico re de Gotti* (1689) were given at Verona, and a version of *Antonino e Pompeiano* with most of the music by Pollarolo at the Teatro in Brescia in 1689. Thus he was an established composer before his arrival in Venice. He and his family must have left Brescia by the end of 1689, when a new organist (G.B. Quaglia) was elected at the cathedral, but his younger brother Paolo (*b* 1672) and the latter's son Orazio (*d* 1765), who composed a few operas, pursued musical careers in Brescia. His daughter Giulia married the organ builder Giacinto Pescetti, a fellow Brescian, in 1697 and the opera composer GIOVANNI BATTISTA PESCETTI was their son.

On 13 August 1690 Carlo Francesco was elected second organist at S Marco, Venice. Two years later he attained the position of *vicemaestro di cappella*, an unusually quick advancement. From 1691 his operas were performed in the Venetian theatres at the rate of one or more each year. He dominated the most reputable opera house in the city, S Giovanni Grisostomo, from about 1691 to about 1707 and also had works staged at S Angelo, S Cassiano, S Fantino and other theatres in and outside Venice.

The Pollarolo family settled in the parish of S Simeon Grande in Venice, where a further son was born in 1692. Ten years later Carlo Francesco competed for the position of *primo maestro* at the cathedral but lost the election by one vote to Antonio Biffi. His letter of application refers to his seven children. Three months later Pollarolo was 'giubilato', i.e. relieved of his regular duties without loss of status, and his son Antonio took over his duties as *vicemaestro*. But Pollarolo's activity as an opera composer had reached a peak and continued strongly until about 1720. His best works date from the period from 1690 to 1705. His tenure as musical director of the Ospedale degli Incurabili, one of the four famous Venetian conservatories, can be ascertained from librettos and from Coronelli's *Guida de' forestieri*: it dated at least from 1696 to 1718, perhaps even to 1722. The librettos of the Latin oratorios *Tertius crucis triumphus* (1703), *Samson vindicatus* (1706), *Joseph in Aegypto* (1707), *Rex regum* (1716) and *Davidis de Goliath triumphus* (1718) establish his authorship of the music as well as his position at the Incurabili. He wrote music for other institutions and occasions too: in 1697 an oratorio, *Il combattimento*

degli angioli, for S Maria della Consolazione (La Fava), and in 1699 an intermezzo, *Il giudizio di Paride*, for the Accademia degli Animosi, whose guiding spirit was Apostolo Zeno. Then in 1716 Pollarolo composed a cantata, *Fede, Valore, Gloria e Fama* (in which Faustina Bordoni sang the part of Faith), for the Austrian ambassador to Venice, and the wedding of the ambassador's son in 1721 was celebrated with Pollarolo's music to *Il pescatore disingannato*. His last stage work was the opera *L'Arminio*, produced in November 1722, when he was already suffering from his final illness, which lasted six months. He was buried in S Maria di Nazareth, known as the church of the Scalzi, located on the bank of the Grand Canal in Venice. Pollarolo was also famous as a performer: in 1710 Don G. Desiderio counted him, with Francesco Gasparini and Vinaccesi, as one of the 'tre de' primi virtuosi de questa dominante' (Talbot, 74) and Galliard mentioned him among 'the foremost masters for the harpsichord' (Raguenet).

2. Works. Pollarolo wrote some 90 operas and 18 oratorios over a period of 44 years (1678–1722). He belongs to the generation of Marc'Antonio Ziani and Perti. His operas were performed throughout Italy and in Vienna, Brunswick and Ansbach, but his popularity did not outlive him. His chief librettists were Corradi, Frigimelica Roberti, Noris, Silvani and Zeno. Of these Noris is known for his deference to the taste of the Venetian public, whereas Frigimelica Roberti and Zeno worked towards the reform of librettos.

Pollarolo's early operatic style, derived from Legrenzi and Pallavicino, reflects his attention to dramatic and textual expression. The recitatives range from an epic style with longer note values to a quasi-secco style with many repeated notes. A more florid melodic line often appears in cadences just before an aria. Even fully-fledged coloratura passages, whether intended as word-painting or not, occur in the recitatives. Pollarolo frequently alternated recitatives with ariosos of varying metre (4/4, 3/4, 3/2). These features contribute to the refreshing flexibility in compositional technique which is in strong contrast to the stereotyped scene structure of the later works of Pollarolo and his contemporaries. The melodic style had not yet congealed into formulae for questions, exclamations or cadences. Short exclamations by a group of people may be set as recitatives. Sometimes a repeated phrase, in recitative or arioso, functions as a refrain either to unify the section or to define a persistent mood; the result is a kind of miniature rondo form.

By *Il Faramondo* in 1698 ariosos had disappeared from Pollarolo's operas. Recitatives are more in the secco style; expression is now concentrated in harmonic shifts, modulations, affective intervals, chromatic bass lines and dissonances between vocal and bass lines. Accompanied recitatives become focal points of expression, and while the early arias are brief, they are already in *ABA* form with variations such as an abbreviated or an expanded reprise. Arias accompanied only by the basso continuo outnumber those with orchestra. The bass may simply give harmonic support or move in patterns totally independent of the vocal theme (e.g. 'Non lagrimate, no' from *Il Roderico*, Act 1 scene xiii).

The expansion and orchestral elaboration of the accompanied aria is one of Pollarolo's chief contributions to Venetian opera. Thematically the arias of the middle period are undistinguished, but formally they expand to da capo arias with a bipartite *A* section. The basic principle of da capo form is constantly varied by some unusual melodic, harmonic or formal trait. In the last works Pollarolo even approaches a tripartite *A* section (e.g. 'O sommo Apollo' from *Astinome*, 1719). Recitative interrupting an aria forms an effective dramatic device (e.g. 'Ha soave e dolce vita' from the undatable oratorio *Jesabelle*). In the 1690s the orchestral arias began to increase in number; in *Ariodante* (1716) they outnumber continuo arias by a ratio of four to one. In his early works the accompaniments usually consist of three-part strings (unmarked in the scores) in which the two treble parts tend to be widely separated from the bass. During the 1690s a wide variety of instrumental combinations appears, ranging from one to eight parts but most often five. Interesting examples include a solo violin in duet with the voice without bass in 'Usignuoli che cantate' from *Onorio in Roma* (1692), Act 3 scene vi; three-part strings without bass in 'Il viver mio si chiude' from *La forza della virtù* (1693), Act 3 scene ii; cornett and bass in 'Aure vaghe' from *Ottone* (1694), Act 2 scene i; oboe and bass in 'Fede e onor' from *Le pazzie degli amanti* (1701), Act 2 scene iv; two tenor violas, violone and theorbo in 'In quel piè legato' from *Onorio in Roma*, Act 2 scene iv; five-part strings plus two oboes in 'O non ti rivedrò' from *Ottone*, Act 3 scene ix; and the same with timpani in 'All'armi' in *La forza della virtù*, Act 3 scene viii. Pollarolo was one of the first Venetian composers to introduce the oboe into the opera orchestra. In *Onorio in Roma* (Act 3 scene ii) he transfers the concerto grosso principle to the operatic stage: the five-part orchestra on stage alternates with the three-part concertino off stage. Elsewhere the alternation between tutti and concertino serves to reduce the accompanying sound during the singer's phrases. Devices such as offstage singing, offstage obbligatos, and echo effects are frequent in the oratorios as well as in the operas. In Pollarolo's late operas the variety of instrumental combinations and effects gives way to a basic four-part texture; and his instrumental style develops from simple chordal writing to idiomatic string writing of some virtuosity. The sinfonia of *Onorio in Roma* features five idiomatic string parts in addition to the simpler figured bass part. Others are scored for four-part strings and wind (oboes, trumpets or trombones), as in *La forza della virtù* and *Ariodante*. The form of the sinfonia loosely resembles the Scarlattian type, varied by elements from the French overture.

Ensemble singing is limited to relatively short duets; only in the finales do we find brief vocal trios, quartets or quintets. Choruses appear only in the oratorios *Jesabelle* and *Jefte* (1702); those in the latter score are exceptional in being written in a quasi-polyphonic style over a figured bass.

It is the increasing standardization in Pollarolo's later operas (scenes divided into long passages of secco recitative followed by large-scale da capo arias) coupled with a virtuoso vocal style that links him with the next generation of Venetian and Neapolitan opera composers.

WORKS

OPERAS

drammi per musica in three acts, unless otherwise stated

VGG – *Venice, Teatro S Giovanni Grisostomo*

Venere travestita (G. Bottalino), Brescia, Accademia degli Erranti, 1678

Il demone amante, overo Giugurta (M. Noris), Venice, S Angelo, Dec 1685

I delirii per amore (F. Miliati), Brescia, 20 Jan 1686
Il Licurgo, overo Il cieco d'acuta vista (Noris), Venice, S Angelo, Feb 1686
Enea in Italia (G.F. Bussani), Milan, Regio Nuovo, 1686
Il Roderico (Bottalino), Verona, 1687, lib *I-MOe* [?identical with Il Roderico, Brescia, 1684, and with L'Anagilde, ovvero Il Rodrigo, Reggio nell'Emilia, April 1685, *MOe*]
La costanza gelosa negl'amori di Cefalo e Procri, Verona, 1688, *D-Mbs*
Antonino e Pompeiano (Bussani), Brescia, Grande, 1689
Alboino in Italia (G.C. Corradi), Venice, SS Giovanni e Paolo, 1691, collab. G.F. Tosi
Il moto delle stelle osservato da Cupido (serenata, 10 scenes), Padua, 1691
La pace fra Tolomeo e Seleuco (A. Morselli, after P. Corneille: *Rodogune*), VGG, Jan 1691
Onorio in Roma (G.M. Giannini, after Corneille: *Stilichon*), VGG, 2 Feb 1692, *D-AN*
Marc' Antonio (Noris), Genoa, Falcone, 19 Sept 1692
Iole, regina di Napoli (Corradi), Venice, SS Giovanni e Paolo, 18 Nov 1692
L'Ibraim sultano (Morselli, after J. Racine: *Bajazet*), VGG, 1692
La forza della virtù (D. David, after Rogatis: *Storia di Spagna*), VGG, week before 3 Jan 1693, *B-Br*, *CZ-K*; as Creonte tiranno di Tebe, Naples, S Bartolomeo, 1699 [comic scenes by S. De Luca]
Gl'avvenimenti d'Erminia e di Clorinda (Corradi, after T. Tasso: *Gerusalemme liberata*), Venice, SS Giovanni e Paolo, Jan 1693
Amage, regina de' Sarmati (Corradi), Venice, S Angelo, Nov 1693
Ottone (tragedia per musica, 5, G. Frigimelica Roberti), VGG, 14 Jan 1694, *CZ-K*, *D-Bsb*, *US-SFsc*
La schiavitù fortunata (F.M. Gualazzi), Venice, S Angelo, 15 Nov 1694
Irene (tragedia per musica, 5, Frigimelica Roberti), VGG, 26 Dec 1694, *CZ-K*; rev. Pollarolo and D. Scarlatti, Naples, 1704, arias *I-Nc*
Alfonso primo (Noris, after Rogatis), Venice, S Salvador, 1694, frag. *D-Hs*, *US-SFsc*
La Santa Genuinda, overo L'innocenza difesa dall'inganno [Act 3] (dramma sacro per musica, 3, ? P. Ottoboni, after Molano: *Santi di Fiandra*), Rome, Palazzo Doria Pamphili, 1694, *D-Mbs*, *F-Pc*, *GB-Lbl* [Act 1 by G.L. Lulier, Act 2 by A. Scarlatti]
Il pastore d'Anfriso (tragedia pastorale, 5, Frigimelica Roberti, after Virgil: *Georgics*), VGG, 22 Jan 1695, *CZ-K*
La Falsirena (R. Cialli), Ferrara, 30 Jan 1695, ? Brescia, 1696
La Rosimonda (tragedia per musica, 5, Frigimelica Roberti), VGG, aut. 1695, *CZ-K*
Ercole in cielo (tragedia per musica, 4, Frigimelica Roberti), VGG, carn. 1696
Almansore in Alimena (Giannini), Reggio nell'Emilia, 3 May 1696, 6 arias *I-Bc*
Gli inganni felici (A. Zeno, after Herodotus), Venice, S Angelo, 25 Nov 1696, *GB-Lbl* (facs. IOB, xvi, 1977), arias *I-Rvat*
Amor e dovere (David), VGG, 26 Dec 1696
Tito Manlio (Noris), Florence, Pratolino (Villa Medici), 1696, ? VGG, Jan 1697, *D-SWl*, 58 arias *I-Nc*
I reggi equivoci (Noris), Venice, S Angelo, Jan 1697
La forza d'amore (L. Burlini), Venice, SS Giovanni e Paolo, Jan 1697
L'Oreste in Sparta (P. Luchesi), Reggio nell'Emilia, 29 April 1697
Circe abbandonata da Ulisse (A. Aureli), Venice, SS Giovanni e Paolo, 12 Nov 1697
La clemenza d'Augusto [Act 2] (C.S. Capece), Rome, 26 Dec 1697, *E-Mn*, aria *GB-Lbl* [Act 1 by S. De Luca, Act 3 by G. Bononcini]
Marzio Coriolano (Noris), VGG, 18 Jan 1698
L'enigma disciolto (favola pastorale, 3, G. Neri), Reggio nell'Emilia, Communità, 27 April 1698; as Gli amici rivali, ? Venice, 1705, Verona, 26 Oct 1710
L'Ulisse sconosciuto (?C. Frigieri), Reggio nell'Emilia, 2 May 1698
Il Faramondo (Zeno, after Calprenede), VGG, 27 Dec 1698, *A-Wn*
Il repudio d'Ottavia (Noris), VGG, week before 14 Feb 1699, 10 arias *I-Bsp*
L'oracolo in sogno [Act 3] (F. Silvani), Mantua, 6 June 1699; rev., Venice, S Angelo, 11 Jan 1700 [Act 1 by A. Caldara, Act 2 by A. Quintavalle]
Lucio Vero (Zeno, after Capitolino, Ruffo, Vittore and others), VGG, 26 Dec 1699
Il giudizio di Paride (int), Venice, Palazzo Grimani, Accademia degli Animosi, 1699
Il colore fa' la regina (Noris), VGG, 30 Jan 1700, *CZ-K*
Il delirio comune per l'incostanza dei genii (Noris), VGG, 12 Dec 1700
L'inganno di Chirone (melodramma, 3, P. d'Averara), Milan, Regio Ducal, 1700
Le pazzie degli amanti (dramma in musica, 3, F. Passarini), ? Vienna, Hof, Feb 1701, *A-Wn*; Rovigo, Manfredini, aut. 1711
Catone Uticenze (Noris), VGG, 1701
L'odio e l'amore (Noris), VGG, 27 Dec 1702
Ascanio (d'Averara), Milan, Regio Nuovo, 1702
Venceslao (5, Zeno, after Rotrou and Corneille), VGG, Feb 1703
La fortuna per dote (tragicommedia, 5, Frigimelica Roberti), VGG, 30 Nov 1704
L'eroico amore (tragicommedia, 3, M.A. Gasparini), Bergamo, 1704; as L'Alcibiade, ovvero La violenza d'amore, Milan, 1709 and Dolo, 1711, ? collab. F. Gasparini and F. Ballaroti; as L'amante impazzito, Venice, 1714
Il giorno di notte (Noris), VGG, 1704
Il Dafni (tragedia satirica in musica, 5, Frigimelica Roberti), VGG, 30 Jan 1705
La fede ne' tradimenti (G. Gigli), Venice, S Fantino, 30 Oct 1705
Filippo, re della Grecia (5, P.G. Barziza, after Livius), VGG, week before 16 Jan 1706
Flavio Bertarido, re dei Langobardi (S. Ghisi), VGG, 1706
La fede riconosciuta (Pasquaglio), Vicenza, 1707
La vendetta d'amore (pastorale per musica, 3), Rovigo, Manfredini, 1707, *GB-Lam*
L'Ergisto (dramma pastorale, 3, Passarini), Rovigo, Campanella, Oct 1708
Igene, regina di Sparta (A. Aureli), 1708
Il falso Tiberino (P. Pariati ?and Zeno, after P. Quinault), Venice, S Cassiano, between 12 and 19 Jan 1709
La ninfa riconosciuta (melodramma pastorale, 3, Silvani), Vicenza, Garzeria Fiera, 1709
Il Costantino pio (dramma posto in musica, 3, Ottoboni), Rome, Palazzo della Cancelleria, 20 Jan 1710
Amor per gelosia (favola pastorale, 3), Rome, 1710
Engelberta, o La forza dell'innocenza, Brescia, Accademia, carn. 1711
La Costanza in trionfo, Brescia, Accademia, carn. 1711
Publio Cornelio Scipione (dramma per musica, 5, A. Piovene, after Livy and Plutarch), VGG, week before 16 Jan 1712
Peribea in Salamina (after Plutarch), Vicenza, Grazie, May 1712, *I-Mc*
L'infedeltà punita (Silvani), VGG, 15 Nov 1712, collab. A. Lotti
Spurio postumio (Piovene), VGG, 26 Dec 1712
Eraclio [Act 3] (P.A. Bernardoni), Rome, Palazzo della Cancelleria, 1712 [Act 2 by F. Gasparini]
Giulio Cesare nell'Egitto (A. Ottoboni, after Bussani), Rome, 1713, *US-Wc*
Semiramide (Silvani), VGG, 6 Jan 1714, 9 arias *D-Dl*
Marsia deluso (favola pastorale, 5, Piovene), Venice, SS Giovanni e Paolo, carn. 1714, 5 arias *Dl*
Il trionfo della costanza, Vicenza, Grazie, May 1714
Tetide in Sciro (Capece), Vicenza, Grazie, May 1715
Il germanico (Barziza), VGG, 24 Jan 1716
Ariodante (A. Salvi), VGG, 14 Nov 1716, *Bsb* (facs. DMV, xiii, 1985), *US-Wc* (copy of lost *D-Dl* score) [? rev. of G.A. Perti: Ginevra, principessa di Scozia, Florence, Pratolino (Villa Medici), 1708]
L'innocenza riconosciuta (T. Malipiero), Venice, S Angelo, aut. 1717
Farnace (D. Lalli), Venice, S Cassiano, aut. 1718
Amore in gara col fasto (dramma per musica, Silvani), Rovigo, Manfredini, 1718
Astinome (?G. Lerner), Rome, Capranica, carn. 1719, 10 arias *F-Pn*
Il pescatore disingannato (epitalamio musicale), Venice, Sept 1721
L'Arminio (Salvi), Venice, S Angelo, 14 Nov 1722; aria in Flavio Anicio Olibrio (pasticcio), *D-ROu*, ed. in Strohm, ii, 273

Other operatic: Cinna [Act 2], *E-Mn*; Pastorale à tre voci, *Mp*; Il litigio amoroso (serenata à tre voci con istromenti), *US-BEm*; unknown op, *D-Bsb*, ed. in Strohm, ii, 200
Doubtful: Venere travestita (A. Scappi), Rovigo and Murano, 1691; Alfonso, il sesto re di Castiglia, Naples, 1694 [cast as for Alfonso primo, 1694]; Il re infante (Noris), Bologna, 1694 [possibly by Pollarolo with addns by Perti]; Gl'amori di Paride ed Ennone in Ida, ?1697; De la virtude ha la bellezza onore (?Pariati), Venice, 1704 [possibly by Pollarolo]; La pace fra Pompeiano e Cesarini (Aureli), Venice, 1708; Berenice e Lucilla, o L'amar per virtù, *D-W* [? Pollarolo or D. Freschi; cast as for Lucio Vero, 1700, recits. in

Ger.]; La Proserpine, *GB-Lbl*, attrib. Pollarolo on f.136 [pencil note]

ORATORIOS

La Rosinda (?G. Faustini), Vienna, 1685, *A-Wn* Cod.18103
Jefte (Frigimelica Roberti), Venice, 1702, *Wn* Cod.16581
Jesabelle, *B-Bc* 1096
Sansone, 1706, *GB-Mp* F530 Ps41
Saule indemoniato, *Mp* F530 Ps44

Lost oratorios include:
La fenice, Brescia, 1680; Il combattimento degli angioli (Frigimelica Roberti), Venice, Fava, 1697; La clemenza di Salomone (Frigimelica Roberti), Venice, 1702; S Orsola, Venice, Incurabili, Venice, 1702; Le gare dell'India e di Roma, Brescia, 1703; Tertius crucis triumphus, Venice, Incurabili, 1703; Conversio glorioso in vita Divinae Ursulae, Venice, Incurabili, 1704; La vittoria dell'amor divino, Venice, Incurabili, 1704; Samson vindicatus, Venice, 1706; Joseph in Aegypto, Venice, Incurabili, 1707; Il convito di Baldassar (P.A. Ginori), Rome, Palazzo della Cancelleria, 1708; Rex regum in veneti regia a regibus adoratus (G. Cassetti), Venice, Incurabili, 1716; Davidis de Goliath triumphus, Venice, 1718

OTHER WORKS

19 solo cants. with bc or orch acc., *D-Bsb* 30260 and 30136, *CH-Zz*, *F-Pn* D.14440, *GB-Lbl* Add.31518, Add.34057, *I-REm* 31, *Pca* D.5, Recueil de motets choisis de différents auteurs (Paris, 1712)
67 arias and 5 duets with bc or orch acc., *D-Bsb* 30260 and 30136, *Kl* 4.Mus.14, XII, *MÜs* Sant HS174, *SHs*, *CH-Zz*, *F-Pn* Rés.1800, *GB-Lbl* Eg.2961, *I-Pca* D.7, *Rvat* Barb.lat.4134 and 4143, Chigiani Q.20 and Q VIII 206, *Vgc*
Fugue in d, org, *US-SFsc*, *I-Vnm*; ed. AMI, iii (1897/*R*)
7 motets or sacred cant., *D-Bsb* 17593, *Dl* A285, *F-Pn* L.15302, *I-Ac* 303/3–5
Quae radia, Christmas motet, S, str, bc, *D-F* MS Ff Mus.450
Ky and Gl, 6vv, orch, *Bsb* 17740
Mag, 8vv, orch, *Bsb* 17741
Fede, valore, gloria e fama, cant., Venice, 1716, lost
Arias, Venetian songs, motets, capriccio and fugue, *D-Dl*, destroyed during World War II

DOUBTFUL WORKS

Mass, 5vv, *I-Vnm* Cl.Iv-1507 (11469), a recent copy marked 'Provenienza: Acquista Canal, 1928', authorship doubtful
Triumphus fidei, Venice, 1712; composer ? A. Lotti or Pollarolo, music lost
Il miracolo di Sant'Antonio di Padova, orat, *I-MOe* F.1546, attrib. 'Sig.Pol.'
6 arias, *I-Rc* 2470, attrib. 'Sig[r] Pollaroli'; 3 arias, *US-IDt*, attrib. 'Sig[r] Pollaroli'; 3 arias, *SL* Saml. Engelhart 548, 582; 7 arias, *I-BGc* 227.8.A

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OLGA TERMINI

Pollarolo [Polaroli], **Orazio** (*b* *c*1695; *d* Brescia, 1765). Italian composer and organist. He was named after his grandfather, who composed a collection of dances (*Suonate da camera a tre*, op.1). He succeeded his father, Paolo Pollarolo, as organist and *maestro di cappella* of S Francesco in Brescia, holding the post from 1724 to 1752. From 1742 to 1762 he served as *maestro di musica* at the Casa di Dio there. His *Cantate musicali*, written for the inauguration of the new *podestà* M.A. Cavalli, refers to him as *maestro di cappella* of the Accademia degli Erranti. The *Messe concertate* of 1740, preserved at Brescia Cathedral, are marked op.2. He also provided music for the Convertite della Carità, at least during the period 1750–52, and he served as organist of the Congregazione della Pace. Two operatic works by him are known: *Orlando furioso* (Mantua, 1725) and *Il Venceslao* (Mantua, 1728 and Brescia, 1729). If a Pollarolo was the teacher of the young Ferdinando Bertoni, it must have been this Orazio.

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OLGA TERMINI

Pollarolo [Polaroli], **Paolo** (*b* Brescia, 25 Jan 1672; *d* Brescia, *c*1729). Italian composer and organist. He was probably a pupil of either his father Orazio or his older brother, Carlo Francesco. He served as organist of S Maria della Pace, Brescia, from 1701 to about 1728 and he was elected *capo musico* of the Accademia degli Erranti there in 1706. He was also *maestro di musica* at the Casa di Dio, and *maestro* and organist of S Francesco, at least from 1722 to 1728. Family records are extant from the later part of his life in the parish of SS Nazaro e Celso, Brescia, where his wife died in 1748. The date of his death is not known precisely, but in 1729 his son Orazio succeeded him at S Francesco.

Pollarolo had a modest career as a composer, beginning with a contribution to the oratorio *Sara in Egitto* (Florence, 1708). His *Maria Stuarda* (1716) and *Argomento e scenario del brittanico* (1717) were performed at the Collegio dei Nobili di S Antonio Viennese, Brescia, where he was also *maestro di cappella*. According to Barezzani (1981), he also wrote the oratorio *I trionfi della carità* (1710), the pastorale *La fede e l'amore in armi* and perhaps also *La fede e l'amore in pace* (1719).

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OLGA TERMINI

Pollastri, Augusto (*b* Bologna, 9 May 1877; *d* Bologna, 9 Nov 1927). Italian violin maker. He was a pupil of Raffaele Fiorini in Bologna and set up independently there around the turn of the century. His violins are based on the Stradivari pattern but were sufficiently individual to earn the dubbing 'modello Pollastri'. The curves, archings, edges and scrolls are all gracefully rounded. The varnish is generally a red-brown, sometimes not very transparent, but always attractive, even when the colour is more red-purple. At the end of the 20th century Pollastri's instruments had begun to mature in tone; this, combined with their great beauty and delicacy, and their rarity – he apparently made only 64 instruments – has made them much in demand and capable of commanding high prices. There are many copies of Pollastri's instruments and even some fakes.

Augusto's brother Gaetano Pollastri (*b* Bologna, 24 Nov 1886; *d* San Lázzaro di Savena, nr Bologna, 5 Oct 1960) studied with him and became his assistant. After 1927 Gaetano worked independently in a style similar to his brother's. In the 1930s and 40s the individual features of his style became more prominent and he used a red varnish, without the purple tinge of his brother's. Both makers branded their instruments with their logo, face to face cockerels, near the end button and above the label in the interior. Gaetano was a more prolific maker, and his instruments, although always a bit less attractive than his brother's, are appreciated for their fine tone.

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JAAK LIIVOJA-LORIUS, ROBERTO REGAZZI

Polledro, Giovanni Battista (*b* Piovà, Casale Monferrato, nr Turin, 10 June 1781; *d* Piovà, 15 Aug 1853). Italian violinist and composer. He studied in Asti, then, about 1796, was heard in Turin by Pugnani, who became his teacher for six months. This led to his appointment as a violinist of the royal orchestra at Turin, of which Pugnani was the leader. When the orchestra was dissolved, soon after the French forced the king to abdicate in 1798, Polledro gave concerts in northern Italy and in 1804 became leader of the theatre orchestra and a church musician in Bergamo. Soon after, he went to Moscow and spent about five years in the employ of Prince Tatishchev, who maintained his own serf orchestra. In 1811 he resumed his travels and was acclaimed in Germany as the best violinist since Viotti. In 1812 he performed with Beethoven in Karlsbad. In 1814 he became leader of the Dresden court orchestra, with a salary equal to that of Weber, the conductor. From 1824 to 1844 he was active in Turin as court *maestro di cappella*.

Polledro's playing was praised for its technical facility, especially in double stops and jumps across the finger-board. His compositions were considered of only moderate interest even by his contemporaries; but they are elegant and exemplify the technical advances leading from Pugnani to Paganini. He wrote mainly for the violin, and also some church music, both vocal and instrumental.

WORKS

INSTRUMENTAL

7 vn concs.: e, op.6, *GB-Lbl** (Leipzig, *c*1812), g, op.7, *Lbl** (Leipzig, *c*1812), d, op.10 (Leipzig, *c*1812); 4 in *I-Tco*
Variations, vn, orch: 'Nel cor più non mi sento' [Paisiello], op.3 (Leipzig, *c*1812); C, op.5 (Leipzig, *c*1812); d, op.8 (Leipzig, *c*1812); Variazioni sopra l'aria russa, *Tco*
Other orch: Sinfonia pastorale, C, *Tco** (Milan, *c*1840); 4 syms.: D, ed. in Longyear (1982); D, ed. in Longyear (1982); E♭, *Tco**; E in *Tco**
Chbr: 3 trios, 2 vn, vc: G, op.2 (Leipzig, *c*1812); d, op.4 (Leipzig, *c*1812); A, op.9 (Leipzig, *c*1812); Duets, 2 vn, op.11 (Vienna, 1812)
Vn studies: Exercises amusants (Leipzig, 1817); 6 études (n.d.; new edn, Leipzig, *c*1875)

VOCAL

Mass, 4vv, orch/org (Milan, 1835)
Miserere, 4vv, orch/org (Milan, n.d.)

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BORIS SCHWARZ/EMANUELE SENICI

Pollet. French family of musicians and at least one music publisher. They were active in the 18th and 19th centuries.

(1) Charles-François-Alexandre-Victor Pollet [l'aîne] (*b* Béthune, 19 Oct 1742; *d* Evreux, 16 July 1824). Cittern player, violinist, harpist and composer. He was the son of Alexandre-Auguste Pollet, an artist in Béthune, and was living in Lille around 1771. He then came to Paris, where he made his name as a musician. According to Choron and Fayolle he left the city for Evreux towards 1793, and seems to have lived there until his death. His published works, for cittern, include several *Recueils d'ariettes* (1771–5), 6 *sonates*, op.4 (1775) a *Méthode*, op.5 (1775) and a *Journal d'airs*, opp.9–12 (1778).

(2) (Jean-)Benoît(-Joseph) Pollet [le jeune] (*b* Béthune, *c*1755; *d* Paris, 16 April 1823). Composer, music publisher, player and teacher of the cittern and the harp, brother of (1) Charles-François-Alexandre-Victor Pollet, with whom he studied music. He arrived in Paris towards 1775, and contributed to the development of the cittern (he is credited with determining the tuning of the second course of five strings used on citterns in A: *d♯-d-c-b-a*). According to Choron and Fayolle, he gave up the cittern for the harp on the advice of Jean-Baptiste Krumpholtz. From 1799, now a famous teacher, he organized monthly concerts of harp, piano music and singing for his pupils. He set up as a dealer in sheet music, harps and pianos in 1800. On his death his widow Elisabeth-Joséphine Varlet (*b c*1777) took over the shop before selling the business to Hanry, who features as her successor from June 1825 onwards. His published pieces include 25 romances,

numerous chamber works and a 'scène comique', *Trio de mirlitons* (1803).

(3) **Joseph Pollet** (*b* Paris, 30 April 1806; *d* Paris, Nov 1883). Choirmaster and organist and, according to Fétis, the grandson of (2) Benoît Pollet. His parents were apparently the guitarist L.M. Pollet (*b* c1782) and the harpist Marie-Nicole Simonin (1787–1864). However, the registration of the birth of a certain Alexandre-Charles-Marie Pollet (1 June 1805, Archives de la Seine) indicates that M.-N. Simonin was the wife of Agathon-Joseph-Victor Pollet. Admitted to Notre Dame as a choirboy on 4 October 1814, Joseph entered the Conservatoire in 1824, and studied harmony with Dourlen, organ with Benoist, and counterpoint and fugue (winning first prize in 1830) with Fétis. He was choirmaster and taught piano to the children of the Notre Dame choir from 1830 to 1873, and was also organist at the church of St Jacques-du-haut-Pas before being appointed organist at Notre Dame where he remained from 1834 to 1841. Several of his masses were performed at Notre Dame, particularly in 1823–4, and according to Fétis he also published sacred music.

(4) **Charles Pollet** (*b* ?Paris, before 1830; *d* ?Paris, after 1886). Organist, active in Paris and, according to Fétis, the son of (3) Joseph Pollet. He was a harpist at the Théâtre Italien towards the end of the 1820s, and seems to have lived or worked at Vaugirard, on the edge of the city. His published compositions include a large number of pieces for piano and several sacred works. Two further members of the family were active in Paris at the beginning of the 20th century: Charles M. Pollet published a romance ('Obscurité', 1908) and Marcel Pollet published numerous piano pieces and songs and romances with piano or orchestral accompaniment (including '3 Chansons de Bilitis', 1909).

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HERVÉ AUDÉON

Pollet, Françoise (*b* Boulogne-Billancourt, nr Paris, 10 Sept 1949). French soprano. She studied the violin and later singing at the Versailles Conservatoire and in Munich. A three-year engagement at Lübeck (1983–6, début role the Marschallin) gained her experience in Mozart, Verdi, Wagner and Strauss. Since then she has sung widely in France and abroad, and became the first French soprano since Crespin to gain an international reputation. Her forays into the French repertory include Valentine (*Les Huguenots*), both Cassandra and Dido in *Les Troyens*, Catherine of Aragon (Saint-Saëns's *Henry VIII*) and Dukas' Ariane (in the 1991 Ruth Berghaus production at the Théâtre du Châtelet, Paris).

Pollet's soft-grained, lustrous instrument is not always heard to advantage in the dramatic soprano repertory that she sometimes essays, but rather in gentler styles and moods, in which her voice attains a rare beauty of tone and style. She is a distinguished singer of lieder and *mélodies* and a lambent interpreter of the orchestral version of Messiaen's *Poèmes pour Mi*. Her recordings include *Les Troyens* (Dido) and *La damnation de Faust* (both under Dutoit), *Les Huguenots*, Brahms songs and a highly praised disc of French arias.

MAX LOPPERT

Pollier, Mathias. *See* POTTIER, MATTHIAS.

Pollini, Francesco [Franc, Franz] [Barone Pulini] (*b* Ljubljana, 26 March 1762; *d* Milan, 17 Sept 1846). Italian composer, pianist and teacher. Although he was born in Ljubljana, his family was of Venetian origin and was raised to the Austrian nobility in 1778. Legal documents describe him as a chemist by profession as he made and distributed a well-known antisyphilitic infusion, the recipe for which he inherited from his father, with which he cured Paganini in Milan in 1824. From the spring of 1783 he lived in Vienna. He became acquainted with Mozart, who dedicated two pieces to him (as Baron Pulini), the Scena and rondò K490 and the A major duet K489, which was composed for the private performance of *Idomeneo* given in Vienna on 13 March 1786, when Pollini sang the role of Idamante. He was also in contact with Antonio Salieri, who in 1784, when Pollini travelled to Paris, introduced him (probably with a letter) to Baron Du Roullet (*A-Wn*, Handschriftensammlung 8-34-1). About 1790 he settled in Milan, where he studied with Zingarelli, and in 1798 he married the 23-year-old Marianna Gasparini, an amateur harpist. That same year his opera *La casetta nel bosco* was performed at the Teatro della Cannobiana. In 1801 his cantata *Il trionfo della pace* was given at La Scala in honour of the Peace of Amiens. For the ceremony of Napoleon's coronation in Milan Cathedral (26 May 1805) two of his compositions for large orchestra and chorus were performed, *Vivat, vivat* and *Te ergo quaesumus*.

Pollini gave private piano lessons and is not known to have taught at the Milan Conservatory. However, when the conservatory was founded he was made an Honorary Member, a title of some prestige. He was asked to write a piano method, which was published by Ricordi in 1812 under the title *Metodo pel clavicembalo*. This was the first Italian piano method and it remained in use for many years, achieving wide circulation. It stands out from other treatises of the period (by Clementi, Adam, Dussek and Pleyel) for the particular attention Pollini pays to the relationship between technique and sound-quality. That he was highly thought of as a composer and teacher is indicated by the entries he received in contemporary encyclopedias, and the many positive reviews of his work. As an active organizer of private instrumental academies he constituted a point of reference for many musicians of his day. Through Zingarelli he became a close friend of Bellini, when the composer moved to Milan, and Bellini dedicated *La sonnambula* to him. More than 60 of his works were published by various European publishing houses, including Ricordi. His work-list, however, has previously been muddled with that of a composer of the same name born in Mendrisio in Switzerland in 1832, who studied at the Milan Conservatory and later conducted at La Scala.

In his compositions Pollini explores the dramatic and romantic possibilities of the piano, while maintaining a solidly constructed musical discourse. His piano writing calls for a complete mastery of touch, since the melody is normally combined with two accompanying parts, a texture made more apparent from 1820 by the use of three staves, isolating the melodic line.

WORKS
(*selective list*)
all MSS in I-Mc

SACRED

Stabat mater (Milan, 1821); Via crucis, 1800; La passione di Christo, 1816; Ahi come siede adolorata; Delle sventure nostre sovvengati o Signor; De Vergin rimira (cant.); Dicean allegre madri; Kyrie; Quando Gesù con l'ultimo lamento; Requiem; TeD

STAGE

La casetta nel bosco (op, 3), Milan, Cannobiana, 25 Feb 1798
Il genio insubre (azione teatrale, 2), 1799
Le convenienze teatrali (op), inc.
Ines de Castro (op), inc.
Il ripudio fortunato (farsa), inc.

OTHER VOCAL

Cants.: Il trionfo della pace (A. Fugazza), Milan, La Scala, 30 April 1801, lost; L'amor timido (P. Metastasio); Dove fuggi o bella Irene; Flora gentil; Ombra gradita e muta
Arias (some with recits): Allor che hai fame (Freguglio); Chi mai chi può resistere; Deh cedi o amato bene; Ecco, silvani e ninfe (Freguglio); L'ira del ciel credei; Vedrai mia cara Lilla
Choral: In festa e in giubilo, 15 Jan 1803; Te ergo quaesumus, 26 May 1805, lost; Vivat, vivat, 26 May 1805, lost; Di zampogne al suon festoso (pastorale), 16 Dec 1812; Ladre aquerer ti sies trompà (canzone nazionale nizzarda); Perché mai nel sen
Other works with inst acc.: Ode III di Anacreonte, op.39 (Milan, 1817); Dunque lasciar dovrò, sonnet; Lasciate almen che adesso, quintet; Mille volte o mio tesoro, recit and duet (P. Metastasio: *La danza*)
Songs (1v, pf unless otherwise stated): Tre canzonette (Zürich, *c*1806); Arietta (Vienna, after 1812); Canzonette (Vienna, 1817); Sai qual'è l'amena sponda, romance (after J.W. von Goethe) (Milan, *c*1818); Canto di Selma d'Ossian, op.48 (Milan, 1822); Più la contemplo, sonnet (V. Monti) (Milan, 1823); I primi fior son questi (Milan, n.d.); Lascia che questo labbro, 1v, gui (Milan, n.d.); 6 canzonette, ou 6 airs italiens, 1v, pf/hp (Paris, n.d.); Amicizia finita, 1803; Dolce Imeneo che i giovanili amori (C. Orombelli); Dove fuggi infelice (cant.); La morte: apriti al mio pensiero spaventosa lugubre scena (cant.); Lo chiedo al ciel, sonnet (G.M. Crescimbeni); Mentr'io dormia sotto quell'elce ombrosa, sonnet (B. Menzini); Qual madre i figli con pietoso affetto, sonnet (V. da Filicaia); Soffri mio caro Alcino

INSTRUMENTAL
for solo piano and published in Milan, unless otherwise stated

Capriccio, on 'Signori miei scusatemi, from G. Mosca: I pretendenti delusi, op.28 (1812); 3 [=6] sonate, op.26, i–ii (1812); Variazioni, on F.X. Süssmayr: Il noce di Benevento (1812); Capriccio, on 'Eco pietosa', from G. Rossini: La pietra del paragone, op.29 (1814); Fantasia, on 'Quel sepolcro che racchiude', from F. Paer: Agnese (1814); Toccata, op.31 (1814); Variazioni, on 'Ah Sofia mio caro bene', from Paer: Sargino, op.30 (1814); Divertimento pastorale, op.34 (1816); Scherzo di fantasia, on 'Tu che accendi questo core', from Rossini: Tancredi, op.37 (1817); Fantasia, on La gazza ladra, op.40 (1818); Uno de' trentadue esercizi, op.42 (1820); Preludio cantabile e rondò, op.44 (1821); Variazioni, on a chorus theme, from S. Mercadante: Elisa e Claudio, op.47 (1822); Introduzione e toccata, op.50 (1825); Tema originale con variazioni preceduto da un breve preludio, op.51 (1826); Melodie armoniche e rondò, fortepiano (1827); Giovin rosa, on a phrase from a duet in Act 1, from V. Bellini: La straniera, op.54 (1829); Fantasia, with 5 variations and finale, from Bellini: La straniera, op.55 (1829); Estro armonico, from Bellini: Norma, op.57 (1832); Saggio d'una toccata per pianoforte ordinata in tre righi, op.56 (1832); Air varié, hp (Paris, n.d.); Caprice et variations sur un thème de Viotti (Paris, n.d.); 2 sonates et un air varié (Paris, n.d.); 12 walzes, hpd/pf, op.11a (n.d.); Grande sonate, caprice et variations, (hp, pf)/2 pf (Vienna, n.d.); 3 sonates (Paris, n.d.); Variations et rondeaux (Zürich, n.d.); Variations sur un air d'un ballet, op.13a (n.d.); Variazioni per il fortepiano, op.10 (n.d.)

PEDAGOGICAL
all published in Milan

Metodo pel clavicembalo (1812)
25 scale in tutti i toni estratte dal metodo per pianoforte (2/1829)
12 esercizi per il clavicembalo a due, tre e più parti da eseguire colla sola mano sinistra (1834)
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ELENA BIGGI PARODI

Pollini, Maurizio (*b* Milan, 5 Jan 1942). Italian pianist. His virtuoso agility and his taste for adventurous repertory developed early, during his studies with Carlo Lonati and Carlo Vidusso. As a student he won second prize in the 1957 Geneva International Competition, and his graduation from the Milan Conservatory in 1959 was followed by victory in the Ettore Pozzoli Competition that year and in the 1960 Warsaw Chopin Competition. At this time his recording of Chopin's First Concerto for EMI demonstrated a fusion of poetry and precision which remains unrivalled. By now he was already gaining the reputation of a problematic perfectionist, and after mixed receptions for his concert performances he withdrew from the international scene to consolidate his technique and repertory. On his return to performing in 1968 he made a sensational impact. He signed a contract with Deutsche Grammophon and over the next decade made a succession of classic recordings, among them Beethoven's last five sonatas and Fourth Concerto, Chopin's Etudes, Schoenberg's complete solo works, Schumann's Fantasy, Bartók's Second Concerto, Prokofiev's Seventh Sonata, Boulez's Second Sonata, and Stravinsky's Three Movements from *Petrushka*.

All these interpretations are marked by a combination of clarity, power and intellectual lucidity, which suggests the model of Michelangeli, with whom Pollini studied for a few months. In fact he has drawn equal inspiration from pianists of the previous generation, including Backhaus, Edwin Fischer, Haskil, Cortot and Gieseking, and from conductors as diverse as Karajan, Toscanini and, especially, Mitropoulos.

His friendship with Claudio Abbado began in their student days when they started to explore the music of the Second Viennese School and the serialists of the 1950s and when their shared left-wing political idealism led them to search for new ways of bringing contemporary music to audiences of workers. Pollini's commitment to the cause of Boulez and Stockhausen has not wavered and is unparalleled among pianists of his stature. For a short period in the early 1980s he turned to conducting, directing Rossini's *La donna del lago* at the Pesaro Festival



Maurizio Pollini

and Mozart concertos from the keyboard. In 1995 he devised and presented a cycle of concerts at the Salzburg Festival.

His legendary reticence in interviews eased somewhat in the late 1980s, but at the same time the nervous intensity of his playing began to show negative effects in an increasing rigidity of phrasing and tendency to clip rhythms. At its best his playing retains a hypnotic intensity, technical finesse and a rare ability to convey the cumulative power of long musical paragraphs.

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DAVID FANNING

Pollitzer, Adolf [Adolphe] (*b* Budapest, 23 July 1832; *d* London, 14 Nov 1900). Hungarian violinist and teacher. The youngest of a family of 19, Pollitzer studied the violin under Böhm and composition under Preyer in Vienna, and later the violin under Alard in Paris. He played before the emperor as a child and at 13 won the friendship of Mendelssohn, in whose presence he played the E minor Violin Concerto. Settled in London by 1851, Pollitzer led at the Royal Italian Opera under Costa for many years, and also led the New Philharmonic and Royal Choral societies. In 1861 he was appointed professor of violin at the London Academy of Music, of which he became principal in 1890. His numerous pupils included Elgar, whose talent he recognized and to whom he gave much encouragement. In 1920, Elgar referred to Pollitzer as 'one of the very best teachers and players we ever had'. He produced Ten Violin Caprices and many editions of violin works by Alard, De Bériot, Vieuxtemps etc.

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KEITH HORNER

Pollius, Daniel. *See* BOLLIUS, DANIEL.

Polmier, John. *See* PLUMMER, JOHN.

Polo. Type of *cante flamenco*. *See* FLAMENCO, §2 and Table 1.

Pololáník, Zdeněk (*b* Brno, 25 Oct 1935). Czech composer. He studied the organ with Josef Černocký at the Brno Conservatory (1952–7) and composition with Petrželka and Schaefer at the Janáček Academy of Musical Arts (1957–61). He associated himself with avant-garde ideas in the ealy 1960s, though his spontaneous inventiveness has not been subordinated to any particular new technique. Even his 12-note serial compositions, those from the Second Symphony (1962) to the ballet *Mechanismus* (1964), are by no means strict. Indeed, he inclines towards modality of the type which lies behind Moravian folksong. His music also shows an expressive feeling for rhythm and tone-colour, the latter being particularly evident in his collage and electronic pieces. Nor has he eschewed elements of pop music, which appear in the *Rytmická mše* ('Rhythmic Mass') and the musical *Mladá garda* ('The Young Guard'), for the principle of combination is the decisive factor in his work. Sacred music forms an important part of his output, much of it written for liturgical use. His music for film, stage, radio and television is extensive.

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(selective list)

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Orch: Sinfonietta, 1958; Toccata, db, chbr orch, 1959; Divertimento, 4 hn, str, 1960; Sym. no.1, 1961; Sym. no.2, 11 wind, 1962; Sym. no.3, org, perc, orch, 1962; Concentus resonabilis, 19 insts, tape, 1963; Sym. no.4, 1963; Conc. grosso [I], gui, fl, hpd, str, 1966; Pf Conc., 1966; Sym. no.5, 1969; Suite, after Song of Songs, 1975; Musica giocosa, vn, chbr orch, 1980; Concertino, pf, str, 1985; Conc. grosso II, cl, bn, str, 1988

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OLDŘICH PUKL/KAREL STEINMETZ

Polonaise (Fr.). A Polish dance. Often of stately, processional character, it was much developed outside Poland in the 18th century. It came to be characterized by the rhythm shown in ex.1 but its origins lie in sung Polish folk dances of simple rhythmic-melodic structure. These dances, in triple metre and built from short phrases without upbeats, were performed at weddings and other festivals with regional variations of character, tempo and function. The folk *polonez* was adopted by the 17th-century Polish nobility, who transformed it into a more sophisticated dance, suitable for their refined, cultured courts. There are polonaises of transitional character, popular with the minor aristocracy, which retain elements of rural simplicity, but the court polonaise, when sung, employed more sophisticated texts. It became yet more elaborate as it developed into an instrumental piece for dancing at grand society occasions. Through its processional nature the dance assumed martial overtones and its status in Poland promoted its dissemination across Europe. At the end of the 17th century the *polonez* was becoming popular in the courts of many countries and by the middle of the 18th century it had firmly acquired the French title 'polonaise' even in Polish sources.

Ex.1

Jan z Lublina's tablature (1537–48) contains many dances with Polish titles. 'Polnischer Tanz', 'chorea polonica' and 'polacca' are terms that are used in several 16th-century sources, the earliest known being a Polish dance in a Nuremberg lute tablature of 1544 (later examples can be found in Ammerbach's organ tablature book of 1583, the Loeffelholtz manuscript of 1585 and Nörmiger's *Tablulaturbuch* of 1598). None of the pieces with these titles, however, resemble the later polonaise. The carol 'Wźłobie leży' ('Lying in a Manger'), dating from the mid-17th century, is the earliest known piece that exhibits rhythmic and melodic features characteristic of the polonaise (ex.2). Courtly polonaises are included

Ex.2 'Wźłobie leży' (melody line)



in lutebooks of this time – for example, in that of Virginia Renata of Gehemans (1640; *D-Bsb* 20052) – and theoretical classification of polonaise types can be found in Retzelius's *De tactu musico* from the end of the century (Uppsala, 1698).

In the 18th century Princess Anna Maria of Saxony (1728–97), daughter of King Augustus III of Poland, collected over 350 polonaises. The examples she brought together reveal that the the level of sophistication had notably increased. Instrumental accompaniments employ fashionable, rococo stylization and figurations. The harmonic language includes local colouration of detail to create a folk tone (for example, Lydian fourths). The structure has also been considerably extended with trio sections in binary or da capo form. The polonaise had now become an attractive part of the repertory of dance forms for European composers. Telemann, who visited Poland in 1704–7, composed many examples. Those of J.S. Bach (for example in the French Suite no.6 and Orchestral Suite no.2) exhibit many of the classic characteristics of the stylized 18th-century polonaise. In France, Couperin contributed examples, and in the second half of the century polonaises were written by W.F. Bach,

Schobart and Mozart (the 'Polonaise en rondeau' in the Piano Sonata in D K284/205*b*). The combination of rondo and polonaise was also employed by Beethoven in the 'a la polacca' finale to his Triple Concerto for piano, violin and cello op.56. Beethoven also wrote a Polonaise in C op.89 for solo piano. Schubert composed 10 polonaises for piano four hands, four in D599 and six in D824.

In his *Der vollkommene Capellmeister* (1739) Johann Mattheson praised the passionate character that the dance offered. This rhetorical aspect of the polonaise became especially notable in examples by W.F. Bach (ex.3), but it



was in the politically unstable Poland of the late 18th century that the dance began to assume a heightened emotional quality with contrasts between noble majesty and heartfelt melancholy. Inevitably, with the partition of the country between occupying powers, the dance became symbolic of the Polish 'nation'. Prince Maciej Radziwiłł (*c*1751–1800) composed polonaises for large instrumental forces. His polonaise 'La chasse' is scored for two violins, viola, cello, bassoon, timpani, two clarinets, two horns and includes a part for an additional 'Polnisch Horn'. The work also includes a programmatic text. For the theatre, Jan Stefani composed a folk opera *Cud mniemany* ('The Supposed Miracle') which included the polonaise among many Polish dance forms. In the work of Prince Michał Kleofas Ogiński (1765–1833) the instrumental polonaise became an independent keyboard work for the salon rather than for court dancing. He wrote 20 for piano (some for four hands) which are frequently melancholy in tone and have programmatic titles. That Ogiński had participated in the Kościuszko uprising of 1794, an event of profound symbolism for the Polish people, only increased the national resonance of his compositions, but these pieces assured the popularity of the polonaise not only in Polish salons but also across much of Europe. His 'Pozegnanie Ojczyzny' ('Farewell to the Fatherland') of 1794 became one of the most widely known programmatic polonaises of the day. It was pieces such as this that the poet Adam Mickiewicz must have been remembering when he wrote an impassioned description of a polonaise at the end of his epic poem *Pan Tadeusz* (1834).

Józef Kozłowski, Ogiński's teacher, was particularly prolific, writing nearly 70 polonaises for orchestra as well as examples for piano. He served in the Russian army and his choral polonaise *Grom pobiedy rozdawajsia* ('Thunder of victory, resound!'), written for the 1791 celebrations of Catherine II's victory over the Turks, was until 1833 the Russian national hymn. Its success, ironically particularly strong after Russia's annexation of Polish lands in 1795, made it a model for future polonaises by 19th-century Russian composers. Back in Kozłowski's native Poland, however, as the 19th century progressed so the polonaise became increasingly 'domesticated'. Karol Kurpiński commented in 1820 that the noble character of the polonaise had been lost since the turbulent years at the end of the 18th century. Chopin's teachers Wojciech Zywny and Józef Elsner continued to develop certain features of the dance but Elsner's view, expressed in 1811 to Breitkopf & Härtel, that 'everything that is pleasing today may be converted into a polonaise' conforms with Kurpiński's frustation. The latter's 'Coronation' Polonaise for chorus and orchestra (1826) may be an attempt to revive the dance's former glories, but his introduction of *Rule, Britannia* and *God Save the Queen* into a polonaise dedicated to the Duke of Cumberland suggests the exhibitionist's wish to please his audience. Kozłowski, too, was fond of incorporating pre-existing melodies (for example, by Pleyel and Mozart) into his polonaises.

Franciszek Lessel and Maria Szymanowska wrote polonaises in the virtuoso manner of Hummel. Pieces such as Weber's *Grande polonaise* op.21 (1808) and *Polacca brillante* op.72 (1819), which was later arranged by Liszt for piano and orchestra, exhibit a similarly 'brilliant' idiom. This style was an important musical stimulus for the young Chopin and polonaises figure strongly in his earliest works. His Variations on 'Là ci darem la mano' op.2 for piano and orchestra close with an 'alla polacca' finale. The virtuoso tradition of improvising on popular operatic themes of the day works its way into his Polonaise in B♭ minor (1826), the trio of which contains embellishments of 'Vieni fra queste braccia' from Act 1 of Rossini's *La gazza ladra*. Two polonaises for piano date from 1817 and are therefore among Chopin's earliest surviving pieces. The influence of Ogiński is discernible, even to the extent that certain melodic contours and figurative designs are closely similar, but already in these very youthful pieces Chopin is reflecting a more profound engagement with folk and national dimensions when compared with many salon dance pieces of this time.

Chopin's later polonaises develop the dance to a level of technical complexity far beyond the examples of his predecessors. The Polonaise in F♯ minor op.44 (1841), for example, combines daring rhetoric, formal expansion, poetic intensity and pianistic bravura. The heroic-military tone is amplified by imitative, percussive effects. The trio section is, by contrast, a lyrical 'tempo di mazurka'. The piece is, then, an example of a tendency in Chopin's mature works for dance types and genres to be mixed (although mazurka features are also found in certain polonaises by Chopin's predecessors). In his later polonaises the ternary form, with a contrasting trio section, becomes modified. This is already apparent in op.44, but formal complexity and mixing of genres becomes most powerful in the *Polonaise-Fantasy* op.61.

Schumann wrote eight polonaises for piano four hands (1828) and one as the eleventh piece of *Papillons* op.2. There are two examples by Liszt (1851, and the *Fest-Polonaise* of 1876) and one by Wagner (published as his op.2), but it was in 19th-century Russia that the polonaise became especially popular. As the success of Kozłowski's examples demonstrated, the pomp and nobility of the polonaise was greatly approved by the Russian courts. Verstovsky, in the entr'acte to Act 3 of his opera *Askold's Grave* (1835), uses a polonaise to set the scene of the Russian palace. Glinka composed a polonaise setting, for chorus and orchestra, of the words 'Great is our God' (1837) and a Polonaise in E for orchestra (1839). At the beginning of Act 2 of his opera *A Life for the Tsar* (1836)

he uses a polonaise to characterize the Polish nobility. Musorgsky employs the dance for similar dramatic purposes in Act 3 of *Boris Godunov*. Tchaikovsky turned to Kozłowski's example for the climax of Act 2 of his opera *The Queen of Spades*, quoting his choral refrain 'Be glorified by this, O Catherine' when Catherine II appears. In other Russian operas the polonaise style is employed for its ceremonial qualities, inevitably assuming Russian national resonance (for example, in Tchaikovsky's *Vakula the Smith* and *Yevgeny Onegin*, Rimsky-Korsakov's *Mlada* and Borodin's *Prince Igor*). Orchestral polonaises by Lyadov (1899) and Anton Rubinstein (1902) were both commissioned for the ceremonial unveiling of monuments. Skryabin's virtuoso Polonaise for solo piano is in the Chopin mould, but Szymanowski's example (the first of his *Polish Dances* of 1926) is in a more modernistic idiom.

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STEPHEN DOWNES

Polonio (García-Camba), Eduardo (*b* Madrid, 5 Jan 1941). Spanish composer. He was enrolled at the Madrid Conservatory (1958–68), at the same time studying instrumentation with Günther Becker in Darmstadt. He has been an active member of the Madrid avant garde since 1967, the year in which he began working at the Laboratorio Alea, and from 1970 to 1972 he was, with Luis de Pablo and Vaggione, part of the group Alea Música Electrónica Libre. From 1976 he resumed his activity in the recently created Laboratorio Phonos in Barcelona. He has collaborated with video artists, actors and jazz musicians, organized the 'Six Days of Contemporary Art' festival and founded the Gabinete de Música electroacústica in Cuenca and the Asociación de Música Electroacústica de España, of which he was the first president (1988–94). He received the Bourges 'Magisterium' prize (1994) for his electro-acoustic compositions.

Since 1970 Polonio has composed electro-acoustic music exclusively, abandoning traditional instruments. His style, full of tenderness and irony, frequently opens itself up to dialogue with other artistic fields. In his work we always find accomplished orchestration of sound objects of various origins, with timbre and rhythm functioning as the dominant polarities.

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JOSÉ IGES

Polonus, Johannes [Polak, Jan; Pole, Hans] (*b* Breslau [now Wrocław]; *fl* 1590–1616). German composer and instrumentalist. He was appointed a court musician at Wolfsburg in 1590. In 1603 (according to *EitnerQ*) he was a violinist in the Berlin court orchestra, with a salary of 112 thalers and free board, which was raised to 144 thalers in 1612. The title-page of his *Canticum Sanctorum Ambrosii et Augustini* (Magdeburg, 1606), for five voices, names him as a musician of the Elector of Brandenburg, and in

1616 he became the elector's Kapellmeister. 13 of his motets, for four to six voices, appeared in the collection *Cantiones aliquot piae* (Helmstedt, 1590), and a manuscript wedding song, *Selig ist der gepreiset*, written for the Duke of Saxony in 1607 and signed 'Johannes Polonus Marchiacus' is extant (in *D-Dl*).

RICHARD MARLOW

Polovinkin, Leonid Alekseyevich (*b* Kurgan, 1/13 Aug 1894; *d* Moscow, 8 Feb 1949). Russian composer and teacher. He entered the Moscow Conservatory in 1914 to study the piano with Lev Konyus and Kipp and also the violin. In 1918 he enrolled in the composition and orchestration class of Vasilenko, and at the same time he studied harmony with Zolotaryov, fugue with Glière, form with Catoire and conducting with Malko. After graduating in 1924 he moved to Leningrad (now St Petersburg), and there took part in the establishment of the Mamontov studio of Monumental Opera, known as the 'Mamont', which was affiliated to the former Mariinsky Theatre. He was also music director at the Aleksandrinsky Theatre, but soon returned to Moscow for postgraduate composition study at the conservatory (1926). There he did work on formal analysis and taught orchestration (1926–32). In 1926 he began a long career as music director of the Moscow Children's Music Theatre, and he organized and conducted the orchestra of this theatre. In his music he had to overcome a dependence on Skryabin before seeking a new language which was connected to the ideals and interests of the Association for Contemporary Music (ASM). From 1924 he was secretary of the ASM. The titles of many works dating from the 1920s, such as *Teleskop*, *Ėlektrifikat* and *Proisshestviya* ('Incidents') conceal a sense of irony. However, Polovinkin's contemporaries heard in his music almost traditional features: 'the simplicity and naivety give to this work traits of a living modernity which departs from Romantic ideals in favour of abstract classical forms' (wrote Pindar concerning one of Polovinkin's *Proisshestviya*). The tendency towards psychology often borders on eccentricity. A second phase in Polovinkin's work began with his appointment to the children's theatre, and was also spurred by the sharply negative press reaction to his music. In this later period he turned to a simpler folksong-like style.

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INNA BARSOVA

Pols [polsdans, polsk]. *See* SPRINGAR.

Polska (Swed.: 'Polish' [dance]; Dan. *polsk dans*; Nor. *pols*). A Scandinavian folkdance. It dates from the Renaissance, with its roots in Polish folk choruses and dance pairs. Versions of it occur at all levels of societies and fall into two groups – those in its modern metre (C, ¢, 2/4) and those in its archaic metre (3/4, 3/8). Some archaic *polskas* are of interest as prototypes of the POLONAISE.

The *polska* entered the mainstream of European dance history in the first half of the 16th century. Under the influence of the allemande, it developed into both duple- and triple-time versions, which then each had separate historical developments. It did not however become a movement in the Renaissance and Baroque suite but remained in the vanguard of creative dance composition in Poland, Hungary and Germany, as seen in the work of Mikołaj z Krakowa and Wojciech Długoraj, the lute intabulations of Matthäus Waissel and the organ intabulations of Jan z Lublina, August Nörmiger and Christoph Loeffelholz von Colberg. *Polskas* for dancing are also found in the works of Hans Neusidler and Philipp Hainhofer.

The *polska* spread to the North Sea region in the 17th and 18th centuries as a result of close contacts between Poland and Sweden when both countries were ruled by the Vasa dynasty (from 1587). Despite its foreign origins the *polska*, with a rhythm similar to that of the mazurka (ex.1), came to be considered one of the most characteristically national folkdances of Sweden (*see* SWEDEN, §II). Among the earliest to be written down are the 85 *polskas*, mostly for fiddle and collected in Östergötland and Småland, brought together by Johan Wallmann (1792–1853). The *polska* was popular in all the Scandinavian countries. *Polskas* were noted down in Norway by the civil servant Hans Kamstrup (1788–1844). In Finland the word 'polska' refers more broadly to couple- and group-dances in 3/4.

Ex.1 'Näckans polska'



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FRANTIŠEK BONUŠ/R

Polskie Nagrania. *See* MUZA.

Polskie Wydawnictwo Muzyczne [PWM; Polish Music Publications]. In 1928 a group of Polish musicologists and musicians led by Adolf Chybiński, Teodor Zalewski, Tadeusz Ochlewski and Kazimierz Sikorski organized the Towarzystwo Wydawnicze Muzyki Polskiej (TWMP; Polish Music Publishing Society), Warsaw, to publish authentic editions of Polish music. The catalogue includes music in all genres from the 15th century to the 20th. In 1934 TWMP began publishing the periodical *Muzyka polska*; the principal scholarly series is Wydawnictwo Dawnej Muzyki Polskiej, which includes early music by Szarzyński, Mielczewski, Pękiel, Gorczycki and Zieleński as well as 19th- and 20th-century music up to World War II. In April 1945 TWMP transferred its assets to PWM, organized by Tadeusz Ochlewski and based in Kraków; Mieczysław Tomaszewski succeeded Ochlewski on the latter's retirement in 1965. Until the end of the 1980s PWM-Edition was the only music publishing house in Poland and produced a wide range of music and music literature. It is particularly important for its publications of early and avant-garde Polish music and critical editions of Chopin, Moniuszko, Wieniawski and Szymanowski, as well as its publications for children.

TERESA CHYLIŃSKA

Polumier, John. *See* PLUMMER, JOHN.

Polyakova, Lyudmila Viktorovna (*b* Rostov-na-Donu, 4 Oct 1921; *d* Moscow, 15 Sept 1990). Soviet musicologist. She studied at Moscow Conservatory in the department of theory and composition, graduating in 1948 and completing her postgraduate studies with Gruber in 1953. From 1950 to 1952 she taught at the conservatory in the faculty of foreign music and in 1955 was awarded the *Kandidat* degree. She led a section of the journal *Sovetskaya muzïka* (1953–60) and was then appointed a researcher (1961), later senior research fellow, at the Institute of Art History (now the State Institute of Art Research). In 1950 she became a member of the Union of Soviet Composers.

Polyakova specialized in the musical culture of the countries of Eastern Europe. Her individual articles on the music of Czechoslovakia culminated in the two-volume work *Cheshkaya i slovatskaya opera XX veka* (1978–83). In this work she examined the historical development of opera and its links with Czech and Slovak spiritual life. She also wrote extensively on the music of Russia, and in particular on the work of Sviridov and the Georgian composer Taktakishvili. Her principal areas of interest were vocal music and opera, especially the problems of drama within the operatic score. It is this issue that she addressed in her writings on Prokofiev's *Voyna i mir* ('War and Peace') and the operas of Kabalevsky. As well as compiling and editing collections of essays on a variety of subjects, including Wagner and the music in Germany, Polyakova also wrote for a wider audience, creating a series of guides to Russian classics and Soviet composers.

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NELLI GRIGOR'YEVNA SHAKHNAZAROVA

Polychronion (Gk.). A set of acclamations to the Byzantine Emperor and his family sung on ceremonial occasions in Constantinople. The singers addressed the person they greeted with wishes for many years. Nowadays polychronia are sung during the liturgy whenever a bishop is present. (*See also* ACCLAMATION.)

Polygram. International group of record companies. *See* DECCA, DEUTSCHE GRAMMOPHON and PHILIPS.

Polyhymnia [Polymnia]. The Muse of hymns, dance and mime, represented with the barbitos. *See* MUSES.

Polymnestus of Colophon (*fl* 7th century BCE). Greek composer. He wrote *nomoi* (*see* NOMOS) sung to the aulos, and epic and elegiac poetry, but nothing of his work has survived. From Asia Minor he went to Sparta, where with Thaletas, Sacadas and others he brought about a revival of poetry and especially of music; he is doubtfully associated with the Orthios Nomos by Pseudo-Plutarch, who mentions him several times in his discussion of the *nomos* (*On Music*, 1132c–1135c) and also attributes to him (1141b) the invention of the Hypolydian *tonos* and the use of such special intervals as *eklusis* (a descending interval of three *dieses*) and *ekbole* (an ascending interval of five *dieses*). Pindar (Bowra, frag.178) spoke of him as a famous poet, and the comic dramatist Cratinus, Pindar's contemporary, mentioned his compositions (Kock, frag.305). Later, however, Aristophanes (*Knights*, 1287) associated them with sexual depravity. This divergence from the remainder of the tradition is puzzling, since the works of a poet-composer prominent in 7th-century Sparta are not likely to have been licentious.

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WARREN ANDERSON/THOMAS J. MATHIESEN

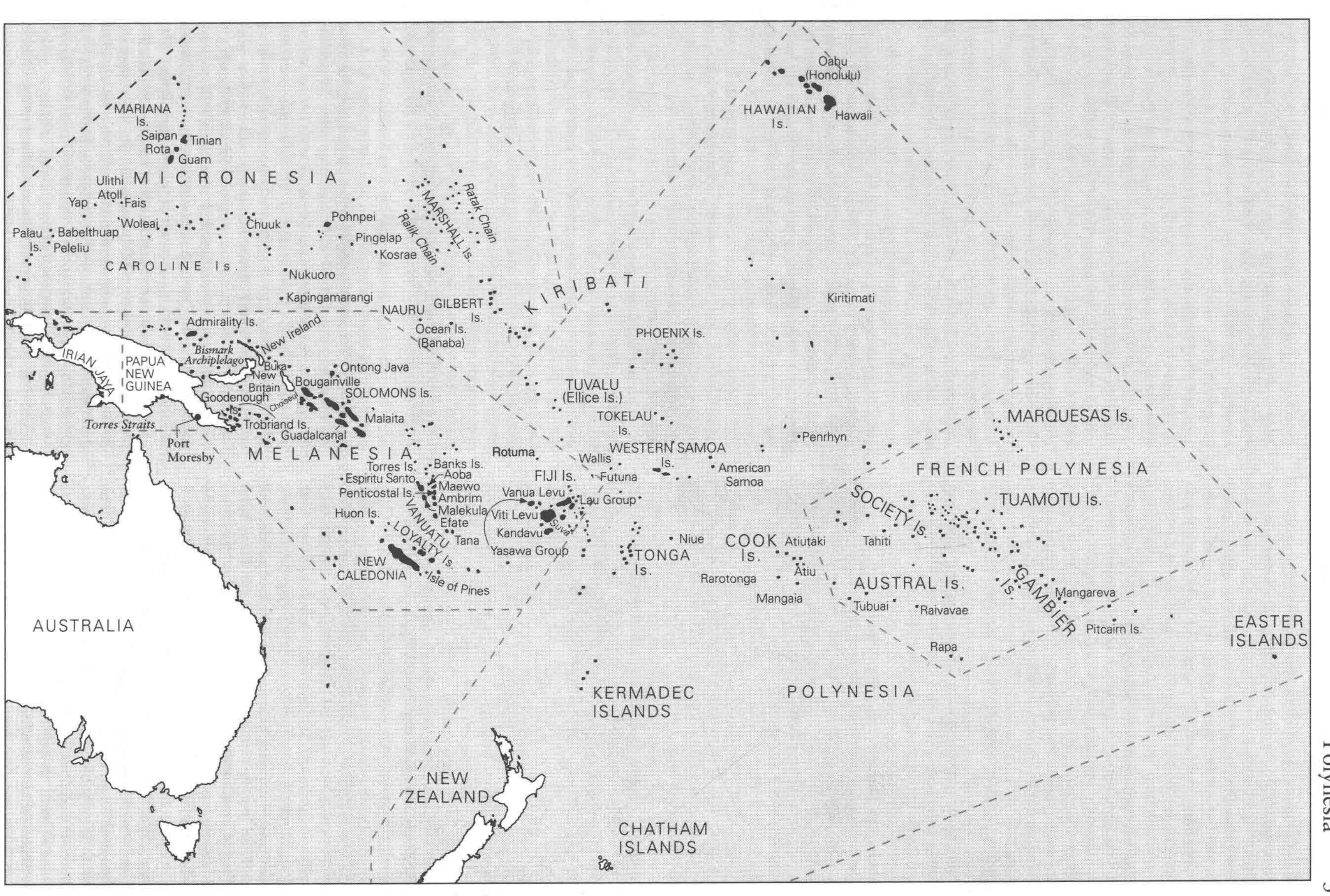
Polynesia. Conventional geographic and cultural division of the eastern Pacific Ocean. With Melanesia and Micronesia, these islands make up the Pacific Islands.

I. Introduction. II. Eastern Polynesia. III. Western Polynesia.

I. Introduction

1. General. 2. Music and musical instruments: (i) Music (ii) Instruments. 3. Dance.

1. GENERAL. Polynesia (Gk. *poly*: 'many'; *nēsos*: 'island') comprises 18 island groups lying in a rough triangle in the Pacific Ocean with New Zealand in the south, Hawaii in the north and Easter Island in the east (fig.1). Within this ocean area of approximately 30 million km², the land area of New Zealand occupies about 260,000 km² (for the traditional music of New Zealand *see* NEW ZEALAND, §II), the Hawaiian Islands about 15,000 km² and the total of all the other islands less than 9000 km². A useful division for studies of Polynesian music, dance and other aspects of culture is western Polynesia, eastern Polynesia, Polynesian outliers and urban enclaves. In western Polynesia, the dominant islands are Tonga and Samoa, which is divided politically into Samoa (called Western Samoa until 1 July 1997) and American Samoa. Both lie close to Fiji (*see* MELANESIA, §VII), which is often classified with Melanesia, but whose music, dance and many aspects of culture are closely related to those of western Polynesia. The smaller islands of western Polynesia include Niue, Tokelau, Tuvalu (formerly Ellice Islands) and Wallis and Futuna. In eastern Polynesia, the dominant island of the central area is Tahiti (one of the Society Islands). The other central islands include the Austral, Gambier (Mangareva), Marquesas and Tuamotu Islands, all within French Polynesia, and the Cook Islands. The small island of Pitcairn in the east and the islands at the corners of the Polynesian triangle are also eastern Polynesian in culture; the Line and Phoenix Islands, though usually considered geographically eastern Poynesian, are now part of Kiribati (*see* MICRONESIA, §III). Most of the Polynesian outliers lie in Melanesia: several in the Solomon Islands (*see* MELANESIA, §IV, 3) and a few in Fiji, New Caledonia, Vanuatu and Papua New Guinea; two lie in the Federated States of Micronesia. Prehistoric settlements of outliers were mostly from larger or volcanic islands with established populations to uninhabited smaller or coral islands for reasons no longer known. During the 20th century many Polynesians moved from smaller or more distant islands to more urbanized ones within the same country or group of islands (e.g. Tuamotus to Tahiti) for greater economic opportunity or a more varied lifestyle. Migration has also taken place for similar reasons to other countries with strong historical relationships (e.g. from Cook Islands, Niue, Samoa, Tokelau and Tonga to New Zealand; from American Samoa to Hawaii and West Coast cities of the continental USA). These expatriate communities maintain some features of the home-island culture, usually including the



1. Map of the Pacific Islands showing Micronesia, Melanesia and Polynesia

performing arts. Since the 1960s, Auckland has had the largest concentration of Polynesians of any city in the world.

Ecological differences between volcanic islands, coral atolls and larger land masses such as New Zealand, and long periods of isolation, experienced by the people particularly on Easter Island, Hawaii and New Zealand, have contributed to cultural diversity. Nevertheless, Polynesians recognize their kinship, as validated through their oral histories of migrations and, for many, revalidated through centuries of trade, intermarriage and occasional wars. In the late 20th century, closer bonds were being established through a cultural renaissance focussed on long-distance canoe voyaging and the performing arts, especially dance. Polynesians speak related indigenous languages; most also speak English, French or Spanish.

The original settlement of Polynesia has been a subject of great interest and not a little controversy. Archaeological research confirms that people who moved through northern Melanesia in a series of eastward migrations settled in the area of Fiji, Samoa and Tonga, where a distinctive configuration of cultural patterns developed. Now discredited theories included a route through Micronesia and South American origin of the people. Later, some of these people migrated to central eastern Polynesia, where a distinctively eastern Polynesian culture developed and from which the great migratory voyages to Hawaii, Easter Island and New Zealand took place. The smaller islands of western Polynesia and the Polynesian outliers were settled primarily by people from the Samoa–Tonga area.

In western Polynesia, traditional social organization focussed on lineage and village; religious music is not known to have been associated with these cultures prior to European contact. In eastern Polynesia, social organization was based on lineage and religious practices, which were centred in ceremonies on the *marae* (outdoor platform temple), and on concepts of *mana* (spiritual power or cosmic energy) and *taboo*, which governed people's lives. In their stratified society, chanters were specialists responsible for memorizing and reciting important texts, including long genealogical chants that validated a chief's *mana*.

2. MUSIC AND MUSICAL INSTRUMENTS.

(i) Music. Polynesians' musical abilities have been widely recognized, even though their indigenous languages had no collective terms for music or musical instruments. Early European navigators noted that the Polynesians enjoyed performance; Christian missionaries found that singing was the most effective route to their conversion; and the tourist industry promotes an image of handsome, uninhibited people singing and dancing on palm-lined beaches.

Music, though less conspicuous than dance (and therefore less adequately described in many early reports), was intrinsic to a larger number of societal functions. Some vocal styles, in regional variants, were widespread. One solo style of intoned recitation is syllabic, with rhythm and form dependent on the text. Another solo style that is more songlike in quality (though usually also designated as 'chant') is more sustained and often melismatic. Its range and the pitch relationships of melodic progressions are more organized, either in level or arching phrase contours that often end with a descending glide, with metric rhythm and strophic form. A multi-part choral style, prevalent in western Polynesia and central eastern Polynesia, usually has either a two- or three-part texture, with each part narrow in range and all parts progressing in parallel motion, or a drone (in the bass or another part) with one or two moving parts. A drone may be relatively short in duration or, when very long, maintained through staggered breathing.

In the 19th century most Polynesians became acquainted with Western musics. Hymns and chants were introduced by Protestant and Catholic missionaries (*see* HĪMENI) and secular songs by whalers and traders. Some islanders adopted or adapted these directly from the Europeans or Americans who introduced them; others learnt from other Polynesians (the people of Tuvalu were introduced to Christian hymns by recently converted Samoans, for example). A popular secular style that originated in Hawaii, initially referred to as Hawaiian style, became known in the 1950s as pan-Polynesian pop after spreading (with further adaptation) elsewhere in Polynesia and becoming PAN-PACIFIC POP by the 1960s, after being adopted and adapted in parts of Micronesia and Melanesia.

In the late 1990s, major musical activity was focussed on the continued development of popular music in modern idioms and a renaissance in indigenous music and dance. Popular music is continually stimulated by radio, to some extent by television and especially by the cassette recorder and relatively inexpensive pre-recorded tapes. In Hawaii, New Zealand and Tahiti, where formerly many LPs were produced, CDs are a thriving business. Though radio and cassettes allow popular musics to be heard almost anywhere in Polynesia, there are more live performances in urban centres, where there are venues suitable for electronic amplification and an audience large enough for such performances to be economically viable. The traditional heritage of both chants and dances retained from the past and new works in these idioms are stimulated by local festivals and civic functions, and by international festivals such as the Festival of Pacific Arts (*see* PACIFIC ARTS, FESTIVAL OF) and foreign tours.

Principal collections of music of the Pacific Islands, including Polynesia, are the Bernice P. Bishop Museum, Honolulu, and the Archive of Maori Music, University of Auckland (includes a territorial survey of Oceanic music).

(ii) Instruments. In early Polynesian societies, musical instruments, except possibly the shell trumpets used for signals and the temple drums used for rituals, were less valued than the voice. Most instruments played in public contexts were intrinsically associated with dance; others were played in more intimate or informal contexts. Clapping, slapping and other body percussion is widely used, especially for dance.

Indigenous idiophones include the slit-drum, which in western and central eastern Polynesia is used for some types of signals and certain dance genres. For some dances in Samoa and Futuna, a rolled mat was beaten with a pair of sticks, and in Rennell and Bellona, a sounding board is beaten (*see* MELANESIA, §IV, 3(ii)). For a major Hawaiian dance genre, a gourd is slapped with the fingers and thumped on the ground. Jew's harps, made from two pieces of plant material, were reported for several islands; other idiophones had very limited distribution.

The only indigenous membranophones were drums. The tall, single-headed drums with shark-skin membrane

were the highest status instruments in central eastern Polynesia and Hawaii. Most of the finest extant specimens are now in museums outside the country of origin. In Hawaii, smaller vertical drums are played for the most prestigious genre of hula.

The aerophone with the widest distribution in Polynesia, as elsewhere in the Pacific islands, was the conch-shell trumpet, both end-blown and side-blown. In some islands, the conch is now blown in stage presentations and at the beginning of important civic events. A bamboo nose flute, in several variants in different areas but characteristically with the blowing hole in the side-wall near a closed node, was quite widespread. Panpipes were formerly used, primarily in the Samoa–Tonga area. In New Zealand, where there was no bamboo, the Maori made aerophones, some of exceptionally fine craftsmanship, of several other materials (*see* NEW ZEALAND, §II, 2(ii)). The only indigenous Polynesian chordophone was the mouth bow.

The Western instruments most widely adopted by the Polynesians are plucked, fretted chordophones, primarily a four-string instrument introduced first to Hawaii, where it was named UKULELE, and the larger, six-string guitar. Some Polynesians, especially those in central eastern Polynesia, make local variants of the smaller instrument (e.g. an instrument with a half-coconut for the resonator in the Cook Islands; and one with a small membrane in the centre of the face, somewhat like that of the 'banjo-ukulele', in the Marquesas). In some areas the guitar functions much like a percussion instrument. These plucked-string instruments are widely used in pan-Pacific pop. Two-headed drums modelled on Western drums, the 'tin' (a metal container for crackers or kerosene beaten with two sticks) and the 'box' (modelled on a wooden packing crate beaten with bare hands) are essential to certain evolved traditional dance genres in western and central eastern Polynesia. Brass bands, where present, are mostly connected with the government, police, military and schools.

After settlement of the many islands, fundamental aspects of culture were retained while distinctive variants evolved, as is apparent not only in music and dance but also in pronunciation of words of both indigenous origin (e.g. *pahu*, *pa'u*, *'ukulele*, *ukulele*, *ukelele*, *'ukarere*) and those adopted from foreign sources (e.g. *hīmeni*, *himene*, *'īmene*).

3. DANCE. Dance, a conspicuous feature in the social life of many Polynesian communities, has drawn comments from explorers, missionaries, travellers and anthropologists, ranging from outright condemnation to enthusiastic appreciation. Several studies of Polynesian dance have placed this important cultural form in its social context and have analysed its structure. Among these are studies of dance in the Cook Islands, the Marquesas Islands, Hawaii, New Zealand, Tahiti, Tokelau and Tonga (see bibliography). Other studies have focussed specifically on the clowning and theatrical elements that use dance in Rotuma and Samoa.

Polynesian dance is a visual extension of sung poetry conveyed through indirectness (to say one thing but mean another), often in honour of chiefs or other important people. Specialists compose poetry, add music and movements and rehearse the performers for months before a public ceremony. In some dances movement motifs and phrases are stereotypic and repetitious; in others, movements pantomime activities of ritual or everyday life. Lower-body movement motifs primarily keep the time while the hand/arm motifs help to convey the poetry through allusion, metaphor and layers of meaning. The movements often refer to selected words of poetry, which themselves have concealed meanings. Texts appeal to genealogy to honour the living, and the observer must know the background of the composition in order to appreciate its significance.

Polynesian standing dances are comparatively stationary, and sitting dances occur throughout the area. Although men often perform movements that open the legs to the sides, women's thighs usually remain parallel. In eastern Polynesia, side-to-side and circular movements of the hips are integral to the lower-body movement motifs. Distinctive stylistic movements of the various Polynesian islands are primarily those of arms and hands: in Tonga, rotation of the lower arm and flexion and extension of the wrist while curling and uncurling the fingers; in Samoa, flexions and extensions of both the elbow and wrist; in Tahiti, an outward flick of the hands with a rotation of the lower arm; and in the Cook Islands, wrist extensions with arms slightly bent at the elbow. In New Zealand Maori dance, wrists are more rigid, with palms extended to create a hand quiver by a series of rapid slight movements at the wrist. The flexibility of wrists and fingers characteristic of Hawaiian movements produces a soft, undulating quality.

In the sung poetry as well as in the accompanying movements, the aim is to tell a story; thus the performers are primarily storytellers rather than actors. Dances are performed for audiences that traditionally had an intellectual and kinaesthetic understanding of the society's traditions; today some dances have entered the realm of spectacle, especially for outsiders who do not understand indigenous languages.

In Tonga, dance remains a functioning part of the socio-political system and is abstractly literary in its interpretation. Dances are created and performed for national occasions, and no notable gathering is complete without them. The most important dance type is *lakalaka*, performed by up to 200 men and women. It can be described as a sung speech with two sets of choreographed movements for men and women. A series of hand and arm movements that allude to selected words of the text are interspersed with dividing motifs. Leg movements are mainly a series of sideways steps executed nearly in place. Tilting the head to the side, an aesthetic element, expresses a state of inner exhilaration called *māfana*. *Lakalaka* is apparently a developed form of the pre-European dance *me'elaufola*, set in polyphonic choral singing. Traditional dances from pre-European times, still occasionally performed, are *me'etu'upaki*, a men's standing dance in which a dance paddle is twirled and several changes in formation take place, and a women's dance, *fa'ahiula*, which begins with the dancers seated in a curved row (*'otu haka*), from which one or more female dancers stand and perform (*ula*).

A contemporary group dance is *ma'ulu'ulu*, which often draws its participants from a school or church. The poetry is conveyed visually by one set of arm movements, although the performers may be all female, all male or both: seated in curved lines (the second and consecutive lines may be raised by kneeling, standing, or being elevated on benches), the number of participants range from 10 to 500 individuals. A female standing dance,



2. Haka or 'posture dance' of the New Zealand Maori

tau'olunga, is based on hand/arm movements similar to those above but with a wider variety of lower-body movement motifs; it is sung to *hiva kakala*, sweet songs, and accompanied by string bands. The melodic line and harmony are more Western but unmistakably Tongan. The movements may be pre-set or spontaneous, performed as a solo or by a small group. These principal dancers may be accompanied by one or more secondary dancers (male or female) who spontaneously join in with virile movements to emphasize the graceful movements of the women.

Samoan dance is in many ways similar to Tongan, but no comprehensive study has yet been published. Most dances are performed by groups, and some, such as *ma'ulu'ulu*, interpret poetry. *Sasa*, a formal group dance accompanied only by percussion instruments (now often including an empty five-gallon paraffin can), is a sitting dance with intricate, precise arm movements. Other Samoan dances include the men's slap dance, *fa'ataupati*, and the *siva*, both performed standing. The last *siva* of a programme is *taualuga*, a dance with no set choreography performed by the *taupou* (chief's daughter). She is usually joined by one or more talking chiefs, whose antics emphasize the grace of her movements.

Society Islands dance is known for its extremely fast hip movements. As in other Polynesian dances, however, the hand movements are the most important and interpret poetry. In *'aparima*, group dances performed standing or sitting by men and women, the hands are used to illustrate texts, which nowadays are chiefly concerned with love or descriptions of local topography. Fast hip movements are characteristic of both *'ōte'a* (choreographed group dances) and *tāmūrē* (spontaneous male-female duets). *'Ōte'a* and *tāmūrē* do not interpret poetry and probably evolved in post-European times from the rapid dance endings that astonished early European explorers. In pre-missionary times groups of professional travelling entertainers called Arioi expressed social comment through danced dramas; chiefs and priests were satirized with impunity during the performances in an effort to improve social conditions. Because of their compulsory infanticide and uninhibited sexual practices, the Arioi were entirely suppressed by missionaries; since then dance has become a medium for entertainment and competition. The Heiva, held in July, is now the most important dance occasion each year throughout French Polynesia. Dance troupes from the Cook, Austral, Tuamotu, Marquesas and Society Islands travel to Tahiti to present well-rehearsed dances in order to compete and to learn from each other.

Dance of the New Zealand Maori includes several types, *haka*, *wāita-a-ringa* and *poi*. *Haka* (fig.2) is usually described as 'posture dance' and includes dances used to welcome visitors, dances for amusement and war dances, properly called *peruperu* and performed with weapons.



3. Hawaiian hula dance of the Kalākuaua period (1874–91) performed by Hula Halau 'o Maiki

Haka are performed by men or women or both; members of either sex can lead the dance. *Haka* are usually energetic, with foot-stamping and decisive arm movements which lack the graceful wrist flexion of most Polynesian dances. Often a *haka* ends with a violent movement and out-thrust tongue. In *poi* dances one, two or occasionally three or four soft balls, attached to strings of different lengths, are swung in intricate patterns by the dancers, who are usually women. *Wāiata-a-ringa* 'action songs' are now the most common dance form: these incorporate ideas and movements of the older dance forms but have more graceful hand movements, less violent leg movements and Westernized music.

Hawaiian dance, 'hula', differs from other Polynesian dances in several ways. In many hula the performer is dancer, singer and musician simultaneously, accompanying himself or herself with percussive instruments such as gourd rattles, slit bamboos, stone clappers and rhythm sticks. Hawaiian movements are more narrative and interpretative: for instance, the hands are shaped to look like flowers, or the arms are moved in the manner of a bird in flight. Hip movements are more graceful and undulating, and steps are more varied. In pre-missionary times professional hula troupes were part of the courtly retinues of chiefs and were trained in specially built structures called *halau* by a hula master who was also a priest of the gods of the hula. The traditional dances were suppressed by Christian missionaries but revived in the court of King Kalākaua (1874–91) and are now often performed in their 19th-century versions (fig.3). Modern Hawaiian dances differ from the older forms in music, movement and function. Traditionally hula honoured gods and chiefs, telling their genealogies and comparing them with the beauties of nature. Modern hula are often about love and local attractions, and many use English texts and Westernized music. Throughout Polynesia, especially since the 1960s, new dances and additional categories have been introduced and are used for local, regional and international festivals and competitions. Traditional dances are usually performed in conjunction with traditional musical instruments and less melodic vocal contours, while contemporary dances, on the other hand, are performed with introduced musical instruments and Western harmony.

II. Eastern Polynesia

1. Cook Islands: (i) Northern (ii) Southern. 2. Easter Island. 3. French Polynesia: (i) Society Islands (ii) Austral Islands (iii) Tuamotu archipelago (iv) Gambier Islands (v) Marquesas Islands. 4. Hawaii: (i) Traditional vocal music (ii) Instruments (iii) Westernized music.

1. Cook Islands. The Cook Islands comprise 15 widely scattered islands lying between 8° and 23° S and 156° and

167° W, with a total land area of 241 km² and a total population of 20,000; the islands fall naturally into two groups, the northern and the southern. They are a self-governing protectorate of New Zealand; the administrative centre and seat of government is the island of Rarotonga. The people speak both Cook Islands Maori and English.

(i) Northern.

(a) Pukapuka. Pukapuka (also known as Danger Island) is an atoll in the northern group, located approximately 1150 km north-west of Rarotonga and distinctive within the Cook Islands. Its prehistoric cultural and linguistic links were predominantly with islands to the west, but eastern influences were also sustained. Indigenous musical forms, terms and instruments are therefore transitional, bearing similarities to those of both east and west. In contrast, acculturated and borrowed forms and styles of music and dance derive from the southern Cooks and further east. Hence most cultural forms current in the southern group (e.g. *ūtē*, *kaparima*) are known and composed by Pukapukans, but are generally only performed in interaction with other Cook Islanders.

From 1857, native missionaries principally from Rarotonga taught literacy with the Rarotongan Bible and hymnal, bypassing the vernacular. All hymns published in the hymnals are known as *īmene tapu* ('sacred hymns') and most can be sung in different styles. The *reo metua* style ('tune of the fathers') covers the earliest hymns with their organum-like parallel movement in 4ths and 5ths, as well as the later responsorial, more contrapuntal style that bears a degree of similarity to the *īmene tuki* ('grunted hymns') genre. The category entitled *īmene āpi'i Sāpati* ('Sunday School hymns') refers to the European tunes from the Sankey hymnal as they were learnt in the mid-20th century. The other hymn genre *īmene tuki* is highly popular and not dissimilar to elsewhere: texts are drawn from scripture or are freely composed, varying according to the occasion, whether religious or secular. The inclusion of phrases in Pukapukan or English is favoured, to the extent that many recent *īmene* have been composed entirely in the vernacular. The Pukapukan form has only two basic parts: women's, *tumu*, and men's, *malū*, with optional, improvised decoration in the tenor or soprano range called *pelepele*. Pitching is often rather high and cannot be sustained. This trait is said to have been brought from Penrhyn in the 1960s, resuilting in pitch instability and a much more piercing, strident tone than in earlier times.

The polyphonic *pātautau*, a heterogeneous, acculturated style used in sports celebrations and originally derived from the Society Islands *pāta'uta'u*, has developed a unique identity on Pukapuka for over a century. Several short, repeated sections occur in a variety of styles: simplified chant, rhythmic speech, harmonic procedure in 3rds or 6ths, or antiphonal interplay between men and women similar to *īmene tuki*. All *pātautau* invariably end with a modern song suitable for dancing and a rhythmic coda repeated successively faster, climaxing with an abrupt halt.

Traditional chants are collectively termed *mako* (glossed as a 'type of dance' throughout western Polynesia), and sub-genres are descriptive of their function. *Tila* (wrestling chants, named after the mast, the *tila*, of a canoe) are short, recited chants with a wide intonational range; a triple metre is underscored by hand-clapping, and word rhythms and accentuation are often syncopated, working counter to the metre. The tempo increases markedly on successive repeats as performers dance appropriate actions.

The term *mako* is now resticted to several sub-genres of long, flowing poems performed in an intoned, essentially monotonic style (the occurrence of an auxiliary tone a minor 3rd below the tonic is entirely predictable according to vowel quality and distribution). Interplay between linguisic features such as vowel assimilation, word stress and vowel length with the elements of music structure is exceedingly complex. Basic metrical organization is according to uniform line lengths of multiples of six morae (12 or 18 vowel counts per line). Other patterns are possible, such as when the *tānga*, the normative chanting style, changes to 'dragging style' (patterning in groups of eight morae with the penultimate vowel prolonged), or when triple metre signals the approaching end of the chant. Fishing chants *(lalau)* were the principal chants performed corporately by the paternal lineages (and later, the villages), typically to celebrate victory in a fishing contest. Other group chants were composed for individuals: *kupu* (love chant), *pinga* (love chant taught in a dream by a deceased partner), *tangitangi* (boasting chant) and *tangi* (lament). By 1990 the three villages could perform less than half the 150 *mako* and *tila* still known, and the art of composition is virtually lost. However, since 1980 new chants have been composed for special occasions on Pukapuka and in Auckland.

In ancient times dancing was usually an accompaniment to chant, with performers usually arranged in several ranks. Drumming rhythms typically underscored the rhythm of the chant, and this textual basis remains the common compositional device in modern drumming. *Ula pau*, the modern drum dance formed in sets of double columns, is probably modelled on military parade formation (the main dance is termed *vāeau*, 'army'), although commentators believe it derives from Tahiti. The four movements typically contain novel rearrangements of dance routines from the traditional repertory. Innovations are highly valued, and most styles of modern dance have at some time been incorporated within the Pukapukan form.

Indigenous names of instruments and their means of manufacture have gradually been superseded by those from the southern Cooks: so *pātē* and *tōkere* replace *nawa* and *kolilo* (originally from Manihiki) for wooden slit-drums, while the goatskin drum (*tangipalau*) and the modern bass drum (*pau*) have displaced the sharkskin drum (*payu*). An essential addition to the modern drumming ensemble is the *tini*, an empty kerosene can. The conch-shell trumpet (*pū*) was used formerly for signalling and perhaps as an additional sound in festive dancing. Popular songs, *īmene lōpā* (songs of the youth) are accompanied by a string band comprising ukelele and guitar, often supplemented by a slit-drum or bass drum.

(b) Manihiki and Rakahanga. Lying only 42 km apart and formerly occupied alternately for reasons of food conservation, Manihiki and Rakahanga have virtually identical musical cultures. Both are noted within the Cook Islands for the distinctive sound of their drumming to accompany *ura pau* dances: the slit-drums are tuned higher and may be more numerous than elsewhere. At the annual Constitution Day celebrations in Rarotonga, the principal national performing arts festival, the islands are

notable for their artistic innovation. Recent examples of this creativity have included departure from the one man–one drum rule and the creation of a rack of three drums beaten by a single man. Indeed, some Manihiki residents claim that the present-day drum dance itself is a Manihiki creation dating to the 1940s.

Both sacred and secular *hīmene* (hymns, *see* HĪMENI) feature a polyphonic combination of solo and group voice parts, the former exercising limited melodic, rhythmic and textual independence, the latter following set lines. The staccato performance of *he* vocables by soloists among *hīmene* singers, known as *fatifati* ('breaking up'), is integral to aesthetic satisfaction. In contrast to the practice on Rakahanga and Penrhyn, Manihiki *perepere* (solo singers) take pride in reaching high notes using chest register without devices to shut out the resultant physical discomfort. During performance, many singers shut their eyes and slowly rock back and forth or from side to side in a non-coordinated manner. During secular performances (e.g. of *ute* topical songs or *hīmene tuki*) singers may feel emotionally moved to wave their hands slowly over their heads or get to their feet and briefly dance on the spot.

Competitive music performances on Manihiki, either among the internal divisions of Tauhunu village or between Tauhunu and Tükao villages, use both sacred and secular material. *Uapou* meetings at the respective Cook Islands' church premises pitted division against division in singing *hīmene tapu* hymns, and formerly were followed by competitive singing of secular *hīmene tuki* outdoors. More formal competitions using *ute* topical, often satirical songs and *kaparima* dances were also common in recent years. *Patahutahu* solo dances featuring improvised movements in time to multiple repetitions of short texts sung in unison are less common than formerly.

Events of significance within the village or island – the opening of the airport near Tukao, completion of renovation of the mission house in Tauhunu – are recognized and enhanced by the creation of new drum dances called *hupahupa*. *Kaparima* action songs, in which dancers sit or stand to perform synchronized movements in time to Europeanized vocal music together with guitars and ukuleles, are standard items in concert programmes.

Conch trumpets are common for signalling specific village events such as working bees and the evening prayer time, and children occasionally make leaf oboes and jew's harps as sound-producing toys. A single slit-drum struck by a boy walking through the village announces a special school or church event.

(c) Penrhyn. The northernmost island in the Cook Islands, Penrhyn, or Tongareva, contains two villages, Omoka and Te Tautua, on opposite sides of its large atoll. The high cost of boat travel to neighbouring islands and especially to Rarotonga has resulted in relative stability of population.

In common with other Cook Islands, sacred and secular forms of *hīmene* are in frequent use. Secular *hīmene taranga* feature subject-matter from the historical or legendary past, and *hīmene tapu* or *hīmene tuki* treat biblical episodes in either paraphrased form or direct quotation. The regular *uapou* religious discussions held in the minister's house divide the congregation in two, each group in turn boosting its leader's speeches with a *hīmene*. *Tamau* (alto) and *marū* (bass) group parts are taught and fixed in content, in contrast to *perepere* soloists singing in soprano and tenor ranges, who are allowed melodic, rhythmic and textual freedom, and whose parts are not taught. Individual compositions contain one or two female and male solo parts whose vocal lines consist of extended melismas and rapid staccato utterances on the syllable *hē*, a phenomenon called *hatihati* ('breaking into pieces'). Individual singers tend to favour a limited number of such devices, as shown in ex.1.

Ex.1 Example of *hatihati*; transcr. R.M. Moyle



Performance of *hatihati* expresses an aesthetic preference, rendering the song 'sweet' (*reka*). Female solo singers maintain a chest register for even their highest notes, the physical discomfort eased somewhat by pressing a fist or hymnbook against the temple as they sing; the resultant strident sound is typical of the song genre.

Extended contact with Tahitian pearl divers working the atoll's lagoon in the 19th century and relatively close proximity to Tahiti itself resulted in the addition of new *ute* topical songs to the local repertory. Their eight-beat couplets and vigorous male grunting, sometimes in two interlocking parts, are identical to those elsewhere in the region. Mutual formal and informal visits with Tahiti have been maintained, and several Penrhyn residents have one Tahitian parent.

Now rare and bereft from its former (and apparently unknown) use context, the *kapa* chant is performed by a mixed group using rhythmic unison, strong accentuation and coordinated shifts of overall pitch. The language of the texts is not fully understood by modern performers, who may add spontaneous arm gestures while chanting. Several children's games incorporate rhythmic recitations called *pese*, a term also connoting recited poems of ancient origin, now rarely performed.

Within the term *tarekareka* (entertainment) falls *kosake* (dance), of which three genres are distinguished: the *taki* drum dance, *kaparima* action song and *patahutahu* solo dance, the last two tending to have Europeanized songs of local and recent composition.

Apart from wooden idiophones and membranophones of the ensemble accompanying the drum dance, and the Jew's harp and leaf oboes that are children's sound-producing toys, there are relatively few musical instruments. Conch trumpets for signalling are now rarely used.

(ii) Southern. The present discussion relates primarily to traditional music of Aitutaki and Mangaia (McLean, 1967), after Rarotonga the most populous of the southern Cook Islands. More recent studies include Laird (1982) on drumming and Little (1989, 1990) on the music of Atiu, Mauke and Mitiaro, known collectively as Nga Pu Toru.

(a) Traditional vocal music. There are at least 40 named song types in the southern Cook Islands. Some are purely vocal, others accompany dance; some are Tahitian importations, others are clearly indigenous; some are peculiar to particular islands and others are more widespread. Only the more common song types are discussed here.

Introduced song types include the *hīmene* and the *'ūtē*. The term *hīmene* is a transliteration of the English word 'hymn'. However, as a verb the word can mean simply 'to

sing', and hence there are both sacred and secular *hīmene*. Those of the secular variety include *hīmene aka'eva'eva* ('laments') and *hīmene tārekareka* ('songs for pleasure'). By far the most common, however, are church hymns, sung in parts. These are known collectively as *hīmene tapu* ('sacred hymns'). On the island of Aitutaki there are two styles of polyphonic *hīmene tapu*: those whose texts are in the hymnbook of the local Cook Islands Christian church, and those that are settings of biblical texts. The latter, which are distinguished by rhythmic grunting in unison from the men, are called *hīmene tuki*. The grunting (*tuki*) is performed as an integral part of the composition, 'to decorate the hymn'.

Hīmene singing was almost certainly introduced into Aitutaki in 1821, by two Tahitian pastors who were taken to the island by the missionary John Williams and left there to introduce Christianity. The style has developed continuously, and new *hīmene* are constantly being composed. On Aitutaki, composers from each of the seven main villages are required to compose two new *hīmene* – one *hīmene tuki* and one with a hymnbook text – twice a year, for Christmas and for the New Year. These new hymns are first performed at combined services in the church at Arutanga. The best-liked of the *hīmene tuki* may remain in the repertory for 30 years or more, though this is exceptional: more usually, only the latest ones are still sung, because the leading women for the earlier ones have died. There are up to six, or sometimes seven named parts in *hīmene tuki*. Two are main parts, sung by groups of women and men respectively. Superimposed upon the main women's part are two upper solo women's parts, and one or two upper solo men's parts are added to the main men's part and the bass grunting (*tuki*). Typically the women sing at the top of their range, as loudly as possible.

Similar styles of hymn singing occur on the other islands of the Cook group with different names, and the names for the voice-parts also differ from island to island. On Mangaia, the men's grunting is called *engu*; the *hīmene tuki* song type is thus called *hīmene engu*. The hymnbook hymns on Mangaia are called *hīmene Āreti*, after a missionary named Harris (Āreti), who is credited with introducing the style.

The *'ūtē* style was introduced to the Cook Islands from Tahiti. In the 1820s Ellis complained of Tahitian *'ūtē* that 'they were, with few exceptions, either idolatrous or impure, and were consequently abandoned when the people renounced their pagan worship'. Unknown to Ellis, however, the *'ūtē*, far from being abandoned, had merely been driven underground. The style subsequently spread not only to the Cook Islands, but also throughout French Polynesia. Many *'ūtē* still contain Tahitian words. Although Ellis described them as 'historical ballads', they are now mostly love songs and topical songs. They are sung in parts and with grunting like *hīmene tuki*, though in a different style. Unlike *hīmene*, *'ūtē* are sometimes accompanied by guitars, ukuleles, mouth organs or accordions.

Indigenous song types include the *pe'e*, *amu* and *karakia*. *Pe'e* songs are found on all the islands of the southern Cooks as well as on Penrhyn, in the northern group, where they are called *pese*. The latter cognate form of the word also occurs in Samoa, where it means simply 'song', as seems to have been the case in Tahiti, where the term was *pehe*. In Mangaia, similarly, the word seems to be a generic term for song, since love songs, welcome songs and hauling songs are all called *pe'e*. More usually, however, *pe'e* are historical songs commemorating particular events or the brave deeds of an ancestor; they were formerly used in oratory to demonstrate the knowledge and ability of the orator. They are now almost invariably associated with legends or other oral traditions and are performed as an integral part of story-telling. Although *pe'e* can be sung, most types, particularly in Aitutaki, are recited in 'speech-song' style.

In Rarotonga, *amu* are praise songs that tell the life story or deeds of celebrated chiefs or warriors. On Atiu, they likewise describe 'brave deeds' or 'a love of affection', or alternatively may be songs of 'a joyous nature, as in canoe hauling'. On Aitutaki, as in Atiu, there are two varieties of *amu*, both of which are said to be sung in unison (although the few recorded by the writer were in parts). The first are songs of praise or farewell for the dead, intended for performance in the presence of the dead body. They are accompanied by wailing and are sung not at the funeral service but immediately after death by women mourners and relatives of the deceased, gathered round the body. All songs of this type are said to have been composed by women, and they are sung mostly by women, although sometimes old men will join in. The other kind of *amu* was sung while hauling logs or pulling up boats, to encourage the men. In Mangaia, the term *amu* does not appear to be used, but songs for lifting heavy loads – the equivalent of the second variety of *amu* in Atiu and Aitutaki – are called *tauamu*.

Karakia are incantations or invocations. They are found throughout the southern Cook group. According to Buck, the Mangaian variety formed part of the stock-in-trade of priests, and the set words were valuable intangible property. They are performed solo, by men, in recited style.

There are some song types specific to Mangaia, of particular interest because of changes that have taken place in them since missionary activity began. The missionary William Gill wrote at length in 1875 of ceremonies called *tara kakai* ('death talks'). These took place at night in large, specially constructed houses lit with candlenut torches. Each male relative of the deceased had to lead a unison unaccompanied *tangi* ('crying song'); these songs alternated with *tiau*, songs accompanied by the *ka'ara* (slit-drum). Besides the 'death talks', funeral games called *'eva* ('dirge proper') were performed. Unlike the 'death talks', these took place by day. Four varieties were listed by Gill: *'eva tapara* ('funeral dirge'), *'eva puruki* ('war dirge'), *'eva toki* ('axe dirge'), and *'eva ta* ('crashing dirge'). All except the first were performed with weapons, presumably by men. In 1967 – less than 100 years later – no-one could be found on Mangaia who had ever heard of a *tara kakai*, *tangi*, or Gill's four varieties of 'dirge proper'. The term *'eva*, however, is still extant as a type of song performed exclusively by men, concerned with such topics as battles or the honouring of a warrior.

Complementary to the *'eva* is another song type, not mentioned by Gill at all, called *mire*, which was formerly sung only by women. Women still lead the song, but men may now take part. According to some informants, *'eva* and *mire* are sung on special occasions to entertain important people visiting the island, unlike *pe'e*, which can be performed at any time. Both *'eva* and *mire* are recited song types performed in unison by groups of

singers; they may be accompanied by actions; many of the *mire* recorded by the writer were accompanied by vigorous hand-clapping.

(b) Instruments. The only instruments still important are those used in ensemble to accompany the exciting and visually spectacular *'ura pa'u* (drum dance). Both the dance and the *pakau tārekareka*, its accompanying percussion ensemble, are similar to those of the somewhat better-known Tahitian *'ōte'a*. The instruments of the ensemble include several slit-drums (*pātē* on Rarotonga; *tōkere* (fig.4) on Aitutaki; *ōve* on Mangaia and Atui), which are also used singly for signalling; *pa'u* and *pa'u mango* (large double- and small single-sided drums respectively with shark- or goatskin heads); and the *tini* (paraffin tin), now often replaced by a small slit-drum of high pitch known as the *tini-tōkere*. Larger slit-drums, called *ka'ara*, played with two sticks instead of one to produce three notes instead of the two of the *tōkere*, are attested for Aitutaki, Mangaia and Rarotonga but had become obsolete as a traditional instrument by the late 1960s, surviving only as *tūpāpaku* ('ghost voices') of the olden days, which are said to be heard in the bush when a chief is going to die. The *ka'ara* was revived in the 1070s by the Cook Islands National Arts Theatre dance company, but without the older instrument's three-pitch capacity. Bamboo flutes, apparently mouth-blown, were used as toys by children in the early 20th century, as were coconut-leaf whizzers, leaf oboes and bamboo jew's harps. According to Buck, another toy used was the bullroarer. The *pū* (shell trumpet), usually end-blown though sometimes side-blown, was formerly used as a signal to assemble the people or as a warning for warriors to mobilize. On Mangaia, the sound of the *pū* was the voice of the god Rongo, calling the people to rituals associated with his service. It is now more prosaically used by the baker, to signal when bread is ready.

(c) Modern music. Action songs with guitar or ukulele accompaniment and European-style melodies, similar to those of the New Zealand Maori, are called *kaparima* (cognate with the Tahitian *'aparima*). They are performed by teams of dancers at events such as Constitution Celebrations, at hotels and other venues, where they generally alternate with drum dances together with traditional items such as *'ūtē* and dramatized legends in which *pe'e* or *hīmene tuki* may be incorporated.

2. EASTER ISLAND. Easter Island (Rapanui), lying at 27° 20'S and 109° 30'W, is the furthest east of the Polynesian Islands. Of the total population of 2770 (1992 census), approximately 1800 are pure Rapanui, the others being of mixed ancestry or from Chile. According to a tradition still celebrated in song, the ancestral settlers arrived from the west in two canoes. An impressive Polynesian culture flourished before the arrival of the first Europeans on Easter Sunday, 1722. Ceremonial dances performed at the *ahu* (sacred places at the site of the famous huge stone images) were a form of worship. Ancient stories, incised in script or glyphs on *kohau rongorongo* (wooden tablets), were chanted by traditional specialists at the rites of the bird-man cult and other ceremonies, and are still chanted by some elderly people. Some examples still known include the creation myth, stories about ancestors, the bird and yam legend, laments and work chants.

Catholic missionaries from Tahiti arrived in 1864, bringing a style of chant that was adopted by the islanders. But the death of the traditional priests and most of the



4. Dancers accompanied by tōkere (slit-drums), Aitutaki, Cook Islands, 1967

population through a smallpox epidemic and 'blackbirding' (the forced recruitment of Pacific Islanders for labour) resulted in the loss of much pre-contact culture by the 1870s. Secular genres from other Polynesian cultures (mostly Tahitian) were absorbed from 1914 onwards, and Latin American and international popular styles from 1954 (e.g. the Mexican *corrido*, the Argentine tango, the waltz, foxtrot etc.). In that year a regular ship service was established with Chile, which had annexed the island in 1888. The demands of tourism strongly influenced musical activity after an airport was opened in 1967. In the 1970s, when large numbers of Chileans and tourists began to visit the island, the *conjuntos* (popular island groups), which had been performing (usually outdoors) occasionally for islanders, developed smaller performing groups to provide regularly scheduled indoor evening entertainment. These groups perform music and dance, both traditional (some including demonstrations of string games) and contemporary, which incorporates other Polynesian and some Latin American elements (e.g. guitar styles). Chilean poular music is broadcast on government radio stations, and disco is popular among young islanders. Contemporary Tahitian music, readily available on cassette recordings, is the most popular 'foreign' music on Easter Island. Rapanui composers incorporate some stylistic features of popular Tahitian musics and, less extensively, of American country and western and rock, and Chilean popular songs. Some youth groups use the 'Spanish guitar'. There was a great resurgence of interest in learning and performing traditional songs and dance in the late 1990s.

Both traditional and modern music are predominantly vocal. To the pre-missionary period, Campbell ascribed *akuaku* (chants devoted to spirits), *riu* (laments recounting past events) and *riu-tangi* (funeral chants), *'atē* (praise chants addressed to humans and things, with musical patterns similar to those of *riu*), *'utē* (short songs with fixed forms), *kaikai* (recitations for string games, some being *pāta'uta'u* recitations (see below) of texts from the *rongorongo* tablets), and *ēi* (provocative or insulting songs, consisting of improvised satirical couplets, which could lead to fights or even tribal war if the satirized person took offence). To the period from 1864 to 1914 he ascribed evolved types of *riu*, *kaikai* and *ēi* in addition to *hakakio* (chants expressing gratitude at feasts), *hāipoipo* (wedding chants of Tahitian origin), and *hīmene* (hymns). *Riu*, the broadest category, embraces some types (e.g. surfing chants) that have been classified separately by other authors. Early *riu* were historical accounts of local kings or wars, remembrance of ancestors or expressions of mythical beliefs about *tangata manu* ('bird men'). Evolved *riu* concern more recent historical events.

Extant *'atē*, considered by Campbell to be at least 200 years old, are rhythmically free and have wide ranges of pitch. *Pāta'uta'u* are free rhythmic recitations without precise pitch. Musical styles within *riu* and other traditional song types vary because in many instances the music now sung is more recent in origin than the text. Tahitian *hīmene* style (see §3 below) and other two- and three-part singing styles are found (in bourdon, organum, free counterpoint and homophonic harmony).

Dancing or body movements, such as the gentle swaying of torso and arms in *hīmene*, accompanies most singing. Clapping, striking hands on the ground and non-musical vocal sounds are common types of accompaniment. The instrumental inventory is small. The *keho* (a stone plate over a gourd resonator in a pit in the ground) was stamped rhythmically to accompany singing and dancing. A shell (trumpet) was listed by one early writer. The *kauaha* from South America (a jawbone of a horse used as a rattle) and guitars and drums said to have come from Tahiti are now considered traditional accompaniment to light songs and dances. Other adopted instruments include a cane flute, button accordion and *ukelele* (ukulele).

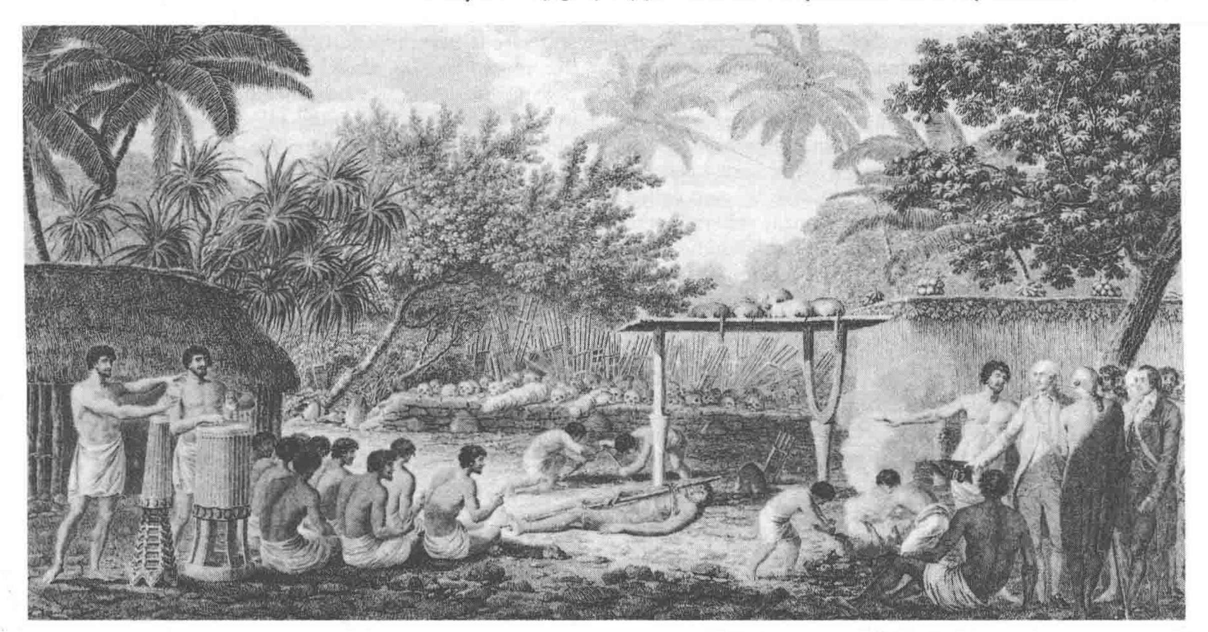
3. French Polynesia. The area of south-eastern Polynesia that comprises the political entity of French Polynesia embraces five archipelagos: the Society Islands (eight inhabited high volcanic islands), of which Tahiti is the largest and best known; the Austral Islands (five volcanic islands) to the south-west; the Marquesas Islands (12 high volcanic islands) to the north-east; and the Tuamotu archipelago (76 coral atolls) and Gambier Islands (eight high volcanic islands within one fringing reef) to the east and south-east. The region was first populated by seafaring peoples who migrated from western Polynesia (Tonga or Samoa) around 100 to 300 CE, first settling in the Marquesas and Society Islands. Further dispersal from this centre resulted in the settling of the Austral, Tuamoto and Gambier Islands.

A high level of mutual intelligibility persists among the distinct languages that had emerged by the time of European exploration in the Pacific. Yet different experiences of missionization and colonization in each area have had an impact on the subsequent development of autochthonous performance traditions. Complicating this situation is the hegemony of Tahitian language and performance traditions that has extended to all areas throughout the territorial area since 1880.

(i) Society Islands. The name of the principal island, Tahiti, is frequently applied to all the Society Islands and occasionally to all of French Polynesia. Lying between 15° 48′ and 17° 53′ S and 148° 05′ and 154° 43′ W, the Society Islands are further subdivided into a south-east Windward group (Tahiti, Moorea, Maiao) and a north-west Leeward group (Huahine, Ra'iatea, Taha'a, Bora Bora and Maupiti), a division reflected in choral singing practices.

Tahiti was the first of the Pacific Islands to attract widespread interest in Europe. First visited by the English navigator Samuel Wallis in 1767, Tahiti was named New Cythera by the French navigator Bougainville, who visited in 1768. Bougainville took a native named Aoutouru (Auturu) to France, where he fascinated many leaders of the Romantic movement, to whom he exemplified a 'noble savage' from an island paradise. In 1774 the English navigator James Cook took another native named Omai from the island of Huahine to England, where he became the subject of O'Keefe's popular musical of 1785, *Omai; or a Trip round the World*, with music by William Shield.

Musical practices prior to conversion to Christianity can be generalized from descriptions in accounts by voyagers. Drumming on various sized drums called *pahu* and chanted recitation of prayers were integral components of elaborate state rituals held on *marae*, outdoor temple platforms (fig.5). In public settings, formal entertainments called Heiva were presented by professional travelling musicians and actors who were initiated members of the Arioi society, a cult dedicated to the god 'Oro; their entertainments included singing, dancing and dramatic enactments. In private settings, recreational



5. Tall drums played in a marae sacrificial ceremony on Tahiti: engraving after John Webber from the atlas of Captain Cook's 'A Voyage to the Pacific Ocean' (1784)

participatory singing was accompanied by nose flutes and occasionally small drums.

The commencement of Christian evangelization in 1797 by members of the newly formed, non-denominational London Missionary Society, and the conversion of Tahiti by 1815, marked a turning point in Pacific history. Missions from Tahiti were launched into other areas of Polynesia, which in turn initiated subsequent missions elsewhere in the Pacific. The use of native catechists facilitated the dissemination of vernacular languages and musical practices, thus extending the sphere of Tahitian influence within Protestant areas. The English missionaries introduced British hymn and psalm tunes. By the late 19th century, the emergence of three indigenized genres of choral singing reflected a confluence of Western harmonization and an indigenous framework for vocal parts.

Missionary-instigated censure of 'pagan practices' failed to uproot indigenous performance traditions, for surreptitious performances of dance are described in travel accounts throughout the 1830s. By the early 1850s, the French colonial administration (established in 1842) openly encouraged the revival of dance performances. The most important development for stimulating Tahitian performance traditions was the 1881 inauguration of the Fête National, commemorating the 14 July 1789 storming of the Bastille; it was renamed Heiva in 1985 on the establishment of internal autonomy. The annual July revels, popularly called Tiurai, have included folkloric competitions of Tahitian choral singing since 1881; Tahitian dance was added to the competitions in 1892. Professional Tahitian dance troupes also perform in hotels and restaurants, especially since the rise of mass tourism in the 1960s. Their shows are often scaled-down versions of their elaborate spectacles first unveiled in the Heiva competitions.

The rise of wage labour and corresponding acceleration of a cash economy in the 20th century instigated mass migrations of islanders to the capital town of Pape'ete and the immediate neighbouring districts. Enclaves of islanders live alongside urban 'demis' (of mixed Tahitian and French descent), French and Chinese residents. In the 1990s, Chinese residents, largely descendants of plantation labourers imported in the 1860s and 1870s, used Chinese music and dance as part of their assertion of Chinese identity.

Performance traditions in the late 20th century included choral singing, dance drumming, string-band accompanied dance songs, and popular songs. Choral singing, performed *a cappella*, is called *hīmene* (*see* HĪMENI). Originally applied to Christian hymn singing, the term was extended to choral singing in secular civic contexts. Tahitians distinguish five genres according to musical criteria; additional terms distinguish categories of choral singing differentiated by criteria other than musical ones (e.g. age-group of singers, whether or not a hymn originates in a printed hymnal, when instrumental accompaniment is added etc.).

Hīmene puta are Western hymn tunes performed in chordal note-against-note style; this style is applied to vernacular-language hymn texts in printed hymnals called *puta*, which are largely translated from British and American sources. *Hīmene nota* are arrangements performed from notated scores with new Tahitian-language texts; generally in four parts, these arrangements depart from the chordal style with techniques such as antiphonal alternation and textural variation among sections.

The indigenized choral styles, *hīmene rū'au*, *hīmene tārava* and *hīmene tuki*, emerged by the late 19th century in the context of Protestant worship and devotion exercises. *Hīmene rū'au* ('old hymn') manifests an 'old way of singing' owing to the association of the musical style with Protestant hymn texts that predate 1880. This orally transmitted singing style combines stereotyped melodic motion and formulaic cadential patterns among basically three vocal parts. *Hīmene tārava* ('hymns that lie horizontally') are performed in a stanzaic multipart style in which named vocal parts are either fully texted,

rhythmically punctuative or melodically decorative. Western harmonization (but not functional harmonic progressions) results from the combination of vocal parts. The specific musical content and names of vocal parts, which range in number from five to thirteen, differentiate three broad regional styles practised in the Windward, Leeward and Austral Islands. In performance, one woman called *fa'aaraara* ('to awaken') begins a stanza; others in the chorus join in by 'catching' (*haru*) her melodic line; rhyhthmic punctation consists of a grunting (*hā'ūr*) performed by men seated at the rear of the group; melodic decoration by one or more soloists called *perepere* ('to soar') consists of contrasting high-pitched lines using vocables; at the end of a stanza, all parts converge and hold on a unison tonic. Stanzas may be repeated at will. This singing style originated at Bible-study meetings, where repetition of biblical passages or paraphrases within the *hīmene tārava* framework served didactic purposes. *Hīmene tuki* is the Tahitian name for the counterpart to *hīmene tārava* as performed in the Cook Islands to the west. Sung using Rarotongan-language texts, its name derives from the Rarotongan term for the men's grunting.

All indigenized choral styles are performed in the annual Heiva competitions. The subject-matter of specially composed poetic texts called *paripari fenua* ('to glorify the land') relate indigenous legendary and historical episodes.

Dance presentations in the Heiva competition include group dances in four genres, all accompanied by a drum ensemble. The discrete pieces that accompany discrete dance pieces are called *pehe* song. In *'ōte'a*, a group dance of varying formations in rows and columns by male and female dancers, the accompanying *pehe* are solely percussive, made up of repeated 8- or 16-beat rhythmic patterns. In the *pā'ō'ā*, a male solo chanter declaims a poetic text, which is frequently comical; sections are concluded by a chanted response declaimed by dancers seated in a circle on the ground. The drum ensemble, situated in the centre of the circle, maintains a steady rhythmic pulse, enhanced by the dancers who slap their thighs and the ground. Male–female couples of dancers take turns performing inside the circle. In the *hivinau*, dancers are lined in two concentric circles, moving in opposite directions. A chanted poetic text by a male solo chanter alternates with emphatic vocable syllables chanted by the dancers; the soloist and the drumming ensemble are at the centre of the circles. The *'aparima* is an interpretive dance performed to a poetic text sung en masse by singers and drummers, the latter also providing accompaniment on guitars and ukuleles. *'Aparima* usually conclude a dance programme and are performed in costumes of gaily coloured printed fabric rather than the grass skirts used in the other three dance genres.

Also included in dance presentations are *'ūtē*, satirical songs performed by one or two soloists and accompanied by guitarists and ukulele players who also provide a vocable-based melodic accompaniment. The customary melodic contour descends from the upper leading tone to the tonic below over the course of a text line; the harmonic accompaniment alternates between the dominant and tonic harmonies.

Contemporary Tahitian-language popular songs dominate radio broadcasts and a thriving commercial recording industry, as well as entertainment in hotel and waterfront bars. In addition to the songs performed to accompaniment of ukulele-based string bands, contemporary recording artists also draw on international styles, including Jamaican-inspired reggae (largely by way of Honolulu-based Hawaiian reggae) and African-American rap music.

The Tahitian drum ensemble consists of three basic types of drum: a slit-log drum called *tō'ere*, held upright on the ground and beaten with a stick, which provides the main rhythmic pattern (fig.6); a single-headed upright drum called *fa'atete*, played with two sticks, which provides a counterpoint to the *tō'ere*; a single-headed drum called *pahu tupa'i rima*, beaten with fingers or palms; and a double-headed bass drum called *tariparau*, which marks a basic pulse. Drum ensembles include multiple *tō'ere* of various sizes and thus contrasting pitches. The lead *tō'ere* player begins with a *pehe* with a solo rendition of the basic rhythmic pattern, after which the rest of the ensemble enters. Since the 1970s, Tahitian drum ensembles have included a Cook Island style of playing small-sized *tō'ere* horizontally using two sticks. The use of a five-gallon kerosene or biscuit can called *tini* in early decades of the 20th century is now discontinued. An instrument called *ihara* described by European visitors before 1800, consisting of a length of bamboo bounded by two nodes with a slit running parallel to the length and beaten with sticks, was revived in the late 1980s.

Guitars and ukuleles (Tahitianized as *'uturere*) are used to accompany the Western melodies of *'aparima* and *'ūtē*; in the early decades of the 20th century the accordion was also popular. Travellers described the use of the *vivo* nose flute, which was revived along with the bamboo *titapu* flute in the 1980s. The pre-Christian signalling function



6. *Tō'ere (slit-drum), Tahiti*



7. *Conch-shell trumpet, triton type, with blowing hole at end, Tahiti*

of conch-shell trumpets called *pū* have been maintained in contemporary presentations of Tahitian dance (fig.7).

(ii) Austral Islands. The five inhabited volcanic islands south-west of Tahiti stretch over 1450 km; at 27° S and 140° 20′ W, the southermost island of Rapa lies well outside of the tropics. Very little is known about performance traditions in the pre-European era. Few explorers called at any of the islands, and few artefacts from the islands made their way into museum collections, save for several elaborately carved tall drums associated with indigenous religious practices, which are occasionally found mainly in Europe. The continuing isolation of the islands stems from difficult anchorages and a lack of natural and recreational resources, deterrents to the streams of European, and later American traders and tourists, who have called instead at Tahiti.

The Austral Islands were evangelized by native Tahitian catechists in the 1820s, since which time the archipelago has remained staunchly Protestant. The exception is the island of Tubuai, which hosts a mélange of Christian denominations. All Protestant Church affairs are conducted in the Tahitian language, although each of the islands maintains a separate dialect. The Austral Islands were formally brought under French colonial control when the territory was established in 1880. Tahitian-language performance traditions have eclipsed any autochthonous traditions that may have predated conversion to Christianity.

In the 1990s, performance traditions in the Austral Islands were generally those choral-singing and dance genres found throughout the Society Islands, albeit with local variations in performance styles. In choral *hīmene tārava* singing, each of the five Austral Islands maintains a distinct style (although all are considered outside the region to be variations on one broad regional style, to the displeasure of Austral Islands residents). On the island of Tubuai, the choral singing resembles that found on the island of Tahiti, with eight vocal parts. The islands of Rimatara and Rurutu have ten and twelve vocal parts respectively; their high-pitched soloist parts, as well as pronunciation variations owing to dialect differences, clearly distinguish their choral style from those in the Society Islands. Choral singing in the southern islands of Ra'ivavae and Rapa have 11 and 13 vocal parts respectively, with the richest and fullest textures of Tahitian-language *hīmene* to be heard anywhere. Local differences are also manifest in variant names for other choral genres.

The annual July folkloric competitions continue to be the primary occasion for the peformance of Tahitian drum dances (*'ōte'a, pā'ō'ā, hivinau* and *'aparima*), and for choral performance of *hīmene* that relate indigenous subject-matter. Major holidays include New Year's Day and the annual May contributions; both are occasions for competitions of newly composed *hīmene* in all genres.

(iii) Tuamotu archipelago. No ethnomusicological field study has yet been made in the Tuamotu archipelago. What is known is derived from sound recordings made during anthropological expeditions, as well as brief descriptions in the subsequent reports. Moreover, studies have concentrated on the more isolated eastern atolls; comparatively little attention has focussed on central and western atolls.

The isolation of the mostly low coral atolls, situated between 14° and 24° S and 135° and 149° W, stems from a combination of limited natural resources (coconuts, fishing and pearls), hazardous navigation conditions and long intervals between shipping schedules. Populations on many atolls number only 100–200 people. Many people migrate to Tahiti in search of greater educational and employment opportunities. The southern end of the archipelago serves as the site for the French nuclear testing programme administered from Tahiti, which accounts for a strong military presence and imported workforce.

European exploration dates from Medaña's sighting of Pukapuka in 1521; the archipelago was not fully and reliably charted until 1820. Successful conversion to Christianity was achieved by Mormon missionaries in western islands after 1845, in competition with Roman Catholic missionaries dispatched from the Gambier Islands to the south. French authorities in Tahiti brought most of the eastern islands under the French protectorate between 1849 and 1858. Increased interaction with Tahiti, especially by people in the central and western areas, has resulted in highly Tahitianized lifestyles.

Archaeological remains of outdoor platform temples suggest pre-contact religious practices similar to those in the Society Islands, involving the use of drums and chanted prayers and incantations. Indigenous singing combines performance styles differentiated by musical criteria and various classifications of poetic texts by function.

In the eastern Tuamotus, the archaic *fagu* chanting style involves recitation on a principal pitch, or a small number of tones arranged phrase by phrase that rise stepwise from, and return to, the principal pitch. Phrases conclude with a quavering called *fakatututuku*, which combines progressive increase in velocity and decrease in interval between two pitches. In performance, a leader intones an introduction called *hua*; the response by a second person is called *maro*, then a chorus group sings the main text, called *popoki*. The *fagu* chanting style is used for poetic texts of indigenous sacred lore called *vanaga*, laments which are also *fagu*, and chants of glorification such as *fakataratara* (praise of land), also called *fakateniteni*, and *rorogo* (praise of heroes).

Various categories reported from the eastern Tuamotus in the 1930s include *haka, hurihuri vaka, katoa, kihau, koke, nihinihi, putu, tirivara*; dance categories from other Tuamotuan areas presented in Heiva competitions in Tahiti in the 1980s have included *heahea, koivi, kapa, nuka, piirara, ruta* and *tikoti.* Dance chants combine rhythmic monotonic recitation and occasional wide leaps

with indefinite pitched portamento, particularly descending at phrase endings. The musical style called *patakutaku* is a rapidly intoned chant with hand clapping; the accompaniment by guitar and ukulele is used for the rhythmic, rather than harmonic quality of the rapid strumming on one or two chords. The term *kapa* is apparently used in western areas for dance songs in *patakutaku* style.

Tuamotuans have embraced Tahitian polyphonic choral singing styles called *hīmene tārava* and *hīmene rū'au* as practised in the Windward (Society) Islands. The musical styles are used to perform poetic chants of praise; they are also used by Catholics and Mormons with doctrinally appropriate texts.

Chanting in archaic styles has been largely replaced by Westernized popular songs sung with guitar and ukulele accompaniment. However, the subject-matter of indigenous legendary and historical episodes has been maintained. Many popular songs recorded in Tahiti in the 1950s and 60s had Tuamotuan-language poetic texts.

Early indigenous instruments included a drum and conch trumpet characteristic of eastern Polynesia, and a bamboo nose flute that may have been imported from Tahiti. Body percussion continues to be important.

The Tuamotus are also famed for the accompaniment style called *ta'iri pa'umoto*, a rapid percussive strumming developed before 1934, after the guitar was introduced by anthropologist Kenneth Emory during the Bishop Museum's first Tuamotu expedition. This strumming style has become a fundamental characteristic of commercial recordings of Tahitian popular songs.

(iv) Gambier Islands. The archipelago is commonly referred to as Mangareva, the name of the largest of eight volcanic islands fringed by a surrounding reef. The group lies at the south-eastern end of the Tuamotu archipelago, on the Tropic of Capricorn at 135° W.

The little that is known of pre-contact practices stems from museum artefacts, ethnographic descriptions by Catholic priests and travel accounts. Roman Catholicism was unanimously embraced by 1838 and remains the dominant faith in the archipelago. In contrast to Protestant efforts elsewhere to abolish indigenous performance styles, Roman Catholic priests actually encouraged the adaptation of indigenous singing styles to Catholic devotional material. *'Akamagareva* ('to make Mangarevan'), sacred counterparts to secular *kapa* songs, flourished alongside Latin Gregorian chant. Following the vernacular language reforms of the Second Vatican Council in 1967, the archdiocese in Tahiti mandated the discontinuation of Latin (including Gregorian chant) and advocated the adoption of hymns in the Tahitian and French languages, which are the regional lingua franca.

Traditional Mangarevan music consists of four genres differentiated by musical criteria. The *keko* style of rapid speechlike declamation reported by Buck was not recorded in 1985. The other three, *'akatari pē'ī*, *kapa* and *tagi*, are combined in performances called *pē'ī*, which are enactments of episodes from legends and historical narratives (both of which are called *atoga*). *Kapa* and *tagi* are both song forms in stanza-chorus alternation and are both performed in free unmetred time. *Kapi* and *tagi* songs use two principal pitches, one in the stanza and the second, a minor or major second above, in the refrain; additional neighbouring pitches add melodic interest. In performance, there may be alternation between a soloist who sings the stanzas and a chorus that sings the refrain. The performances of *tagi*, meaning 'to cry', is distinguished from *kapa* by the use of a shrill, higher-pitched, plaintive vocal quality evocative of crying, and a slower tempo. *'Akatari pē'ī* are metred, for they function as an accompaniment for dancers to dance onto the performing area at the start of a *pē'ī* enactment. Poetic texts for *kapa* and *tagi* are classified by their subject-matter, such as *porotu* (honorific songs), *tagitagi* (love songs) and *tau* (laments).

Tahitian dance genres are also practised, although only two genres were reported in 1985, the *pā'ō'ā* and the *'aparima*. Both use Mangarevan-language texts. Although the texts of both could be based on themes of *pē'ī*, Tahitian dance genres are placed at the conclusion of the *pē'ī* and are not considered integral to it.

By the time of the Bishop Museum's Mangarevan Expedition in 1934, none of the pre-Christian musical instruments were extant; Te Rangi Hiroa (Buck) based his published descriptions on museum artefacts. Instrumental accompaniment for *pē'ī* enactments is provided by a kerosene tin. Performances of Tahitian dance genres are accompanied by the Tahitian drum ensemble (see §(i) above).

(v) Marquesas Islands. The 12 volcanic islands of the Marquesas, known to the islanders as Te Fenua 'Enata, lie approximately 1500 km north-east of Tahiti. A predominantly Polynesian population of about 7000 inhabits six of the islands, sharing a unique musical legacy that exhibits both archipelago-wide cohesion and rich regional variation. The continuation of this legacy in the 1990s was remarkable, because Western contact, colonization and evangelization in the 19th century brought intense social disruption, severe depopulation and radically altered contexts for music-making. In the 20th century, Tahitian cultural, economic and political hegemony relegated Marquesan music to the periphery of country-wide interests and governmental support. Nevertheless, traditional performances continue, underscoring the value Marquesans place upon retention of their arts and highlighting the desire of Marquesans to maintain and assert their distinct identity.

The first published transcription by Tilesius of a Marquesan song dates from 1805, although detailed comments on the music and dance do not appear until after the Bayard Dominick Expedition of 1920–21. Drawing on the manuscripts of early missionaries and the comments of informants who knew ancient chants, Handy (1923) describes musical genres that large groups performed as an indispensable part of major rituals and community festivities, as well as chants used by individuals for spells, courting and daily personal interactions. No sound recordings were made, but Winne later transcribed Handy's remembered version of performances he witnessed (Handy and Winne, 1925). The first systematic audio documentation of the music occurred in 1989, when a UNESCO-sponsored Territorial Survey of Oceanic Music provided field recordings of over 700 Marquesan vocal and instrumental performances. Moulin's 1991 and 1994 studies contained musical ethnographies of late 20th-century Marquesan practice.

Ancient Marquesans were highly articulate in speaking of their musical life. Both 19th and early 20th-century sources reveal an extensive vocabulary related to music and document the richness of traditional performance.

Marquesans acknowledged separate vocal registers, sounds produced by different ways of clapping hands and striking the body, and over 130 genres of music and dance (a number of which they still perform). They also used a variety of musical instruments (including shell and wooden trumpets, whistles and flutes, percussion sticks, a small wooden xylophone, jew's harp, mouth bow and several types of drums) and onomatopoeic drum 'sounds', which identified rhythmic patterns.

Marquesans divide their music into two well-delineated categories: old/indigenous and new/imported. Both demonstrate a preference for vocal, logogenic music and public performance by large groups; in traditional performances, a prominent group leader provides introductory oratory as well as chanted invocations. Marquesans employ a wide range of vocal production, from singing to forceful chanting, rhythmic recitation, shouted declamation and a vigorous rumbling of the vocal cords; one traditional genre, the famous pig dance, consists entirely of rhythmic grunting.

The term *mea kakiu* ('old things') embraces several traditional performative genres as well as new compositions in traditional style. Solo genres performed in the 1990s included a variety of declamatory chants (*ha'anaunau/anaunau*, *mauta'a*, *tapatapa*, *va'ahoa/vakahoa*), genealogies (*matatetau/matatatau*; *pei* if accompanied by juggling), women's improvised greeting calls (*hahi/mave*) and laments (*uē tūpāpa'u/puhi nui/uē pahevaheva; uhaki*). Some genres, such as the *mahohe-/maha'u* (pig dance) and the *putu*, a circle dance accompanied by hand-claps, are for male groups; however, women join these dances in some regional variants. Mixed groups most frequently perform *rari/ru'u*, topical songs, and *tape'a/rikuhi*, energetic songs to end a performance.

Traditional music displays features in common with other eastern Polynesian musics: limited melodic range, a primary chant tone with a small inventory of secondary pitches (often including either a major or a minor 3rd below the chant tone and the major 2nd above it), the use of indefinite pitch, a prevalence of speech-rhythm (solo chants) and duple rhythm (group chants), the use of melodic descent and descending glides to mark structural ending points, and a sectional approach to musical composition. Dance is an important accompaniment to all traditional genres intended for group performance; both standing and sitting dances are found. *Mea kakiu* use the Marquesan language; old songs texts often contain archaic expressions and altered words, rendering meaningful translation difficult, even for native speakers.

Mea hou ('new things') include church songs (*hīmene pure*; *hīmene tārava*), entertainment songs in pan-Pacific style (*hīmene 'eka'eka/hīmene 'a'a nui*) and dance music from Tahiti (*tapiriata/tapriata*, *'aparima*, *pā'ō'ā*, *hivinau*). Although Marquesans compose *mea hou* in all of the above genres, many pieces are imported, usually from or via Tahiti. These songs exhibit language diversity, wide melodic range, functional harmony and strophic or verse-refrain form. Continued updating occurs in these genres as Marquesans incorporate new practices and compositions from Tahiti and beyond, although it often takes time for new ideas to reach the Marquesas and appear in Marquesan performances.

Musical instruments reflect this same division of indigenous and introduced. Although nose and mouth flutes and the single-reed *pū hakahau* disappeared in the early 1980s, following the death of the last performers, some traditional sound-producers remain: handstruck, single-membrane drums in various sizes (*pahu*); shell trumpets (*pū*, *pū tona*, *pū'i'u*, *pū tupe*); wood trumpets (*pū'akau/pū rohoti*); jew's harp (*tioro/tita'apu*); and children's amusements such as whistles (*kī*), the leaf whizzer (*pinao*) and leaf oboe (*pū*). Popular imported instruments include guitar (*kīta*), ukulele (*'ukarere*), Tahitian slit-drums (*tō'ere*) and skin-drums (*pahu*), the tin-can drum (*tini*) and electronic instruments (guitar, keyboard, drums). Locally made banjo-ukuleles (also called *'ukarere*), spoons (*tuita*) and the one-string bass (*tura*) accompany entertainment songs on occasions of informal music-making. Few historic instruments remain in the islands; the technical skills and highly acclaimed artistic merit of earlier examples is represented in museums around the world but largely unknown to this generation of Marquesans.

4. HAWAII. Although the name actually refers only to the principal island of the Hawaiian Islands archipelago, it is now commonly used to designate all the islands of that group. Lying in the North Pacific about 3070 km south-west of San Francisco, Hawaii was the northernmost archipelago settled by Polynesians and had a flourishing Polynesian culture when discovered by Captain Cook in 1778. Since 1959 Hawaii has been a state of the USA, and its population of about 1.3 million is known for its cultural pluralism; in addition to descendants of early Polynesian settlers there are also Polynesians from other island groups (e.g. Samoa), as well as Asians (Chinese, Japanese, Korean, Filipino and Vietnamese) and Caucasians (European and North American). Certain genres of the musical heritage of all these peoples are perpetuated, some primarily by the peoples themselves, others by all the inhabitants jointly, providing an annual calendar of many colourful festivals. The discussion here centres on music identified as traditional Hawaiian; for Western art music *see* HAWAII.

(i) Traditional vocal music. In traditional Hawaiian performance that descends from indigenous culture before contact with Europeans, music was predominantly vocal. The term *mele* applies to poetic texts as well as their recited presentation. With the exception of a few poetic genres improvised on informal occasions, poetic texts are composed prior to performance. The subject-matter of texts, classified in named categories, range from sacred prayers (*mele pule*), genealogical chants (*mele ko'ihonua*), honorific name chants (*mele inoa*), love songs (*mele ho'oipoipo*) and funerary laments (*mele kanikau*) to various kinds of spontaneous expression and informal game chants.

In performance, a basic distinction obtains between *oli* and *hula*. *Oli* are chanted without instrumental accompaniment and dance and are thus unmetred recitation, with phrase lengths entirely dependent on completing the thoughts expressed in the poetry. *Hula* are poetic texts intended for presentation as dance; they are metred and incorporate instrumental accompaniment.

Oli is a term that covers five sub-styles from speechlike to song: the *kepakepa* style is a rapid speechlike declamation with clear enunciation; the *kāwele* style involves some pitch prolongation in otherwise speechlike declamation; the *olioli* style incorporates prolonged phrases on one basic pitch and the use of various named vibrato

techniques, among them the widely admired *i'i* tremelo; the *ho'āeāe* style incorporates multiple pitches in prolonged vibrato phrases; the *ho'ouwēuwē* style, used for lamenting, involves the greatest use of pitches and prolongation in vibrato phrases and may be punctuated by outbursts of wailing. Each of the five sub-styles of *oli* is appropriate to particular poetic subjects and incorporates various named vocal articulatory techniques. A trained chanter thus applies chant style and vocal techniques based on their appropriateness to a poetic text.

Hula delineates a domain of repertory that bridges extensive transformations in musical practices embraced by Hawaiians throughout the 19th century. In the *hula pahu* and *hula 'āla'apapa*, the two categories held to descend directly from pre-European practices, the vocal recitation style called *'ai 'ha'ha*, which incorporates melodic patterning, is used. Both categories involve a division of labour between dancers (*'ōlapa*) who perform the movements, and chanters (*ho'opa'a*) who recite the text and provide the instrumental accompaniment using solely indigenous instruments. The accompaniment for the *hula pahu* consists of sharkskin-covered log membranophones called *pahu*, often played together with the smaller fishskin-covered coconut drum called *pūniu* (also called *kilu*); the accompaniment for the *hula 'āla'apapa* consists of the double-gourd idiophone variously called *ipu* (gourd), *ipu heke* (double gourd), and *ipu hula* (dance gourd). In both categories, musical phrases are determined by poetic phrase and variable section length; each category is also distinguished by the use of specific choreographic sequences.

In the 1860s, after decades of missionary-inspired censure during which *hula* had been maintained underground, a revival of *hula* spawned a period of creativity. A new style of *hula* emerged called *hula ku'i*, the term *ku'i* meaning 'to join old and new'. The *hula ku'i* combined indigenous vocal recitation techniques and dance movements with Western pitch, harmonization and instrumental accompaniment, including guitar, ukulele and piano. These performance characteristics were applied to poetic texts in a new format that combined consistent line length of four or eight beats, a stanzaic organization of couplets (or occasionally quatrains) of text, corresponding strophic form resulting from the repetition of a basic melody for as many stanzas as necessary, and the separation of stanzas by a brief instrumental interlude performed with an associated movement sequence specific to *hula ku'i*.

Many melodies of *hula ku'i* songs incorporate leaps of a 4th or greater interval. Among male singers, keys are chosen to place the melody within the vocal range so as to exploit contrasts between lower and upper falsetto vocal registers and to emphasize, rather than minimize, the break in the vocal line when alternating between registers; falsetto singing is called *leo ki'eki'e*, meaning 'high voice'.

The *hula ku'i* category encompasses repertory that specifically combines Western and indigenous components. *Hula* songs in the couplet poetic format, however, continued to be performed to the accompaniment of solely indigenous instruments such as the *ipu* gourd idiophone for standing dances, and with various rhythmic implements (see below) played by the dancers who performed seated and recited the text. In the early 20th century, the term *hula 'ōlapa* came into use to distinguish *hula* songs with solely indigenous instrumental accompaniment from their Westernized *hula ku'i* counterparts.

(ii) Instruments. Musical instruments were primarily used for accompanying vocal recitation during dance performance; in purely instrumental performance (i.e. without poetic text), instruments either functioned as a voice substitute, or sound production was for non-musical purposes, such as signalling or in games. Materials for making instruments were selected for their quality of sound.

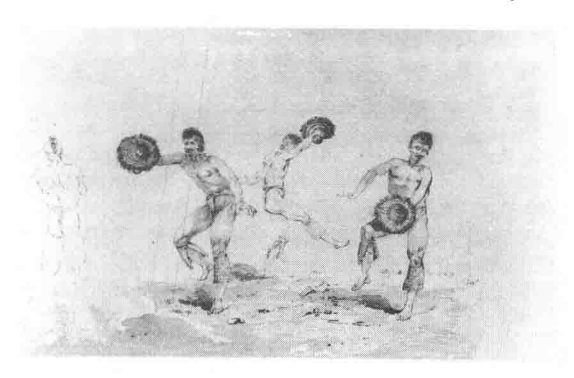
The *pahu* is a wooden drum made from a log (either coconut or breadfruit) with one large upper and one smaller lower cavity carved out on each side of a thick partition. Shark skin is stretched over the rim of the large cavity and is secured in place with cord lashings drawn taut through the carved openwork patterns of the smaller cavity. The drummer strikes the membrane with one or both hands. According to Hawaiian tradition, the *pahu* was introduced about six centuries ago by the distinguished visitor La'a-mai-Kahiki (La'a-from-Tahiti). Temple priests also used the drum for religious ceremonies on *heiau*, outdoor temple platforms.

The *pūniu* is a coconut-shell drum traditionally covered with the skin of a surgeon-fish (though other types of skin are now used as well), which is firmly lashed to a ring under the shell. Cords are braided at the ring lashings to tie the *pūniu* to the player's thigh. The drum is struck with a braided thong of leaf or fibre. It is played either in conjunction with the *pahu* drum for *hula pahu*, at which time both drums are played by the one performer. It may also be used for self-accompaniment in seated dances, during which the performer also recites the poetic text.

The *ipu* is a gourd idiophone used to accompany dancers in standing *hula 'āla'apapa* and *hula 'ōlapa* dances. The *ipu* may also be used as self-accompaniment in seated dances, in which case the dance is categorized as either *hula kuolo* or *hula pāipu*. The *ipu* may be made from a single hollowed gourd (*Lagenaria siceraria*). For standing dances, the double-gourd *ipu heke* is used. It is made from combining two gourds; the lower is large, long and globular, and the upper is short and squat. Both are selected for the quality of sound produced by striking the dried, hard rind. The stem ends are cut off, inner seeds removed, and the two gourds are joined by gluing one neck inside the other. A hole is centred above the resonance chamber. With the instrument grasped in the left hand, the performer alternates thumping the instrument on a mat and slapping the lower gourd on its side with the fingers of the right hand. Named rhythms include *kū*, a single thump; *kūkū*, a triple thump; *pā*, a single slap; and *kāhela*, a double slap; combinations of these rhythms are associated with the use of named lower-body movement motifs in the *hula*.

The next six instruments are implements manipulated by dancers in self-accompaniment, usually (though not always) in seated dances. Dances that use these implements are often classified by the name of the implement, e.g. *hula'ili'ili, hula kāla'au*, etc. The percussive rhythms aid groups of dancers in maintaining coordination.

'Ili'ili are stone pebbles played as clappers. Two matched pairs of water-worn, dense (usually basaltic lava), flat, round or oval pebbles are selected both for quality of sound (lava from recent flows gives a preferred brighter sound) and for comfortable fit in the seated dancer's hands.



8. 'Ōlapa (dancers) performing hula 'ulī'ulī (gourd rattle dance) with kūpe'e niho 'īlio (dog-teeth anklets): drawing by John Webber, Captain Cook's artist, pen and ink with wash, c1778 (Bernice P. Bishop Museum, Honolulu)

Kāla'au are paired sticks. They are made from two rods of hard, resonant wood, traditionally *kauila* (*Alphitonia ponderosa*), but now rose-wood and coffee-wood introduced by Europeans are also used. An older form of the instrument, used in standing rather than seated dances, requires one rod about a metre long and another about a third as long, both slightly thicker in the middle and tapered at each end. The shorter rod, held in the right hand, is struck against the longer rod. A newer form dating from the 1870s is a matched pair of rods the size and shape of the smaller of the older rods. In standing *hula kāla'au*, the *papa hehi* treadle footboard may also be used by the dancers in conjunction with the *kāla'au* sticks.

The *pū'ili* is a bamboo rattle made from a section of native Hawaiian bamboo (*Bambusa vulgaris*), about 5 cm or longer. One end with a node serves as a handle; narrow longitudinal slits, evenly spaced, are inserted in the remainder of the tube. The *pū'ili* is held in the right hand, and the dancer gently taps the palm or back of the left hand, the shoulders, or the ground. In the Westernized *hula ku'i*, *pū'ili* are sometimes used in pairs and are struck together.

The *'ulili* is a spinning rattle. It consists of three small circular gourds mounted on a stick. The two end gourds, filled with seeds, spin when a cord wound around the stick is pulled through a hole in the middle gourd.

The *'uli'uli* is a feather-decorated rattle, used in either sitting or standing dances. It is made from a single small gourd receptacle containing seeds, fitted with a fibre handle, at the end of which is a flat circular disc mounted perpendicular to the handle and fringed with feathers. Traditionally one implement is manipulated in the right hand by shaking it in the air, tapping it against the left hand, the shoulders, the thighs and the ground. In some Westernized *hula ku'i*, dancers now use a pair of *'ulī'ulī*, one held in each hand. In 1779, Captain Cook and his men observed a *hula 'ulī'ulī* dance at Kealakekua, Hawaii (fig.8). The male dancer wore *kūpe'e niho 'īlio* (dog-teeth anklets) made from multiple rows of canine teeth strung on a net backing. The rustling sound produced by rattling teeth contributed aurally to a performance, and facsimiles, sometimes made with shells, are occasionally seen.

Instruments for serenading include the *'ohe hano ihu* (bamboo nose flute; fig.9), which consists of a length of native Hawaiian bamboo with a nose-hole cut at an angle above the closed node end and two or three finger-holes along the tube towards the open end; the *ipu hōkiokio* (gourd whistle), a globular flute; and *ūkēkē*, a mouth bow with two or three fibre strings. These instruments are considered a substitute for a vocalized poetic text.

Sound-making devices include the *pū lā'ī* (ti leaf trumpet) made of a rolled leaf; the *oeoe* (bullroarer); and the *nī'au kani* (sounding coconut midrib), a jew's harp. The *pū kani* (sounding horn), a shell trumpet used for blowing signals, is usually made from either the triton (*Charonia tritonis*) or the helmet shell (*Cassis cornuta*). It is similar to shell trumpets found elsewhere in Polynesia.

(iii) Westernized music. American Protestant missionaries began evangelizing in the islands in 1820. In addition to teaching rudiments of Western music in order to sing Christian hymns (*hīmeni*), missionaries also taught literacy in Western staff notation; printed tunebooks first appeared in 1834. By the 1860s, musically literate Hawaiians began to compose secular songs, using alternating verse-chorus format of the American Sunday-school and gospel hymns for models. Hundreds of songs have been published in sheet music beginning in 1869, and song folios beginning in 1893.

By the beginning of the 20th century, with tourism on the rise and the Hawaiian language in decline, songs about Hawaii by Hawaiian composers using English-language lyrics began to appear. These songs came to be called *hapa haole* (half foreign) songs. In their most extreme form, from tunesmiths in New York's Tin Pan Alley, overly sentimentalized images were combined with phony nonsense syllables; the consistent use of the 32-bar popular song form (AABA), however, served as a model for Hawaiian composers of *hapa haole* songs in subsequent decades.

Commercial recording of Westernized Hawaiian songs began in 1905 and sold especially well during various Hawaiian music fads that swept the US mainland in the late 1910s through the 1920s, and during and following World War II. What fuelled the fads was interest in the ukulele and the 'Hawaiian guitar' style of playing melodies, in which a metal bar was used to stop the guitar strings. The fads spawned a proliferation of instruction books as well.

In the 1950s, a more elaborate guitar style came into prominence, which combined picking a melody on the higher-pitched strings while simultaneously maintaining a rhythmic bass line on the lower-pitched strings. This style is called slack key or *kī hō'alu*, after the practice of slackening the strings to obtain altered tunings.



9. 'Ohe hano ihu (bamboo nose flute), Hawaii

In the 1970s, indigenous Hawaiian culture underwent a renaissance as Hawaiians revived non-commercial styles, including *oli*, *hula pahu*, *hula ʻālaʻapapa* and *hula ʻōlapa*, which had waned almost to the point of disappearing altogether. This renaissance continued in the 1990s. Annual competitive events such as the Merrie Monarch Festival, the King Kamehameha Chant and Hula Competition, and the Queen Liliʻuokalani Keiki (Children's) Hula Competition serve as major performance occasions for privately operated schools of *hula*. Institutions involved in fostering perpetuation of and research into Hawaiian music include the Bernice P. Bishop Museum (for maintaining historically important manuscript collections), the Kamehameha Schools and the University of Hawaii at Manoa, which inaugurated a BA degree in Hawaiian Music in the autumn of 1995.

III. Western Polynesia

1. Niue. 2. Samoa: (i) Vocal music (ii) Instruments (iii) Music in society. 3. Tokelau. 4. Tonga. 5. Tuvalu.

1. Niue. The musical culture of Niue, a solitary uplifted atoll at the easternmost corner of Western Polynesia, shows a blend of homogeneity with neighbouring islands (Samoa, Tokelau, Tonga) as well as distinctive features. Despite the island's small population (around 1500 and falling through emigration to New Zealand, where some 7000 Niueans now live), two linguistic dialects exist.

The success of 19th-century missionization may be gauged by the extreme dearth of even early references to song and dance and the present numerical dominance of European-style compositions. Designative terms for song types appear not to exist: the generic term *lologo* prefixes a distinguishing word, e.g. *lologo takalo* (challenge song), *lologo fakahula* (boasting song). Several children's game songs exist, similar in type and language to those elsewhere in Western Polynesia, but are in decline in the face of ever-increasing European material and cultural influence.

Within *koli*, the generic term for dance, several genres are identified. In the men's *takalo* (challenge dance), dancers divide into two opposing warrior groups and enact alternating martial movements to loud rhythmic recitations of ancient origin, culminating in mimed hand-to-hand combat. The *meke* men's dance features vigorous movements of the whole body accompanied by *nafa*-beating. The *tamē* dance involves synchronized seated or standing actions by mixed dancers, formerly accompanied by rhythmic recitations but now by guitar-accompanied acculturated songs. The *tafeauhi* dances are no longer performed because they are considered morally lax, except with greater propriety as part of school exhibitions.

Niue's nose flute, of which very few specimens are still in existence, is noteworthy for both its nomenclature and construction. At the turn of the century its name was *kofe*, the local term for bamboo; since that time, however, the term for bamboo changed to *kaho* and the flute name to *kikikihoa* or *kikihoa*. Curiously, favoured construction material appears to have shifted from wood to bamboo during this same period. Possessing two or three finger-holes, the instrument was blown as a source of personal entertainment; among museum specimens there is no evidence of a preferred tonal inventory or scale.

Smaller than its namesake in neighbouring islands in the prehistoric era, the hand-held Niuean *nafa* slit-drum is used for accompanying dances of the *meke* and *tamē* genres, beating fast, unchanging rhythms. The larger *logo* slit-drum, evidently introduced from Samoa in the 19th century, is used exclusively for announcing church services.

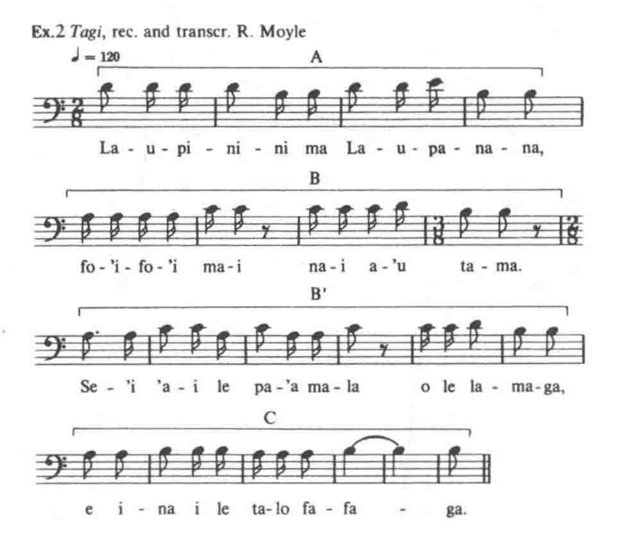
2. Samoa. The music of the Samoan Islands has long been the object of travellers' admiration and the subject of extended and detailed investigation. The nine inhabited islands of the Samoan archipelago (the four islands of the independent state of Samoa and the five islands that comprise the territory of American Samoa) form a homogeneous musical area whose style appears to be distinct from those of neighbouring island groups, although some of these, Tonga in particular, adopted Samoan songs and dances up to the 20th century.

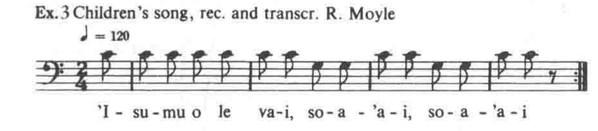
(i) Vocal music. Samoan music is primarily vocal and is performed on a wide variety of public and private occasions; the songs themselves do not have titles but are identified according to their use. In a few cases (e.g. dancing and paddling), virtually any composition will suffice as an accompaniment to the actions; but in general, textual content restricts the occasions on which a song is performed. Samoan speech distinguishes formal and colloquial systems of pronunciation; in song, however, only the formal type is used. The texts themselves usually have rhyming lines occupying an equal number of bars; non-rhyming lines or lines of unequal length tend to be followed by a refrain. Nonsense syllables are virtually unknown. Older songs often refer to practices now obsolete, such as traditional marriage ceremonies, food homages and some games. Words of unknown meaning are also occasionally found.

A common song type is the *tagi*, which is the sung section of a type of legend called a *fagono*; several hundred *fagono* are extant, and narrating them is a popular form of night-time entertainment. A large number of *tagi* use one or more of three stereotyped melodic phrases; the form of these tends to be *ABC*, with *B* always and C occasionally in series (ex.2). Occasionally the *B* type of phrase occupies the entire *tagi* melody. *Fagono* may last from five minutes to more than an hour and may contain from one to 16 *tagi*.

There are a few medicinal incantations performed by only one or two people in a village; nonetheless they are widely trusted to cure headaches, choking on a fishbone, hiccoughs, skin blemishes and carbuncles. An incantation

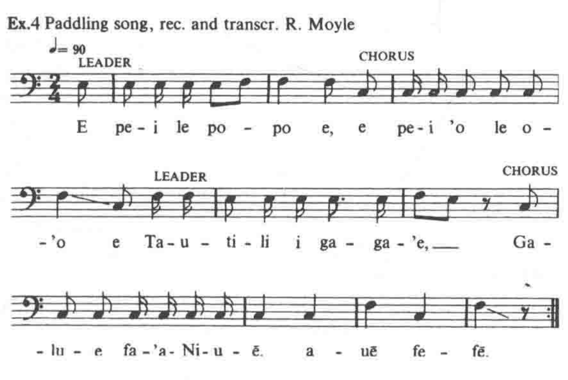
Ex.2 *Tagi*, rec. and transcr. R. Moyle





Ex.3 Children's song, rec. and transcr. R. Moyle

either addresses the malign spirit thought to be possessing the patient and threatens it with destruction, or invokes the native doctor's family spirit to effect a cure. Samoan children have numerous group games incorporating songs, which are usually short and are performed in time to actions described in the texts. Many of the melodies centre on two notes a perfect 4th apart (ex.3). Children also sing



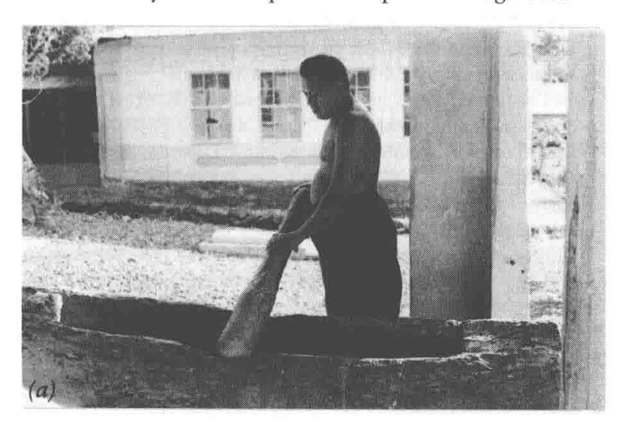
Ex.4 Paddling song, rec. and transcr. R. Moyle

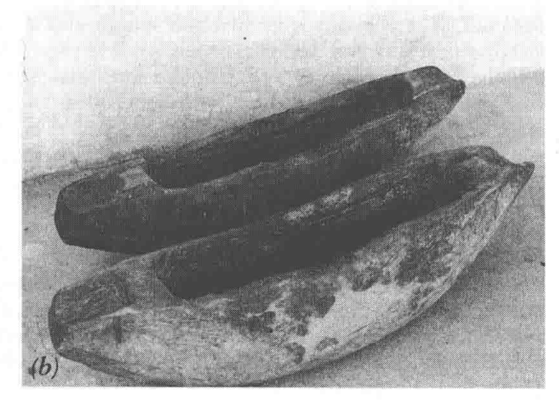
when gathering shellfish, massaging adults, teasing a cat, losing a tooth etc. Chief among songs no longer performed in their original contexts are those of war and paddling. Both types tend to be short, with alternation between leader and unison chorus, and are capable of indefinite repetition (ex.4). Where they are still sung, they often serve as dance-songs, two or more strung together forming a longer composite whole. Despite this change in purpose they continue to be identified according to their former contexts.

Around the beginning of the 20th century, Samoan dance styles changed: the large groups of singing performers carrying out movements in unison were replaced by non-singing dancers who performed independently. Very few songs are composed specifically for dance accompaniment; there are, however, a small number of mostly humorous texts used exclusively for dances that imitate animal and human behaviour. Modern group songs in traditional style are composed for specific village occasions (e.g. welcome, farewell, praise, sorrow) and are often freely performed thereafter at festive gatherings. Other song types performed less frequently include obscene, funeral and marriage songs, lullabies and intoned historical texts. There is no written record of music associated with pre-Christian religion.

Analysis reveals four sub-styles of Samoan song, each distinguished on the basis of musical texture – solo, unison, responsorial and part-singing. Solo songs are characterized by a predominance of stepwise movement, intervals smaller than a 4th, usually rising, and descending intervals larger than a 4th at phrase endings. Unison songs contain a considerable amount of melodic repetition, especially at the opening of a song, and their melodies centre on two notes a perfect 4th apart, with cadences often rising a 4th before falling approximately one octave in a terminal glissando. Responsorial songs also concentrate on notes a perfect 4th apart. There are similarities too between the level opening of the unison song and the melodic repetition of the leader's line in the responsorial song. The cadential outline of the chorus line in the responsorial song also resembles that of the unison song. Overlap between leader and chorus is rare. Relatively few non-acculturated homophonic or polyphonic songs have been recorded; these songs appear to be characterized by movement in parallel 4ths and 5ths and a cadence formula in which the highest voice remains level above two falling parts. Stylistic features common to Samoan music as a whole include a wide range of tempos, the frequent use of simple duple metre and a dactylic rhythmic figure, and the constant appearance of the perfect 4th, not only as a harmonic and melodic interval but also as the total melodic range and as an integral part of several cadence formulae.

(ii) Instruments. Idiophones, membranophones and aerophones are found in Samoa, although aerophones are now rare; there is no evidence of chordophones. The three principal wooden slit-drums, the *pātē*, *lali* and *logo*, serve to signal church events. The smallest, the *pātē*, was brought from Tahiti by English missionaries; the larger *lali* had its origin in Fiji, probably coming to Samoa as part of the normal equipment of the large Fijian double canoe. The largest of all, the *logo* (fig.10*a*), appears to have been created by missionaries in the 19th century for use as a church 'bell'; in design, it is modelled on the Samoan *lali*. No particular rhythmic patterns are evident for any instrument. The *pātē* and *logo* are struck with single beaters, but *lali* are played with two drumsticks,





10. Slit-drums of Upolu, Samoa: (a) logo, struck with a single beater; (b) a pair of lali

and they are always beaten in pairs (fig.10*b*), one man to each instrument. Beating a rolled floor mat is a common form of rhythmic accompaniment to group singing; mat-flicking and hand-clapping are also features of dance-songs. A jew's harp, fashioned from two pieces of coconut leaf, is used as a children's toy. Early writings indicate the former presence of stamping tubes, sounding boards, half coconut shells and at least one other type of slit-drum, but these instruments are now obsolete.

Flutes were once common, including end-blown and side-blown types, the syrinx and the nose flute. For reasons not yet clear none of these types is still used, although they are well remembered by older Samoans. Finger-holes varied in number from two to eight, but little is known of the scale patterns used. The conch-shell trumpet is commonly employed as a signalling device on both land and sea. Children sometimes make toy whistles and squeakers out of grass. Drums with single or double skin-heads are used principally as signals for applause at cricket matches; these types of drum may originally have been introduced from the Marquesas Islands in the 19th century, although modern examples tend to be European in design.

(iii) Music in society. Larger villages have a resident composer, normally male, who provides songs for specific occasions: arrivals or departures, deaths, political and social achievements. The more renowned among them are often engaged by villages other than their own. The composer also teaches his songs to the village choir and may even act as song leader for a first public performance. In return he is paid in fine mats, bark cloth and cash. In partsongs the lowest voice (*malū*) is taught first, a whole strophe at a time, before the upper parts (*usu* and *ato*) are added. Missionary influence has been responsible for two developments, apart from introducing new melodic outlines and stereotyped harmonic progressions: four-part harmony (earlier songs were in two or three parts) and mixed choirs (earlier group songs appear to have been exclusively male).

There is no organized system of song ownership, but local pride effectively discourages widespread use of a song that has specific references to a particular village, and because most group songs are composed for particular occasions, textual content tends to determine the appropriateness of further performances. Particular funeral and marriage songs may be performed only by certain villages or districts on pain of public shame or even physical violence, and medicinal incantations are sung only by the native doctor, whose supernatural power is essential to the cure. Where a song is known and sung over a wide geographical area and where its origin is not known, it is usually referred to simply as a 'Samoan song' and is the common property of the whole country; several paddling, war and game songs are of this type.

The attributes of a good singer include a strong, clear voice and the ability both to maintain a given pitch and tempo and to memorize a voice part and song text. A song leader is also expected to know all the voice parts and be prepared to correct any uncertainties in melody or text, to choose a comfortable pitch and tempo, and to introduce and regulate the hand-clapping that accompanies dance-songs. Most group songs are performed seated, sometimes with the leader standing in the middle of the group. In the older, standing group dances, the dancers themselves sang; however for the newer, individualistic performances, a seated choir accompanies the dancers. Most funeral, food-homage and marriage songs are performed while walking or carrying out prescribed body movements. Medicinal incantations are delivered from a variety of postures, as are children's game songs.

Samoan concepts of music have song as their focal point; all musical performances by voices or instruments are called 'songs' provided they have a melody; instruments producing unpitched rhythm, on the other hand, are said to be 'struck'. Samoans believe that all children are born with equal musical talent and seem to have no notion of the inheritance of such skills, although they appear to consider that musical ability is but one manifestation of a generally superior intelligence. The value of song is seen as twofold: it heightens emotions, especially humour and sorrow, through the compression and balance of contrasting ideas and rhyming lines; and, particularly in the form of group songs, it adds dignity and formal significance to any ceremonial occasion. For group songs there is no recognized optimal choir size: 'the more, the better' is generally the opinion. However, *kava* calls (the shouted parts of the *kava*-drinking ritual), intoned poetry and incantations may not be performed by more than one person. Voice grouping in single-sex partsongs strongly favours the bass, which may have two or even three times the number of tenors; even the largest choirs, though, have but one leader, who sings the highest vocal line. Mixed choirs tend to have equal numbers in all parts.

3. TOKELAU. The three coral atolls of Tokelau (Atafu, Nukunonu, Fakaofo) are situated on the northern edge of Western Polynesia, isolated by considerable distances from their nearest Pacific Island neighbours. The population of the atolls at the end of the 20th century, approximately 1500, is outnumbered by approximately 3560 people who live in four centres in New Zealand, where music and dance performance is also strongly continued.

The music of Tokelau was affected by the wave of modernization in this region of Polynesia, which altered the traditional arts of music and dance in the late 19th and early 20th centuries. The new dance and music forms experimented with at this time contained Western tonal vocal harmony, traditional drumming with some new instruments, and dance that illustrated song texts. Although this experimentation has been equated in the larger settlements in Polynesia with the presence of outsiders, in Tokelau there were no tourists and few visitors, and the experimentation must reflect a genuine desire of the islanders to create new music and dance forms that relate to the modern world.

The survival of many different kinds of traditional chant was encouraged by the Catholic mission on the island of Nukunonu, which unlike Protestant missions on the other Tokelau atolls did not prohibit traditional forms. The kinds of chant that have survived in greatest numbers, however, are those that have a contemporary function: *haumate* are chants performed at a funeral, at the laying out of the body for mourning; *tuala* are performed at weddings, at the procession around the village of a newly married couple. Within traditional *kakai* (tales), short chants called *tagi* are sung, with historical narratives concluded with a song.

Traditional chants of many different types are subsumed into two poetic categories: *vale* (unison, with a

characteristic refrain at the end of each line) and *hoa* (in which the lines overlap and two-part singing is common). Dance or body movement occurs with most music forms. *Hiva hahaka* (action song), *tafoe* (paddle dance), *tapaki* (a form now forgotten) and *hikaki*, a dance of welcome with fishing poles, are further examples of these.

Several types of contemporary music can trace connections to another part of the region: *mako*, a solo love song, uses Tuvaluan language; *mauluulu* originated in Samoa; *upaupa* came from Pukapuka in the Northern Cooks; *hake*, a stick dance, derives from Uvea and Futuna. While connections can be demonstrated, it should be noted that such introductions often involve only one feature, such as the text of a song, the movements of a dance or an instrument. In the case of *hake*, the stick dance may have existed all round the region before it was subsequently introduced in the 1870s as a memorial to the martyrdom of St Peter Channel.

The *fatele* (action song), currently the most popular and distinctive Tokelau dance and music form, has connections to the Tuvaluan dance of the same name. However, its form in Tokelau is distinctive, and Tokelauan composers create new songs in their own idiom (Thomas, 1996). The competitive singing of *fatele* on all festive occasions, in the meeting house in each Tokelau atoll and in New Zealand displays many of the most admired qualities of Tokelau character and community. At festivals the songs of a performing group are answered in turn by another group, who are also the principal audience. The dialogue that results from this competitive singing emphasizes the importance of the words in such Polynesian song.

4. Tonga. The variety of Tonga's song and dance styles first came to European notice after visits by Captain Cook in the 18th century. One of the very few Polynesian groups not colonized by the 19th-century Western powers, Tonga continues to retain musical features and styles readily identifiable as indigenous alongside genres in which European musical influence is clear.

Several forms of dance are known to have been discontinued because of mainly Protestant missionary opposition. Surviving dances of the old tradition, associated within Tonga with the more liberal Catholic church but increasingly included in overseas performances merely as 'Tongan', include *ula* and *faha'iula*, and a single specimen of the formerly numerous *me'etu'upaki* club-dance. Dances of the new tradition include the locally developed *lakalaka* and *'otuhaka*, the *mā'ulu'ulu* and *tau'olunga* from Samoa, and the *kailao* brought from Uvea. Typically, dancers also sing, their voices boosted in the *lakalaka* and *me'etu'upaki* by a separate and equally large group of singers standing at the rear.

Although serious use of the *fangufangu* nose flute for personal entertainment has virtually ceased in the face of forms of imported recorded music, executant ability is taught in schools. Similarly, the blowing of multiple conch trumpets for entertainment at cricket matches has sharply declined in recent years. Small groups of *nafa* skin drums accompany the *mā'ulu'ulu* dance, a single mat-drum or slit-drum beats for the *'otuhaka*, and various combinations of European string instruments accompany *hiva kakala* songs and *tau'olunga* dances.

Lali slit-drums, introduced from Fiji in prehistoric times, function as signalling devices for both secular and religious events. Other idiophones, including stamping tubes, sounding boards, jew's harps and one other form of slit-drum, are now obsolete. The simultaneous beating of bark-cloth by two or three women is organized rhythmically into rapid, even beats that continue for long periods during the day.

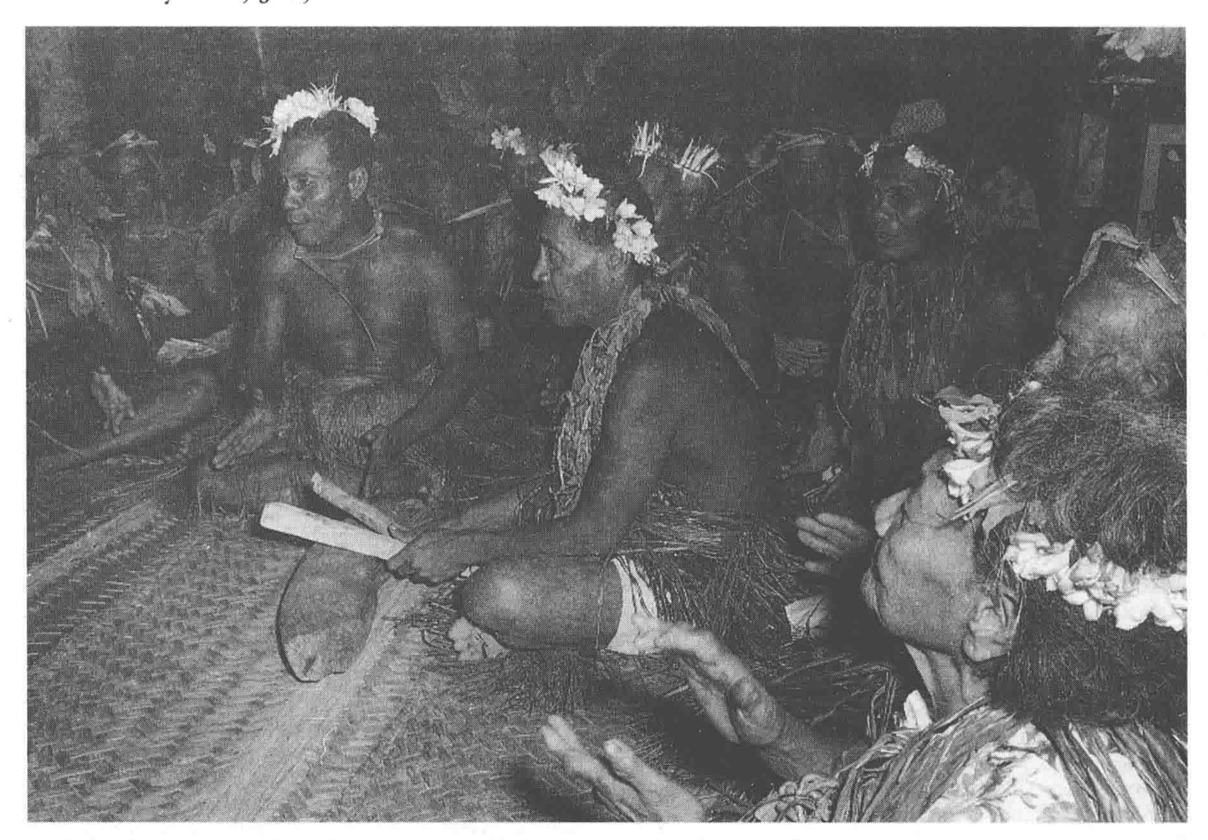
Multipart singing, which impressed early visitors, is still integral to all choral compositions and uses three to eight parts. Stereotyped melodic progressions and cadence formulae are the standby of minor composers of *lakalaka* and *mā'ulu'ulu* dances, whereas accomplished men called *punake*, who create the poetry, music and dance movements, are more likely to be more individualistic. A feature of *hiva kakala* songs is male falsetto for the highest part. In all choral compositions, including those with clear European elements, the melody is positioned in the second-lowest part and exercises a degree of melodic and rhythmic flexibility, in contrast to the other, fixed parts, imparting stylistic continuity and national identity to even heavily acculturated styles.

Combining features of two European forms, a system of numerical notation was introduced in the late 19th century and is in widespread use for the teaching of hymns. Tongan-composed hymns, through-composed in multipart arrangements with occasional solo sections and sung unaccompanied, are characteristic of some minority denominations.

Large numbers of children's activity songs exist, as do spoken *fananga* fables that contain one or more *fakatangi* (short songs); at least three melodic stereotypes are in wide use.

Audience participation is integral to successful large-scale dancing; responding to shouts of encouragement and the spontaneous donation of cash and cloth onto their oiled bodies, dancers are inspired to raise their standards and achieve a state of *māfana* (ecstasy). Tongan audiences also participate mentally, deciphering a style of song poetry that avoids direct referencing in favour of historical and mythological allusion, metaphor and oblique mention, and for this reason verses are normally repeated; the more complex the poetic references, the greater the satisfaction in understanding them.

5. Tuvalu. Tuvalu (formerly, as the Ellice Islands, part of a British protectorate and subsequently colony, and since 1978 an independent country) is an archipelago of nine low coral islands, lying between 5° and 11°S and 176° and 180°E, some 1200 km north-west of Samoa. The inhabitants (*c*9000) speak a Polynesian language, except for those on the island of Nui, which was conquered by Gilbertese from Micronesia. The archipelago was first populated by Polynesians in the 16th century by migration from the west. Sporadic contacts with European sailors in the early 19th century and, after 1861, systematic Christianization, primarily through Samoan missionaries of the London Missionary Society, led to drastic changes in the religion, social organization and, consequently, music and dance of Tuvalu. The establishment of church choirs, mission and government schools, migratory work and the introduction of radios have contributed to an intensive process of cultural change. In the 1960s, music and dance in Tuvalu were dominated by European-American traits, but the 1980s brought a resurgence and revival of traditional local forms in the context of Tuvalu nationhood and the projection of a national identity, for instance at Pacific Arts Festivals (*see* Pacific Arts, Festival of).



11. Singing, hand-clapping and a small slit-drum accompany the onga dance, Niutao, Tuvalu, 1963

Before the arrival of missionaries, indigenous music and dance were closely connected with religious ceremonies and social organization. The only instruments were the *pu* (shell trumpet), used exclusively for signalling, and the *pātē* and *nafa* (slit-drums), which were used for signalling but also served to accompany dances (fig.11). Categories of song included *taanga* (genealogical songs), *onga* and *fakanau* (dance-songs), play songs etc. These songs were typically in one of three styles: a kind of speech-song (strophic, strictly metrical recitation without definite pitches); level recitative (strophic, metrical recitation on two or more tonal levels simultaneously); and triadic melody (strophic songs emphasizing the 3rd and the 5th, with a second line in parallel movement or as a bourdon). Both speech-song and level recitative are common phenomena throughout Polynesia; there are specific similarities between Tuvalu songs and those of the Tuamotu Islands. The triadic melodies may represent influences from eastern Melanesia.

Another type of song structure, the pentatonic responsorial, which prevails in dance-songs of the categories *mako fakaseaseo*, *mako fakatangitangi* and *fatele*, was introduced after the arrival of Samoan missionaries and flourished between 1890 and 1915. It is characterized by a melismatic, pentatonic solo line answered by an overlapping, syllabic chorus line a 5th to an octave lower. Outside Tuvalu, similar songs have been found only in Samoa; historical data make a Samoan derivation for this probable.

Since 1915, adaptations of tunes from Christian hymnbooks (e.g. those of Sankey) and functional-harmonic polyphony have gained prominence, shaping also the style of secular songs. In the 1950s, local composers began to create multi-part church and secular songs that combine local elements with those of Samoan and European derivation. Along with American-European popular songs and music from other Pacific nations, acoustic and electric guitars and electronic keyboards have entered musical practices. A heightened sense of competitiveness is reflected in faster tempos and stepwise rising pitch levels during performances. The reinterpretation of revived or reconstructed 'old' songs extends to their functions: ceremonial and work songs whose original contexts have become obsolete are now performed for entertainment and projection of group identity, while former gender restrictions are ignored. For almost all dances rhythmic accompaniment is now provided by men sitting round a wooden crate and beating it with their hands.

Unpublished field recordings of Tuvalu music are archived at the Musikethnologische Abteilung, Museum für Völkerkunde, Berlin, and at the Center for Ethnomusicology, Columbia University, New York.

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BARBARA B. SMITH (I, 1–2, II, 2), ADRIENNE L. KAEPPLER (I, 3), KEVIN SALISBURY (II, 1(i)), MERVYN McLEAN (II, 1(ii), III, 4), AMY K. STILLMAN (II, 3(i–iv)), JANE F. MOULIN (II, 3(v)), RICHARD M. MOYLE (III, 1, 2, 6), THOMAS ALLAN (III, 3), DIETER CHRISTENSEN (III, 5)

Polyphon (i). A MUSICAL BOX playing music from interchangeable steel discs. It was invented in Leipzig in 1886 by G.A. Brachhausen and P. Riessner. The trade name was also used for other products of their firm, the Polyphon-Musikwerke: it was subsequently used by some to mean any make of disc-playing machine. *See also* MECHANICAL INSTRUMENT.

Polyphon [polyphone] **(ii).** *See* POLIPHANT.

Polyphony. A term used to designate various important categories in music: namely, music in more than one part, music in many parts, and the style in which all or several of the musical parts move to some extent independently. *Polyphōnos* ('many-voiced') and *polyphonia* occur in ancient Greek without any connotations of musical technique. After classical antiquity, forms of the adjective came into use in modern languages, designating both non-musical phenomena such as birdcalls, human speech and multiple echoes, and musical phenomena such as instrumental range and tonal variety, as well as the various tunes playable on an automatic musical device.

I. Western. II. Non-Western.

I. Western

1. Multiplicity of parts. 2. Several parts of equal importance. 3. Equal development of individual parts. 4. Subordinate importance of

harmony. 5. Simultaneous use of several structures. 6. Ideals of polyphony. 7. Relationship to counterpoint.

1. MULTIPLICITY OF PARTS. In connection with the technique of composition, the Latin terms *polyphon(ic)us* and *polyphonia*, and their modern derivatives, were first used to refer to 'music in multiple parts'. An author named 'Johannes' contrasted *cantus simplex* for one part with *polyphonia* for more than one (*Summa musice*, ?*c*1200, wrongly attributed to Johannes de Muris; *GerbertS*, iii, 239*a*). He described polyphony as *dyaphonia*, *triphonia* or *tetraphonia*, according to the numbers of parts, and distinguished between *basilica* (sustained-note organum) and *organica* (discant). *Polyphonia* is mentioned in an anonymous treatise, probably of the mid-14th century (*B-Br* 10162–6), not so much as an all-embracing term for *dyaphonia*, *triphonia* and *tetraphonia*, but rather as the alternative to *dyaphonia*. The treatise distinguishes between music for one voice and music for more than one voice, describing the former as *monophonia*, the latter as *dyaphonia seu poliphonia* (f.48). *Dyaphonia* and *poliphonia* differ both in the number of parts ('unio duarum' or 'plurium vocum') and in the setting. *Dyaphonia* (the Guidonian organum and the extempore discant of the late 13th century, based largely on parallel 5ths and octaves; *see* DIAPHONIA) is regarded as an essentially homorhythmic setting ('duarum vocum simul in eodem tempore vel quasi eodem prolatarum unio' [the bringing together of two voice parts performed simultaneously or more or less simultaneously]; 'finaliter tamen ad unum aliquid revertuntur et dyaphoniam causant' [but finally they return to a certain unity and form a *dyaphonia*]), despite the use of hocket and other devices. *Poliphonia*, on the other hand, can have great rhythmic diversity in its parts – although only parts 'cum discretione mensurabilis' [with mensuration], not liturgical parts 'sine discretione, puta organica' [without mensuration, that is to say in accordance with organum] (f.54). These two treatises may appear to represent historically isolated instances, but from at least the time of Luscinius's *Musurgia seu praxis musicae* (1536), in which instruction in the notation and composition of music for several voices is given under the heading 'De concentus polyphoni ratione', there has been a continous tradition for the concept, extending through Johann Heinrich Alsted (*Scientiarum omnium encyclopaedia*, 1649) and Kircher to the present day. Where 'polyphony' is used more specifically for composition involving several parts of equal importance (see §2, below) – that is, in most languages except English and French – the older terminology survives almost exclusively in its more general sense, as in *SchillingE*, Mendel and Reissmann (1877/*R*) and Kurth (*Grundlagen des linearen Kontrapunkts*, Berne, 1917, p.59, n.1). In English and French, however, the older, non-specific usage is the primary one (see, e.g., Nettl).

Since the early 17th century the terms 'polyphonic' and 'polyphony' have also been used in a narrower sense to denote musical composition for more than four parts (see Alsted, Eng. trans., 1664, pp.70, 89), Kircher (i, 322), Häuser (*Musikalisches Lexikon*, 1828, 2/1833, 'Vielstimmig, polyphonisch') and Bellermann (p.291).

2. SEVERAL PARTS OF EQUAL IMPORTANCE. Perhaps as early as Kircher (1650), and certainly since Marpurg (*Kritische Einleitung in die Geschichte und Lehrsätze der alten und neuen Musik*, 1759), *polyphonicus* and its modern-language equivalents have also been used in the sense of 'consisting of several parts of equal importance'. Kircher undoubtedly had polyphonic writing in this sense in mind when he challenged the belief that polyphony cannot move the emotions (i, 561). He also used the term 'homophonous' in its modern sense in speaking of 'voces ... [homophones] sive aequali processu ... progredientes', in which 'semibrevium syncopae' and 'fugae' are avoided (i, 314). However, he never contrasted polyphony and homophony. Not until Bellermann (1862), to whom 'in many parts' (*vielstimmig*) was 'the real and natural meaning' of 'polyphonus', were both the 'homophonic' and the 'polyphonic' style characterized by the rhythmic relationship of the parts to each other (p.292). In this Bellermann did not follow Kircher, considering that the 'more modern' usage dated from not long before 1800. However, the contrast is clear in Marpurg, who in turn followed the tradition of Printz.

Printz himself had used the terms *monodicus* and *polyodicus*, applying the former to music with only one main voice (the principal part) and the latter to counterpoint consisting of several parts of equal importance (*Phrynis*, iii, 1696, pp.97, 131). He seems to have been one of the first to draw a terminological distinction between monody and polyphony (in the sense used here), although he did not use those terms. His distinction was adopted, sometimes word for word, by Nichelmann (*Die Melodie*, 1755), although the latter saw 'polyody' as determined by harmony (quoted in Marpurg, *Historisch-kritische Beyträge zur Aufnahme der Musik*, ii, 1754–8, p.264); a century later polyphony was defined by the secondary importance in it of harmony (see §4 below). More specifically, Nichelmann, like Marpurg, had in mind the contrast between melodies devised together with their harmonies, and those devised regardless of harmonic considerations. Marpurg, however – and this must have been a deciding factor in future linguistic usage – preferred the terms 'polyphonic' and 'homophonic' (*polyphonisch* and *homophonisch*) to 'polyodic' and 'monodic' (*polyodisch* and *monodisch*), which he associated with the chorody and monody of classical antiquity (*Kritische Einleitung*, 1759, p.234).

The next occurrences of 'polyphony' are in Koch (1782–93, iii, index, 1802, 'Polyphonische Schreibart', 'Styl Schreibart' and 'Hauptstimme'); in the last-named entry Koch referred to the linguistic usage of certain unnamed music theorists (possibly Marpurg), implying that this was not yet generally accepted, as it obviously was after Koch. Since Koch, however, reference works have differed in the precise definitions that they offer and in the ideals of polyphony that they propound.

3. EQUAL DEVELOPMENT OF INDIVIDUAL PARTS. Since Koch's *Musikalisches Lexikon* (1802/*R*), full development of the separate parts – the investing of several parts with the character of a main voice and the raising of accompanying voices to the status of counter-voices – has been regarded as a defining feature of polyphony. Even authors who otherwise distinguish between polyphony and homophony primarily on the grounds of the compositional function of harmony (see §4) consider this a valid criterion in defining 'the most genuine polyphonic composition' or 'true polyphony' (e.g. Adler, p.53). The definition of polyphony by the melodic structural value of the parts allowed writers concerned with the differentiation of styles to distinguish among different kinds of

polyphony. Mersmann, for instance, defined polyphony as either 'constructive', 'contingent on sound' or 'linear' (also 'absolute'), depending on the relative importance of rhythmic, harmonic or melodic forces; he admitted 'linear polyphony' only before and after the epoch of major and minor tonality (*Die Tonsprache der neuen Musik*, 1928, p.36). Harburger distinguished polyphony from homophony by citing the 'refined polyphony of Mozart's and Haydn's melodics' at one extreme, and from heterophony by citing the polyphony of late Beethoven and the later developments of 'linear counterpoint' at the other (*Form und Ausdrucksmittel in der Musik*, 1926, p.130).

In addition to Koch's definition of this technical feature of polyphony (i.e. that 'several parts can claim the character of a main part'), his observation that 'the feelings of several people are expressed' also deserves emphasis. This is not simply a description of the way music is experienced in general. Even genres such as the fugue were felt by Forkel, Sulzer and Koch to carry a heightened expression of feeling (it was only in the course of the 19th century that they came to be pronounced in general 'objective', that is, emotionally neutral). Koch's remark applies more specifically to the kinds of music he cited as examples of polyphony: operatic ensembles, duets, trios and quartets. Gathy (*Musikalisches Conversationslexikon*, 1835, 2/1840) mentioned among other examples the finale of Act 1 of Spontini's *Olimpie* and the finale of Act 4 of Salieri's *Axur* ('polyphonic composition'). Küster, who several times claimed that polyphony could express 'dramatic liveliness' (*Populäre Vorträge*, iv: *Das Ideal des Tonkünstler*, 1877, p.88), cited the chorus 'Fuggiamo, corriamo' from Mozart's *Idomeneo* (*Populäre Vorträge*, ii: *Die höheren Tonformen*, 1872, p.189). However, the understanding of polyphony as the simultaneous expression of different feelings was diminishing; Koch's definition was significantly weakened by the words 'as it were' in Schilling, who described polyphony as the type of writing 'in which ... as it were, the feelings of several persons are expressed simultaneously' and later abandoned the definition altogether. Typical of the tendency to find polyphony 'objective' is A.B. Marx's article on J.S. Bach in the second edition of Schilling's encyclopedia, which emphasized the distant, grave objective and universal nature of polyphonic music, opposing it to the greater subjectivity of homophony. Marx regarded Bach's polyphony as his ideal (see §6, below), and he viewed polyphony as part of the 'strict' style. Koch (1802, 'Styl, Schreibart') described it as including both monothematic and imitative elements (and thus being particularly suitable for sacred music); he also characterized it by the 'grave progress' of the melody and the strict handling of dissonance. However, if polyphony cannot be consigned to the 'strict' style (*MCL*, 'Styl'), that is due not least to the contribution of the Viennese Classicists and 19th-century composers to the individual development of polyphonic parts and their use of contrapuntal techniques. (The distinction between 'strict' counterpoint and 'free' polyphony in the writings of Riemann and Knorr also took account of this; see §7, below.) Mendel and Reissmann went so far as to prefer a distinction drawn on the grounds of musical forces – e.g. between vocal, keyboard and orchestra polyphony – to one between a strict and a free style, even within polyphony.

In using the term 'polyphony' to classify musical compositions, writers have been aware that polyphony and homophony represent two extremes, separated by intermediate stages. Bellermann (p.292), for instance, objected to the terms 'polyphonic' and 'homophonic' because 'in every song for more than one voice the parts are to be developed melodically, and therefore independently, and because of the different rhythmic movement of individual parts there will be an enormous number of pieces in which the separate parts appear too independent for the style to be reckoned homophonic, or even, polyphonic'. Consequently, some writers, such as Koch, favoured a tripartite division of compositional styles: of Koch's three 'processes' of composition the first two represent 'homophonic' procedures and the third 'polyphonic' procedure (1782–93, ii, 82–3; cf Marx, *Anleitung zum Vortrag Beethovenscher Klavierwerke*, 1863, 5/1912, pp.97–8).

4. Subordinate importance of harmony. Since the middle of the 19th century, with the gradual rediscovery of medieval and Renaissance music for several voices, polyphonic music has been defined as such by the subordinate importance in it of harmony. The term 'polyphonic' has also been used by some musicologists to designate a historical period (though less convincingly so as polyphony has increasingly come to supplant harmony in contemporary music). One of the earliest of these references occurs in Helmholtz, who distinguished between 'three main phases of development' in music (*Die Lehre von den Tonempfindungen*, 1863, 6/1913, p.396; cf. *AmbrosGM*, iii, 121):

> (1) the homophonic (one-part) music of antiquity, with which is linked the music now being produced by the peoples of Oriental and Asiatic lands; (2) the polyphonic music of the Middle Ages – in many parts, but still without reference to the independent musical significance of the simultaneous sounds – extending from the 10th to the 17th century when it passes over into (3) harmonic or modern music, characterized by the independent significance accorded to harmony as such. Its origins lie in the 16th century.

Many authors take the function of harmony as a criterion so seriously that they describe even Bach's organ polyphony as secondary and illusory (Spitta, *Johann Sebastian Bach*, i, 1873–80, 3/1921, p.101), or consider its harmonies the product of the part-writing (Adler, p.266), although Riemann thought that the true nature of polyphony was revealed only within the harmonic framework of major/minor tonality (*Grosse Kompositionslehre*, i, 1902, pp.175–6). Later authors, on the other hand, regarded Bach's polyphony as a transition between (or a unification of) polyphony and functional harmony (A. Berg, 1930), quoted in W. Reich, *Gespräche mit Komponisten*, 1964, pp.234–5, and L. Balet and E. Gerhard [Rebling], *Die Verbürgerlichung der deutschen Kunst: Literatur und Musik im 18. Jahrhundert*, 1936, p.342). Others saw the practice of continuo serving as a historical link between polyphony and homophony (E. Pepping, *Der polyphone Satz*, i, 1943, p.10).

Schoenberg (*Harmonielehre*, 1911, 3/1922, p.466) even credited the polyphonic style of writing with the ability to legitimize new harmonies. Conversely, new and more particularly dissonant harmonies were described by others as 'polyphonic' (e.g. E. Stein, 'Schönbergs Klang', *Arnold Schönberg zum 60. Geburtstag*, 1934, p.27; T.W. Adorno, *Philosophie der neuen Musik*, 1949, 4/1972, pp.55–6). As harmony assumed this new position within polyphony, however, a precise balance between the parts was demanded, what Boulez called a 'mutual responsibility of

the notes' ('Contrepoint', *FasquelleE*). Schoenberg himself did not approve of establishing the principles of part-writing or harmony as absolutes, however, and ascribed to harmony in polyphonic composition the function of 'controlling taste' (*Das Komponieren mit selbständigen Stimmen*, 1911; ed. R. Stephan, 248).

The systematic musicology of the early 20th century radicalized the principles of harmony and polyphony, seeing pure 'harmony' as created by the parallel movement of parts at a constant interval, and pure 'polyphony' as created by the melodic differences between the parts (as in the drone, ostinato and heterophony); medieval discant and the kinds of polyphony that succeeded it were regarded as 'harmonic-polyphonic forms' (C.H. Hornbostel, 'Über Mehrstimmigkeit in der aussereuropäischen Musik', *IMusSCRIII: Vienna 1909*, p.208). Similarly, though staying closer to Helmholtz, Stumpf (*Die Anfänge der Musik*, 1911, pp.99–100) distinguished strictly between 'polyphony' as 'the simultaneous performance of several different melodies, coming together only now and then in consonant intervals or in unison' and 'harmonic music' as 'finding aesthetic pleasure or the opposite in the simultaneous sounding of several different notes and the succession of such tonal complexes'.

5. Simultaneous use of several structures. For Webern, the individual voice parts are less important as an element of polyphony than the sequence of notes contained in them. Although that sequence serves as an 'original form' or 'basic set' (*Grundgestalt* cf. Adorno) in the composition process, is subjected to familiar procedures and is arbitrarily endowed with a rhythm, Webern still described the style as 'polyphony' (p.37), even though the notes sometimes sound together in chords. Webern's own serial forms, however, are clearly reminiscent of part-writing, even of canon, which has given rise to the expression 'serial polyphony', a usage criticized by Eggebrecht because 'polyphony' no longer refers to genuine parts: 'Polyphonie', *RiemannL12*). According to Boulez (*Penser la musique aujourd'hui*, 1964, p.153), on the other hand, the compositional parts are not done away with, but are freshly defined as 'constellations of events obeying a certain number of common criteria; distribution of families of evolving structures in a mobile and discontinuous time dimension, with variable density and using non-homogeneous timbre; these constellations are mutually dependent in a very special way as far as pitches and durations are concerned'. Correspondingly, when referring to his own technique of composition Boulez also spoke of polyphony in addition to monody (music in one part), homophony ('density-transformation of monody': 'the structure unfolds its objects horizontally, the vertical density of the object being variable', p.135) and heterophony ('the superposition upon a primary structure of a modified aspect of the same structure'). He defined polyphony as a combination of structures of which one is answerable to the other. The 'forms of syntactical organization' that he mentioned may also be combined to make a 'polyphony of polyphonies', a 'heterophony of heterophonies', a 'heterophony of polyphonies' and so on (p.133). Likewise, transitions may be effected between them; in other words, 'a monody may in fact represent a "reduced" poyphony, just as a polyphony will in actual fact be the distribution of "dispersion" of a monody' (pp.138–9).

Non-serial and post-serial music, on the other hand, adheres to an essentially traditional concept of polyphony, although one that embraces new stylistic possibilities. Among them is Ligeti's 'micro-polyphony', the 'technique of the close, dense amalgamation of instrumental and vocal parts' that he used particularly in the late 1950s. That it was still conceived within the framework of traditional polyphony is evident from its gradual transformation into a 'more transparent, more clear-cut, thin and more brittle polyphony', closer to the ideal of compositional part-writing (introduction to Ligeti's *San Francisco Polyphony*, 1973–4, in *Musik und Bildung*, vii (1975), 500).

6. Ideals of polyphony. The different emphases of meaning conveyed by the term 'polyphony' reflect different concepts of the polyphonic ideal. Marx, who valued Bach's polyphony above all, measured even the polyphonic writing of the late Beethoven by that standard. Harmony, he considered, while only a contingent factor in Bach, was the very foundation and point of departure in Beethoven (and the reason why his polyphony remained rooted in homophony); the parts which came together in Bach were striving for freedom in Beethoven and the double counterpoint which was a guiding principle and purpose in Bach was only a means to Beethoven, and was thus less perfect ('Beethoven', *SchillingE*, i, 518). In line with this ideal of polyphony, Brahms denied the polyphonic character of the 'sound-surfaces' in Richard Strauss's F minor Symphony: 'One may weave together several triadic themes but that is still not polyphony' (quoted in 'Polyphonie', H.J. Moser, *Musik-Lexikon*, suppl. 1963). Mahler, on the other hand, strove for the greatest possible differentiation of parts, referring to the random sounds of a forest festival – noises from swings and merry-go-rounds, shooting-galleries and puppet theatres, a military band and a male-voice choir – as the archetype of his polyphony. (That Mahler emphasized the need to observe strict compositional organization in these sound-pictures sets him apart from Ives, who preferred the disorganized chance factor in such phenomena.) Mahler distinguished polyphony from 'something merely written in many parts' or 'disguised homophony':

> 'Do you hear that? That is polyphony and that is where I have got it from ... Exactly like that, coming from quite different sides, this is how the themes must be completely distinct in their rhythmic and melodic character (anything else is merely something written in many parts, disguised homophony); it requires that the artist should organize it and unify it into a congruous and harmonious whole'. (N. Bauer-Lechner, *Erinnerungen an Gustav Mahler*, 1923, p.147)

Busoni, for whom only melody was capable of a real function and harmony existed only as the aural result of polyphony, wanted polyphony to obey any impulse, to be nonthematic (and emancipated from fugue) and indeed atonal (*Von der Einheit der Musik*, 1922, pp.207, 211, 278) – an ideal that he approached most closely in his *Berceuse élégiaque* op.42 (1909) and in the second Sonatina for piano (1912), and to which Schoenberg's free atonality largely corresponded. To Webern, finally, polyphony was the manner of writing in which melodic relationships between the parts could be made to form a musical synthesis (p.28).

7. Relationship to counterpoint. The relationship between the terms 'polyphony' and 'counterpoint' depends less on definitions than on traditional musical classifications. Indeed, the two terms have been clearly

differentiated only occasionally, as by the anonymous author of *Harmonie oder Kontrapunkt* (*MMg*, iv, 1872), who took counterpoint to mean the older method of composing in several parts and polyphony the newer method (although in discussing each method he spoke of both homophonic and polyphonic composition). More commonly, 'polyphony' has been used as a synonym for 'counterpoint': 'Polyphonism ... composition in parts; contrapuntal composition. ... – Polyphonist ... a master of the art of polyphony; a contrapuntist' (*Dr. Webster's Complete Dictionary of the English Language*, ed. C.A. Goodrich and N. Porter, 1864). However, 'counterpoint' is often used specifically for the actual process of forming additional parts (or the theory of doing so), while 'polyphony' refers to a composition constructed in parts e.g. Schucht, 'Wie und warum studiren wir Contrapunct?', *NZM*, xlvi (1880), 382*b*). Consequently, stylistic changes are ascribed to polyphony rather than to counterpoint. According to Riemann, for instance, polyphonic composition is taught as free composition, in contrast to strict counterpoint (Stephan, 241). Knorr, too, in his *Lehrbuch der Fugenkomposition* (1910), called for 'mastery of free modern polyphony' (p.vi); he used the fugue from Brahms's *Variations and Fugue on a Theme by Handel* as a model (p.137). Kamiński distinguished in a positively polemical way between polyphony and counterpoint (as the traditional theory of the process of forming additional parts ('Über polyphone Musik', *Musica*, i (1947), 82). However, Anselm Hughes and Eric Blom ('Polyphony', *Grove3–5*) and Viret ('Polyphonie', *HoneggerD*) used 'counterpoint' only to describe the teaching of composition, while 'polyphony' denoted a style of writing. In the *Harvard Dictionary of Music* (1944), Apel recommended the use of 'polyphony' for medieval music, in opposition to monophony, and 'counterpoint' for personal styles, employed in teaching, apparently assuming that 'polyphony' has a wider sense than 'counterpoint' (i.e. involving a multiplicity of parts, see §1, above) and that medieval multiplicity of parts is not yet counterpoint as written by Palestrina and Bach. However, in view of the re-emergence of polyphony in the 20th century, both in a historicizing context and as determined by chromaticism, new harmonies continue to be created and indeed justified, by part-writing (see §4, above). Here polyphony becomes objectively opposed to counterpoint, which of its very nature is bound by the rules of harmony (Eggebrecht, *RiemannL12*).

If, despite differences in usage, the terms 'counterpoint' and 'polyphony' are practically synonymous, they nonetheless signify two different styles of writing in Adorno's view: 'counterpoint' denotes a composition in which parts are graduated according to rank, 'polyphony' is a melodic arrangement of parts of equal importance ('Die Funktion des Kontrapunkts in der neuen Musik', *Nervenpunkte der neuen Musik*, 1969, pp.69, 73).

See also COUNTERPOINT; DIAPHONIA; HETEROPHONY; ORGANUM.

II. Non-Western

1. General. 2. The Mediterranean: (i) General (ii) Structure (iii) Vocal styles and the singers' interaction (iv) Contemporary trends. 3. Russia and west-central Asia. 4. Africa.

1. GENERAL. Multi-part music is encountered in many regions of the world. However, ethnomusicologists have frequently felt uneasy about using the term 'polyphony' for all its various manifestations, adopting instead such terms as 'polivocal', 'polyphonic parallelism', 'plurivocal', 'multi-phonic', 'multi-sonance' and 'diaphony'. This is partly due to a pervasive feeling among early scholars who looked at non-Western music within an evolutionary framework (in which learned European contrapuntal and harmonic traditions stood at the apex and 'polyphonic' had acquired a rather specialized meaning) that orally transmitted folk and 'primitive' traditions could not possibly share the same terminology. Some ethnomusicologists have nevertheless used 'polyphony' to cover all kinds of multi-part singing. William P. Malm proposed that it serve as an umbrella term embracing homophony, heterophony and 'disphony'. He coined the last term to denote music 'in which the different parts have different pitches and are relatively independent rhythmically', in other words, music that is neither heterophonic nor monophonic and which in the past may often have been called polyphonic (Malm, 1972, p.249). His use of 'disphony', however, has not been taken up by other ethnomusicologists.

Although German ethnomusicologists – for instance, Erich von Hornbostel and his successor at the Berlin Phonogramm-Archiv, Marius Schneider – found multi-part styles of considerable interest, they used the label *Mehrstimmigkeit* in preference to *Polyphonie*. Schneider's *Geschichte der Mehrstimmigkeit* (1934–5), though dependent on the limited research of the day, was the first attempt at a comprehensive survey of multi-part practices. Simha Arom, who attempted to classify 'African polyphonies' (see §4 below), is rigorous in his definition of polyphony and maintains that 'all multi-part music is not necessarily polyphonic'. Among non-polyphonic multi-part procedures he lists heterophony, overlapping, drone-based music, parallelism and homophony. For him, true polyphony is a procedure which must be 'multi-part, simultaneous, hetero-rhythmic and non-parallel' (1991, pp.34, 38). Other ethnomusicologists continue to use the term polyphony at the most general level and concern themselves more with indigenous labels and concepts when discussing a particular multi-part musical style in detail.

Continuing scholarly interest in multi-part music has been evident in periodic conferences focussing on the theme (e.g. International Folk Music Council meetings in 1963 and 1967, and the Colloque de Royaumont in 1990). The high status accorded by scholars to such musical practices has undoubtedly been one factor in the revival of a number of older multi-part styles (see Goffre, 1990). Furthermore, in European folk revivals, especially since 1960, monophonic singing styles have increasingly been abandoned in favour of multi-part singing based on European triadic harmony and drone techniques; examples are the multi-part harmonized renderings by folk groups of monophonic English and Scottish ballads and lyric songs. There is a long history to this process, however: for example, in the rural and popular music of Latin America the widespread practice of singing and playing in parallel 3rds can be viewed as a Hispanic introduction sometimes blending with pre-Hispanic multi-part pentatonic traditions. Similarly, throughout the Pacific Islands traditional habits of choral singing (which frequently incorporates drone polyphony, heterophony and overlapping responses) are now found to be inextricably blended with choral styles derived from hymns introduced by European missionaries and later influenced

by European and American popular music styles (*see* MELANESIA, MICRONESIA and POLYNESIA).

Scholars are increasingly interested in socio-cultural aspects of multi-part singing. Uri Sharvit, for instance, in his discussion of new 'plurivocal' processes in present-day Jewish musical culture, suggests that a lack of individual musical initiative 'reflects an uncohesive community' and that the 'process which creates the sound of parallel 5ths and seconds, is not only an aesthetic value . . . but is also a socio-cultural tool with which a community educates its members to contribute to the society and thus strengthen its own cohesiveness' (1995, p.13). Africanists have made similar observations.

The sections that follow focus on a small number of regions which together exemplify many of the different musical and social processes giving rise to multi-part vocal music. (Multi-part layering of instrumental music is so widespread that it is not discussed in this article.) Further references to multi-part vocal styles may be found in the articles on individual countries.

2. THE MEDITERRANEAN.

(i) General. Polyphonic singing styles have been preserved in the oral traditions of many parts of the wider Mediterranean area, including Albania, northern Epirus (Greece), Bulgaria, Macedonia, Serbia, Croatia, Bosnia-Hercegovina, Italy, Sicily, Sardinia, Corsica and Portugal. They are typically, though not exclusively, found among agro-pastoral communities organized on a strong collective basis, in mountainous regions where indigenous populations have habitually found refuge in the face of invasion and whose inaccessibility has allowed for the preservation of numerous archaisms. In general, the aesthetic values governing folk polyphonic systems are very different from those associated with the Western art tradition. Within localized stylistic areas, musical forms often remain relatively stable and serve for a wide variety of genres such as laments, love songs, wedding songs, harvest songs, dance songs, satires and historical songs. Stanzas may also be improvised. In many places, polyphonic singing has also been preserved in the churches. A range of styles is involved, and questions concerning the exact provenance of these repertories, which tend to be more complex structurally than related profane material, while often sharing similar stylistic characteristics, remain unanswered.

In some cultures, polyphonic singing is almost exclusively the prerogative of either men (e.g. Sardinia and Corsica) or women (e.g. Bulgaria). In others (e.g. southern Albania and areas of former Yugoslavia), both men and women sing polyphony, but clear gender distinctions are drawn and mixed groups remain the exception (Sugarman, 1989; Petrović, 1995). Polyphonic singing in the church tradition is usually male-dominated. Threatened by recent liturgical reform, oral repertories have often been best preserved in connection with Holy Week rituals.

(ii) Structure. A wide diversity exists both between and within different cultural areas. Partsinging in the Balkans is predominantly diaphonic. Corsican *paghjella* singing involves three voices (*see* CORSICA, ex.2) and Sardinian *tenore* four (*see* SARDINIA). Songs in two, three or four parts are found in southern Albania, the lower parts often being sung in chorus by several singers (*see* ALBANIA). More rarely, the melody passes from one voice to another in the course of the song. The underlying conception can be either horizontal or vertical or both. Some forms include drone parts (simple or double, straight or alternating, continuous or rhythmic), ostinatos or parallel movement between voices; some have a chordal basis; others are more complex, combining a variety of structural principles. Responsorial forms are also found (e.g. in parts of the Balkans and Italy). Where there is a strong connection with dance, the songs have a clearly discernible rhythm. Others are non-mensural and the voices rhythmically non-aligned; often described as 'long' or 'drawn out', some feature sustained notes that produce 'ringing' harmonic effects, alternating with dense melismatic activity. Some forms suggest older modal systems, the voices interacting without any concern for concordance in the Western European scholastic sense; in many parts of Bulgaria and former Yugoslavia, the preferred interval is the major or minor 2nd. More recently developed styles reflect the influence of 'Western' harmonic functions with the 3rd and 5th as the most common intervals. While most song types retain the same tonal centre throughout, others include characteristic modulations (*see* SARDINIA).

Despite the heterogeneity in terms of musical structure, many features relating to the organization of the voices are common to different areas of the Mediterranean. The lead part is often sung by a solo voice which begins alone and is sometimes the only voice to sing the whole text, while the accompanying voices use the vowel sounds of the text or patterns of unrelated vocables. The text itself can also be deformed to the point of incomprehensibility to the outside listener, both by the manner of its intonation and by the way in which it is adapted to the musical phrase with word breaks or the omission, repetition or addition of syllables characteristic of some styles (Sugarman, 1989; Petrović, 1991; Ricci, 1993; Salini, 1996). Other recurring features include staggered entries, slight anticipations and suspensions, non-tempered intervals and subtle modal inflections, rhythmic elasticity and an element of improvisation.

(iii) Vocal styles and the singers' interaction. Each individual voice has its own strictly defined role; local terminology often provides a graphic description of how each part is conceived (*see* ALBANIA and BULGARIA). Many styles feature a tense or vibrant voice-production associated with singing outdoors, while each vocal line has its own distinctive timbre; the resulting 'polyphony of timbres' (Lortat-Jacob, 1993) is often popularly compared with environmental sounds. Timbre can be specifically selected in order to produce a characteristic clash of overtones and fundamentals (as in the Balkans) or the phenomenon of an additional 'virtual' voice, as described by Lortat-Jacob (1993), in Sardinia. Often associated with timbral quality is pitch mobility: Rice noted that in the case of Bulgarian singing 'pitch is manipulated subtly along a continuum to achieve a particular harmonic effect' (1980). Many styles also feature a pronounced vibrato or 'trembling' and the incorporation of shouts, yips, yodels, slides, glottal stops or a sobbing effect which contributes to both rhythm and resonance. Staggered breathing can be employed to maintain continuity of sound.

Typically, the songs are performed for the benefit of the singers themselves as much as for an audience. A sense of complicity is vital and it is common for the same group of singers to perform together for many years. For men in particular, polyphonic singing combined with alcohol

consumption induces a transcendent state of heightened spiritual harmony (Sugarman, 1989; Petrović, 1995). Intense concentration and close physical contact between the performers are crucial for their successful interaction, in particular with respect to both timing and the ultimate fusion of the individual voices; hence the horseshoe formation commonly adopted. The hand is often used to cup the ear or is held with the fingers touching the ear and the palm turned towards the mouth (Rihtman, 1952; Lortat-Jacob, 1993; Ricci, 1993).

(iv) Contemporary trends. In many areas, polyphonic practices have inevitably declined as a result of increasing modernization, urbanization and changing fashions. Where such singing was the prerogative of small select groups of men (e.g. in Corsica), continuity was severely compromised by losses suffered in the two world wars. Elsewhere (e.g. in Portugal), marked regional differentiation in terms of economic development and mechanization of agriculture also had an effect on polyphonic singing practices.

While early studies in 'folk' polyphony were concerned predominantly with the analysis of musical structure and the description of style, more recent research has drawn attention to contexts and social function (Sugarman, 1988), psycho-physical factors and the singers' interaction (Lortat-Jacob, 1990, 1993), emic conceptualization and symbolism (Rice, 1980), and responses to social and political change and the manner in which polyphonic genres have sometimes assumed an emblematic role in issues of national identity (Petrović, 1995; Bithell, 1996, 1997). Römer (1983) and Macchiarella (1994) have investigated formal and stylistic relations between oral and written traditions in sacred music with reference to Corsica, Sardinia and Sicily.

The increased valorization of polyphony in the late 20th century, as reflected in the number of international conferences and festivals devoted to polyphonic singing, has been charted by Goffre (1990). In Corsica and elsewhere this has led to reconstructions of semi-forgotten polyphonic repertories and, following the trend-setting phenomenon of the *Mystère des voix bulgares* recordings, the generation of new compositions based on traditional styles, accompanied by a shift from the domain of popular expression to that of artistic product. Folk polyphonic practices have also attracted renewed attention for the light they might throw on questions of performance practice in former times.

3. Russia and west-central Asia. With the exception of parts of Siberia and central Asia, partsinging is ubiquitous in Russia, Belarus' (especially in the Poles'ye region) and Ukraine, including the multi-ethnic Volga River basin (especially Mordoviya and Komi, as well as the republics of Udmurtiya and Mari, and among the so-called Tatar-Kryashen), in all three Baltic countries (Latvia, Lithuania and Estonia), and in the northern, central and western sections of the Caucasus (Georgia, Osetiya, Abkhaziya, Adygey and western Dagestan), as well as in the Carpathian Mountains and throughout the Balkans.

There are two types of singing ensemble in the region. One involves groups that are 'closed' in terms of membership; the same people sing together for years. The second, associated with collective activities such as line-dances, harvesting and indoor working parties, is 'open' to all who know the tradition, though in practice groups consist of not more than 16–18 people. Instrumental polyphony is more widely distributed throughout Eurasia; the following discussion, however, focusses on vocal polyphony of the oral tradition.

The first examples of sung polyphony in this region were recorded at the end of the 19th century, although isolated cases were known much earlier (e.g. in the 18th-century anthology of Russian folksongs by L'vov and Pratsch), and a few examples were published by Mily Balakirev in 1866. In 1878 the first collection of Georgian partsinging (edited by Mily Machavariani) appeared, and the following year Yuly Melgunov transcribed and published a collection of Russian popular songs in which he pointed out that Russian folksinging was essentially polyphonic. In 1891 Angel Bukureshtliyev documented the existence of Bulgarian polyphony. Other polyphonic cultures of Europe did not reach the scholarly world until the 1920s, 30s or even later; for instance, the first examples of Albanian sung polyphony were published in the 1950s and 60s (see §2, above).

Melgunov (1846–93) described the fundamental characteristics of Russian folk polyphony, such as the dependence of all voices on one tune, the use of unison to mark the end of sections, the equal aesthetic value of all the voices, and certain principles of part-writing distinct from those of classical European harmony (see Melgunov, 1979). He introduced the terms 'zapev' for the solo introduction sung by the 'zapevala' (intoner) and 'podgolosok' (literally, 'undervoicelet') for subsidiary voices. Despite the essential work on partsinging in Russian villages by Nikolay Palchikov (1888) and Nikolay Lopatin and Vasily Prokunin (1889), many scholars continued to doubt its existence. Definitive proof was provided by Yevgeniya Lineva (1853–1919), who in 1904 published her seminal work, *The Peasant Songs of Great Russia*, transcribed from phonograms (see Taruskin, 1996, pp.723–32).

In 1937 Yevgeny Gippius and Zinaida Ėval'd pointed out that the functional differentiation of voices in north Russian choirs was reflected in folk terminology. In 1979 Anna Rudneva, Svetlana Pushkina, B. Shchurov and other Russian musicologists used multi-channel recording to capture exactly what each voice was singing. As a result, the concept of Russian polyphony as based on one main voice accompanied by subsidiary voices was revised; most Russian ethnomusicologists no longer speak of *podgoloski*, preferring instead to refer to the wide range of polyphonic textures that reflect variations in musical thinking and local traditions. In Estonia the most significant multi-channel recordings of Setu partsinging (the Orthodox ethnic group in southeastern Estonia, on the Russian border) were made by Yaan Sarv in 1980. The similarity between Setu and Mordoviyan partsinging may reflect the extended contact between the two peoples in the remote past. Villis Bendorfs has hypothesized a kinship between Baltic, Balkan and Caucasian multi-part singing based on the drone principle (Zhordaniya, 1988).

Five main types of Russian vocal polyphony have been identified. The first is monodic, that is, the singing is almost in unison (sometimes described as 'wide unison'; Ėval'd called this 'unison-heterophonic'). The second is truly heterophonic and is widespread from the Smolensk region in the west to the White Sea in the north: its many local and structural variations include parallel octaves (in the Ural Mountains) and other forms of multi-registered

singing. These types can be distinguished by the intentions of the performers: in the first, the intention is monophonic but produces a heterophonic result; in the second, the intention is polyphonic and creates a heterophonic structure.

The third type of Russian polyphony consists of a melody and a drone sung to a text. It is especially typical of the Bryansk region in the west and the Voronezh region in the south. At cadences, the drone merges into a unison or octave with the melody. The drone may be above or below the melody, or it may frame it both above and below (a frame of droning 5ths is characteristic of the Bel′gorod region). Along the River Oka and in some areas around Bryansk is found the so-called fake drone, which is not sung by a single voice but emerges from the combination of several voices. Drone polyphony (especially with a two-part drone) is also popular in the Balkans, Latvia and Belarus′.

The fourth – and the most widespread and characteristic – type of Russian polyphony is that in which two voices are differentiated in range, register, timbre and melody. The lower, leading voice is sung by a chorus, sometimes heterophonically, and is called the 'bass' (*bas*) or 'thick' (*tolstïy*) voice, whether sung by men or women. The higher voice consists of an anhemitonic tune without text. Among the Cossacks in the South, it is sung by a solo singer known as a *golosnik* or *diskant*; in the north it is sung by a chorus to the same melody as the bass and one octave above it. In central Russia, among non-Slavic Finno-Ugric peoples such as the Mordoviyans, Udmurt and Komi-Permyak, the bass voice is commonly accompanied by an improvised descant (*podvodka*), as documented by Margarita Yengovatova (1989). The most elaborate examples of this type of sung polyphony are found among the Old Believers (*semeyskiye*) in Siberia, around Lake Baykal and the Buryat city of Ulan-Ude (Zemtsovsky, 1972; Dorofeyev, 1989; Shchurov, 1998). The many folk expressions relating to this type of polyphony show that Russian villagers recognize the texture of partsinging as polyphonic.

The fifth type of polyphony involves three functionally distinct voices. It is found in central and southern Russia in the regions around Bel′gorod, Voronezh and Ryazan′, and among the Don Cossacks and Mordviniyans. Most of the singers perform a texted bass part. The second voice (*golosnik*) is an upper drone, sometimes without text. The third or 'thin' voice (*tonkiy golos*) is performed by at least two women in heterophony with the bass; their voice production is characteristically tense. Dmitry Pokrovsky (1980) discovered four functional parts within this general type among the Cossacks: a relatively stable *bas*; a decorative and relatively independent *diskant*; an unnamed and previously unrecognized part that somehow coordinates the other parts; and another voice called *tenor* in close contact with the third part.

In general, the more complicated the polyphonic structure, the fewer the singers involved. It has also become clear that these complicated traditions require a kind of specialization and that there are certain master singers capable of creating complex forms while leading these polyphonic performances.

In the 1920s Gippius recorded duets and trios in the Russian north sung by men and having independent voices, but this style seems to have disappeared. Yet another kind of polyphony occurs when different songs are sung simultaneously at such rituals as weddings, spring-summer circles or women's cemetery laments (Folkways 40462). A rare wedding canon has been recorded in the Bel′gorod region of southern Russia. In the old Russian settlements of the Urals, the middle Volga and Sibir′, another type of partsinging involves two voices moving mainly in parallel 3rds. This style, which resembles Western European homophony, is also characteristic of urban songs and peasant songs in the so-called late-traditional style.

The Mordoviyan (or Mordviniyan) tradition of multi-part singing is one of the most remarkable among the Finno-Ugric peoples. There are three main types: heterophonic, three-part polyphony, and a two-part texture (in which the upper voice, or *vtora*, often duplicates the bass melody at the interval of a 3rd) akin to the style of Russian and Ukrainian group singing in the late 19th century and the early 20th. Three-part polyphony is most characteristic of Mordoviyan folksong; it consists of a lower voice (*alu vaygyal*), upper voice (*vyari vaygyal*) and middle voice (*mora vaygyal*; literally, 'voice of a song'). Both lower and upper voices function as drones, while the middle voice is a kind of cantus firmus. The upper voice correlates to the middle voice at the interval of a 5th. Although all three parts are intrinsically heterophonic, they are functionally homogeneous within the polyphonic texture. This complex form has become more or less clear only since the development of recordings made with multiple microphones.

4. Africa. Sub-Saharan Africa provides such a rich variety of multi-part singing styles that it was regarded by some comparative musicologists almost as a laboratory for the study of how polyphony may have evolved. Three factors may be seen to play an important part in such diversity. First there is the essentially participatory nature of African music-making. Second, the ubiquitous use of call and response demands two or more voice parts by its very nature, and overlapping of parts frequently gives rise to polyphony. Third, the use of cyclical forms, some as brief as a few seconds, provides repetitive frameworks which encourage variation making. Rycroft's study of the multi-part organization of Nguni vocal music (1967) adopted a circular model based on its cyclical form to demonstrate how overlapping, non-simultaneous entry of voices and choral ostinatos could all contribute to the polyphonic texture of Zulu, Xhosa and Swazi songs. He also pointed out how such singing can be linked to the innately polyphonic nature of musical bows (both gourd- and mouth-bows), the strings of which produce a drone bass (which can be varied during play), each drone pitch supporting simultaneously its own set of harmonics, which are selectively emphasized as required.

Much partsinging among Bantu peoples is homophonic, using mostly parallel motion. This parallelism follows mainly from the need to preserve tonal structures inherent in Bantu and other languages. Kubik (1994) demonstrated that an underlying principle of 'skipping' (of notes in the scale) leads to partsinging in 3rds among peoples using heptatonic systems (exceptions occur south of latitude 14–15°S), and in 4ths (with occasional 3rds) in pentatonic areas. In the case of the former he suggested that a scale temperament is adopted to avoid producing minor 3rds. However, Kubik pointed out instances where parallelism is present only in theory, and cited singing in eastern Angola, where a relatively loose combination of voices,

fluctuating between triads, bichords and more or less dense accumulations of notes, leads to a rich texture. Brandel also remarked that in Africa different polyphonic features rarely occur in isolation but may often intermingle within one piece and may appear in any vocal and instrumental combination (*HDM2*, p.19).

Simha Arom concerned himself mostly with polyphony produced by melodic instruments in his major work on African polyphony and polyrhythm (1985), but he and colleagues have analysed the similarly complex vocal polyphony of pygmy and Bushman peoples. For example, Fürniss (1990) identified four different principal melodic parts in the singing of certain songs of Aka pygmies: *motangole*, the part that carries the text; *ngue wa lembo*, 'the mother of the song'; *osese*, 'underneath'; and *diyei*, 'yodel'. Even when performing alone a singer will draw readily from more than one of these four parts during a performance. Fürniss and Olivier, comparing the superficially similar polyphonic sounds of pygmy and Bushman peoples (1997, p.25), confirmed the findings of England (1967), who showed that the different melodic strands of Bushman polyphony result from the application of variation techniques to a single melody. These techniques include rhythmic displacement, imitation and melodic transposition up or down at the 4th or 5th. Thus Bushman polyphony is conceptualized as monophonic, Aka music as polyphonic. Yodelled parts, common in both Bushman and pygmy singing (as well as in that of some related peoples), are also heard as ostinatos among the rich mosaic of parts which make up the *edho* (polyphonic) songs of the Dorze people of southwestern Ethiopia (Lortat-Jacob, 1994).

Recent developments in many parts of Africa include the composition of polyphonic religious works by Western-schooled musicians (for examples, see Kishila w'Itunga, 1987) and the frequent use of multipart singing in popular genres such as Nigerian juju.

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WOLF FROBENIUS (I), PETER R. COOKE (II, 1, 4), CAROLINE BITHELL (II, 2), IZALY ZEMTSOVSKY (II, 3)

Polyplectron. A SOSTENENTE PIANO invented by JOHANN CHRISTIAN DIETZ (ii).

Polyrhythm. The superposition of different rhythms or metres. It is an important characteristic of some medieval polyphony (particularly late 14th-century French secular song), and also a common technique of 20th-century composition (used successfully by such composers as Stravinsky, Bartók and Hindemith, as well as in modern jazz). The term is closely related to (and sometimes used synonymously with) CROSS-RHYTHM, though the latter is properly restricted to rhythm that contradicts a given metric pulse or beat.

See also RHYTHM.

□

Polytonality. The simultaneous presentation of more than two tonalities in a polyphonic texture, hence an extension of BITONALITY.

Polzelli [Polcelli; née Moreschi], **Luigia** (*b* Naples, *c*1760; *d* Kaschau [Kassa, now Košice], 5 Oct 1830). Italian mezzo-soprano. In March 1779 she and her husband, the violinist Antonio Polzelli (*b* Rome; *d* Vienna, 1791), went to Eszterháza on a modest two-year contract, after having apparently lived in Bologna. Before their contract expired Prince Nicolaus Esterházy commanded its termination, though the dismissal was later reversed. Despite their indifferent talents they remained in service until the dissolution of the Kapelle (1790) – probably through the intercession of Haydn, who had taken Luigia as a mistress. In spite of Haydn's private instruction she was never assigned a leading role at Eszterháza, and her restricted range and musicality made it necessary for him to rewrite even secondary parts for her. She appeared only twice in Haydn's operas (as Silvia in *L'isola disabitata* and Lisetta in *La vera costanza*), though most of Haydn's insertion arias were composed for her.

After the dissolution of the Kapelle and the death of her husband Polzelli sang in lesser Italian theatres (Piacenza, Bologna). Haydn granted her continual requests for money, and oversaw the education of her musician sons Pietro (1777–96) and Antonio (1783–1855); the latter was rumoured without proof to be by Haydn. Polzelli later married the singer Luigi Franchi; they remained until 1815 in Bologna, and went in 1820 from Cremona to Hungary.

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HORST WALTER

Pomius, Franciscus. *See* DEL POMO, FRANCESCO.

Pommer. The German name for the alto, tenor and bass SHAWM (the treble being known as the *Schalmei*). The term is an alteration of *Bombarde* (the general 15th-century name for the alto shawm), through *Bomhart*, *Pumhart* and *Pommert*, all of which are found in 16th-century German writings. The form *Pommer* occurs in Praetorius's *Syntagma musicum*, ii (2/1619) and is much used by modern German writers and museum curators.

See also BASSOON, §2, and ORGAN STOP (*Bombardon*).

ANTHONY C. BAINES/R

Pommer, Josef (*b* Mürzzuschlag, 7 Feb 1845; *d* Gröbming, 25 Nov 1918). Austrian folk music collector. After studying at the University of Vienna (1864–70), where he took the doctorate in philosophy, he taught at gymnasiums in Vienna (1874–1912). He was interested in folksongs as a schoolboy, and studied music so that he could transcribe those he heard. In 1885 he became director of the choir of the Verein der Deutschen Steirer in Vienna and in 1889 founded the Deutscher Volksgesang Verein to foster traditional folksong. In 1892 he founded the *Flugschriften zur Kenntnis und Pflege des deutschen Volksliedes* and in 1899 he launched the monthly journal *Das deutsche Volkslied*, which remained, until 1949, the leading German-language publication in its field. He also took a major part in planning the state-sponsored project *Das Volkslied in Österreich*, which was prevented from publication because of World War I. Pommer strongly influenced folksong performance and research through his enthusiasm and detailed investigations. A pioneer in the research of Austrian folksong, his collections of yodel songs are particularly valuable, for it was through them that this song form first became known to the musical world.

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WALTER DEUTSCH

Pommier, Jean-Bernard (*b* Béziers, 17 Aug 1944). French pianist and conductor. He studied the piano from the age of four with Mina Kosloff and later with Yves Nat and Pierre Sancan, receiving a *premier prix* at the Paris Conservatoire in 1961. He also studied conducting with Eugène Bigot. In 1962 he received a First Diploma of Honour in the Tchaikovsky Competition in Moscow, and this was followed by performances throughout Europe, the USA, the Soviet Union and Japan. Since 1980 he has been active as a conductor, principally with the Philharmonia Orchestra and the Northern Sinfonia. As a pianist he has recorded a wide repertory, including concertos by Grieg, Rachmaninoff and Tchaikovsky, but his refined

and even-tempered pianism is perhaps best suited to Beethoven and Mozart, whose complete sonatas he has recorded with outstanding success. Pommier also plays in chamber music, and has made a notable recording of the cello sonatas of Brahms with Leonard Rose.

CHARLES TIMBRELL

Pomo, Francesco del. *See* DEL POMO, FRANCESCO.

Pompeati, Signora. *See* CORNELYS, THERESA.

Pomposo (It.: 'pompous', 'ceremonious'). A tempo (and mood) designation, but more often a qualification for such designations. Handel used it in the overture to *Samson*. Koch (*Musikalisches Lexikon*, 1802) indicated that, like *grave, pomposo* implied the use of over-dotting; but his word is hardly authoritative and should not be taken as universally applicable.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Ponape. *See* MICRONESIA, §II, 5.

Ponc, Miroslav (*b* Vysoké Mýto, 2 Dec 1902; *d* Prague, 1 April 1976). Czech composer and conductor. He graduated from Suk's masterclass at the Prague Conservatory in 1930 and from Hába's department of quarter-tone music in 1935 with his Suite for quarter-tone piano. Ponc also studied composition with Hába (1922–3, 1925–7) and took private lessons with Schoenberg, first probably in 1927 and then in 1932. He attended lectures on acoustics and on ethnomusicology at Berlin University; in Berlin he completed his piano studies with Breithaupt and his conducting studies with Scherchen. Apart from Hába, the most powerful influence on Ponc's career came from the Berlin avant-garde group Der Sturm, of which he became a member after the exhibition of his stage designs in 1927. He settled in Prague in 1932, by which time he had already produced a number of pieces following the principles of his teacher; *Předehra k starořecké tragédii* ('Overture to the Ancient Greek Tragedy') was also performed at the ISCM festival in Vienna in the same year. On 11 May 1935 the Prague National Theatre produced his full-length ballet *Osudy* ('The Fates'), a work of little merit although it initiated a long period of work for the stage. In 1945 he established a permanent orchestra at the Estates (later Tyl) Theatre and joined the staff of the National Theatre; he worked as a conductor and composed more than 100 sets of incidental music. Ponc also wrote music for radio (in excess of 300 scores) and films.

WORKS
(*selective list*)

Dramatic: Svatebčané na Eiffelce [The Wedding Couple at the Eiffel Tower] (incid music, J. Cocteau), orch, 1923; Předehra k starořecké tragédii [Ov. to an Ancient Greek Tragedy] (Arnošt Dvořák: *Oresteia*), orch $\frac{1}{4}$-tone, 1929; Osudy [The Fates] (ballet, 3 scenes), A, spkr, orch, 1934

Orch: Preludium, 1929; Concertino, pf, orch, 1930

Inst: 5 polydynamických skladeb [5 Polydynamic Compositions], cl, xyl, str qt, 1923; Study, 2 vc, $\frac{1}{4}$-tone, 1924; Little Passacaglia, va, vc, db, $\frac{1}{6}$-tone, 1924; 3 études, $\frac{1}{4}$-tone pf, 1927; Nonet, 1932; Str Trio, 1937; Malá suita [Little Suite], pf (1954)

Vocal: Uličnické popěvky [Street Urchins' Songs], song cycle, 1923

Principal publisher: Nakladatelství krásné literatury, hudby a umění

BIBLIOGRAPHY

'O hudbě v činohře, hudební moderně a avantgardě s jubilantem Miroslavem Poncem' [On music in the theatre, modern music and the avant garde: an interview with Ponc], *HRo*, xv (1962), 894–5

J. Paclt: 'Hudební a výtvarná koncepce v tvorbě M. Ponce' [Musical and graphic conception in the music of M. Ponc], *OM*, xxii/7 (1990), 193–206

JIŘÍ VYSLOUŽIL

Ponce, Juan (*b* c1476; *d* after 1520). Spanish composer. Possibly of aristocratic Andalusian origin, he studied with Lucio Marineo, the Sicilian humanist who from 1484 to 1496 occupied a chair at Salamanca University; while there he composed a four-voice version of the student drinking-song, *Ave color vini clari* (ed. S. Rubio, *TSM: supplemento polifónico*, xl, 1953, pp.80–3). A published exchange of Latin letters between Marineo and his pupil (Valladolid, 1514) identifies Ponce as a *cantor regius* ('royal singer'). On the death of Ferdinand II in 1516 Ponce may have joined the household of Charles I (Holy Roman Emperor Charles V). A version of his patriotic villancico *Françia, cuenta tu ganançia* refers to events of 1521.

Ponce's 12 songs (seven for four voices, four for three and one for two) in the *Cancionero musical de palacio* (MME, 1947–51, v and x) include a solmization villancico *La mi sola, Laureola* and a mirror canon *Para verme con ventura* which reveal him as one of the most polished and ingenious composers of his generation. His one surviving sacred work is a three-voice *Salve regina* (*E-Sc* 5-5-20) with alternating sections in plainsong and treble-dominated polyphony.

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StevensonSM, 184–9, 284–5 [incl. transcr. of *Salve regina*]

S. Rubio: 'Loas al vino', *TSM*, xxxvii (1954), 16–17

M. Querol Gavaldá, ed.: *La música española en torno a 1492* (Granada, 1995), 118, 120, 127, 134, 135, 146

ROBERT STEVENSON

Ponce (Cuéllar), Manuel (María) (*b* Fresnillo, Zacatecas, 8 Dec 1882; *d* Mexico City, 24 April 1948). Mexican pianist and composer. He was the leading Mexican musician of his time, and made a primary contribution to the development of a Mexican national style – a style that could embrace, in succession, impressionist and neoclassical influences.

1. LIFE. Born into a musical family, Ponce began his studies with his sister Josefina and went on to study with Cipriano Ávila. Around 1893 he joined the choir at S Diego, Aguascalientes, where he later became assistant organist (1895) and organist (1898). Between 1900 and 1901 he studied in Mexico City with Vicente Mañas (piano) and Eduardo Gabrielli (harmony). The latter encouraged him to continue his studies in Europe and offered to introduce him to Marco Enrico Bossi, director of the Liceo Musicale in Bologna, where he duly arrived in 1904 with the intention of studying composition. Bossi introduced him to Cesare Dall'Olio (Puccini's teacher) who became his teacher for a few months. Also in Bologna he met Torchi, whose friendship and lessons undoubtedly determined Ponce's subsequent career as an editor and musicologist. In December 1905, following the death of Dall'Olio, he moved to Berlin, where he decided to continue studying the piano with Martin Krause. However, financial circumstances forced him to return to Mexico in January 1907.

Back in Aguascalientes he taught the piano and at the end of that year moved to Mexico City to take up a post teaching the piano at the Conservatorio Nacional. In 1910 he formed part of a prestigious panel of judges, also including Pedrell, Fauré and Saint-Saëns, in a composing

competition marking the centenary of Mexican independence. Among the numerous recitals given by his pupils was one in 1912 dedicated to the music of Debussy (the first public performance of Debussy's music in Mexico); the recital was opened by the 11-year-old Carlos Chávez. Also in 1912 Ponce gave a concert of his own works, including the première of his Piano Concerto, which confirmed him as the most important figure in Mexican music at the time. In 1913 he gave a lecture entitled, 'La musica y la canción mexicana', which was immediately published and formed the catalyst for the Mexican 'nationalist' school. Ponce's prominence in Mexican intellectual life was assured.

However, political and social difficulties arising from the Mexican Revolution (1910–20) forced him to vacate the country from 1915 to 1917. Like other Mexican artists and intellectuals, he went to Havana, where he gave concerts, lectures and classes and wrote music reviews for *El heraldo de Cuba* and *La reforma social*. In March 1916 he gave a recital of his works which went virtually unnoticed, coinciding with the attack on the frontier town of Columbus by Francisco Villa.

Returning to Mexico, he took up his piano teaching post at the conservatory again (1917). He also conducted the National SO (1917–19), which accompanied soloists such as Rubinstein and Casals, and gave numerous Mexican premières. From 1919 to 1920 he directed the first of his many publishing enterprises, the magazine *Revista musical de México*. In 1925, feeling the need to update his idiom, and conscious of the rapid transformations taking place in music at that time, he returned to Europe and settled in Paris, where he studied with Dukas until 1933 and also founded the *Gaceta musical*, a Spanish-language magazine which numbered Villa-Lobos, Alejo Carpentier, Dukas and Milhaud among its contributors. During this period he worked closely with Segovia, whom he had met in Mexico (1923) and with whom he remained friends until his death. Also during this period, on the recommendation of Dukas, Albéniz's family commissioned him to finish the score of the opera *Merlín*, on the basis of which he wrote a symphonic suite.

Back again in Mexico in 1933, he concentrated on teaching and composing. He was director of the National Conservatory (1933), founded the chair in folklore at the National School of Music (1934) and edited a third magazine, *Cultura musical* (1936–7). A prolific writer, he published numerous articles and features on musical topics ranging from piano technique to issues surrounding the media. The 1930s and 40s saw the most important premières and performances of his works, including *Chapultepec* (Philadelphia Orchestra under Stokowski, 1934), *Poemaelegíaco* (Mexico SO under Chávez, 1935), *Suite en estilo antiguo* (Mexico SO under Ansermet, 1935), *Merlín* (Mexico SO under Revuletas, 1938), *Ferial* (Mexico SO under Kleiber, 1943) and the Violin Concerto (Szeryng and the Mexico SO under Chávez, 1943). During a tour of South America in 1941 he attended the première in Montevideo of his *Concierto del sur* with Segovia as soloist. In 1945 he was appointed director of the National Music School. He died having received numerous prizes and distinctions, including the Premio Nacional de Artes (1947).

2. WORKS. Although he is best known internationally for his song *Estrellita*, Ponce's work embraces a whole spectrum of genres and styles. An obviously eclectic composer, he could integrate a variety of tendencies and styles, ranging from the Romanticism of his first piano works to the almost atonal language of his Sonata for violin and viola or the bitonality of his *Quatre pièces* for piano. At the same time he was Mexico's first nationalist composer, though his musical language later evolved away from Romanticism, nationalism and the use of popular Mexican themes towards a more personal and contemporary style. He wrote a large number of works reflecting his preoccupations with style, such as his six guitar sonatas (*Clásica*, *Romántica*, *de Paganini*, *Mexicana* etc.), his preludes and fugues on themes by Bach and Handel (which fall within the neo-classical tradition), his works in Spanish style (*Diferencias sobre las folía de España*) or his works inspired by Cuban music (*Suite cubana*, *Elegía de la ausencia*). The influence of the impressionists is also evident, especially in *Chapultepec*, a symphonic poem which marked him as one of the most important exponents of American impressionism.

According to Segovia, Ponce was the composer who had the greatest influence on the revival of the guitar repertory and the reinstatement of the guitar as a concerto instrument. Indeed his sonatas, preludes and other works form a corpus of guitar music rivalled in the 20th century only by the works of Villa-Lobos or Brouwer, and his *Concierto del sur* is unequalled in its balance of soloist with orchestra. Notwithstanding, Ponce was also a consummate pianist and wrote a large number of piano works which combine a profound knowledge of the instrument with his Romantic heritage and, in many cases, nationalist tendencies. His works display a happy combination of Lisztian virtuosity, Romantic genre (ballade, rhapsody, barcarolle, albumleaf, mazurka) and popular Mexican tunes or melodic turns of phrase inspired by Mexican songs. He also transcribed and edited a large quantity of Mexican songs, the recovery and preservation of which put him on a par with such as Bartók or Grieg, and his interest in his Mexican musical heritage is also given didactic expression in his *Veinte piezas fáciles*, which offer the young Mexican pianist a representative selection of traditional Mexican music.

The transformation of the Mexican idiom in Ponce's hands had great significance: heir to a rich and well-established Romantic tradition, he passed through nationalism and Impressionism before producing, in his late works, some of the most significant works of Latin American modernism. These late, lesser known works include some of his best moments. Particularly fine examples are his Violin Concerto, in which he seems to synthesize the whole of his musical evolution, his sonatas for harpsichord and guitar or cello and piano, and the symphonic poem *Ferial*, which uses indigenous Spanish and Mexican melodies – for the first time, and in an all-embracing sense, to portray the cultural mosaic of a typical Mexican village. His high place in musical history will be due as much to these works as to his more popular output.

WORKS

DRAMATIC

El patio florido (op, 2, C. González Peña), 1913, inc.; La verdad sospechosa (incid. music, J. Ruiz de Alarcón), 1934

ORCHESTRAL

Pf Conc., 1912; Interludio elegíaco, 1919; Estampas nocturnas, 1923; Merlín, [suite after Albéniz' opera], 1929; Danse des anciens mexicains, 1930; Suite en estilo antiguo, 1933; Poema elegíaco, 1934; Chapultepec, sym. poem, 1934; Ferial, sym. poem, 1940;

Concierto del sur, gui, orch, 1941; Vn Conc., 1943; Instantáneas mexicanas, 1947

CHAMBER

Andante, str qt, 1902; Pf Trio, 1912; Sonata, vc, pf, 1922; Sonata, gui, hpd, 1926; Str Qt, 1929; 3 preludios, vc, pf, 1930; Sonata breve, vn, pf, 1932; Preludio, gui, hpd, 1936; Sonata, vn, va, 1939; Str Trio, 1943; Canción de otoño, vn, pf

SONGS

Forse, 1905; Ho bisogno, 1905; Romanzetta, 1905; Sperando, sognando, 1905; Dos poemas alemanes, 1906; Toi, 1909; Ultimo ensueño (L.G. Urbina), 1909; Soñó mi mente loca (Urbina), 1909; Estrellita, 1912, also arr. 1v, chbr orch; Por tí mi corazón (Urbina), 1912; Serenata mexicana, 1v, chbr orch, 1915, also arr. 2vv, chbr orch; Ofrenda, 1916; Aleluya (L. Espinoza), *c*1921, also arr. 1v, chbr orch

3 poemas de R. Tagore, 1921; 3 poemas de Lermontow, 1925; 5 poemas chinos (F. Toussaint), 1934, also arr. 1v, chbr orch; 3 poemas de M. Brull, 1934, also arr. 1v, chbr orch; 3 poemas franceses, *c*1934; 4 poemas de F.A. de Icaza, 1936; 3 poemas de E. González Martínez, 1938; Acuérdate de mí; Adiós mi bien; 2 poemas de B. Dávalos; Insomnio; Poema de primavera; 6 poemas arcaicos, also arr. 1v, chbr orch

Folksong arr.: A la orilla de un palmar, A ti va, Acuérdate de mí, Adiós mi bien, Ah, que bonito, Cerca de mí, Cielito lindo, Cuiden su vida, China de mi alma, De tres flores, Dolores hay, Dos seres hay, El bracero, El desterrado, Estrella del norte, Hace ocho meses, La barca del marino, La despedida, La ola, Palomita, La palma, La peña, La visita, Nunca, nunca, Ojitos aceitunados, Oye la voz, Para amar sin consuelo, Para qué quiero la vida, Perdí un amor, Perdida ya toda esperanza, Pobre del hombre pobre, Por esas calles, Por tí mujer, Que chulos ojos, Que lejos ando, Que pronto, Quisiera morir, Si algúna vez, Si eres recuerdo, Si algún ser, Son las horas, Soy paloma errante, Te amo, Todo pasó, Trigueña hermosa, Valentina, Ven oh luna, Vengo a saber si tu me amas, Voy a partir, Ya sin tu amor, Yo me propuse, Yo mismo no comprendo, Yo te quiero

PIANO

Marcha del sarampión, 1891; Malgré tout, 1900; Gavota, 1901; Bersagliera, 1903; 11 miniaturas, 1903; 3 preludios, 1905; Arrulladora mexicana [II], 1905; 4 fugas, 1906; Nocturno, 1906; Arrulladora mexicana, 1909; Primer amor, 1909; Scherzino mexicano, 1909; 13 románticos, 1910; Mayo (1910); Rapsodia mexicana I, 1911; Album de amor, 1912; 2 nocturnos, 1912; Leyenda, 1912; Preludio y fuga sobre un tema de Bach, 1912; Scherzino (Homenaje a Debussy), 1912; Tema variado mexicano, 1912; A la memoria de un artista, 1913; En una desolación, 1913; Sonata no.1, 1913; Rapsodia cubana I, 1914; Rapsodia cubana II, 1914

Rapsodia cubana III, 1914; Rapsodia mexicana II; 1914; Balada mexicana, 1915; Barcarola mexicana (Xochimilco), 1915; Romanza, 1915; Serenata mexicana, 1915; Guateque, 1916; Morire habemus, 1916; Preludio cubano, 1916; Preludio y fuga sobre un tema de Haendel, 1916; Sonata no.2, 1916; Suite cubana, 1916; Hojas de álbum, 1917; Elegía de la ausencia, 1918; Canon, 1919; Glosario íntimo, 1919; Momento doloroso, 1919; Preludio mexicano, 1919; Rapsodia mexicana III (yucateca), 1919; Scherzino maya, 1919; La vida sonríe (1919); Minueto (1919); Gavota y mussette, 1920; Evocaciones, 1921; Hacia la cima, 1921; Preludios encadenados, 1927

4 piezas, 1929; Sonatina, 1932; Preludio romántico, 1934; Danza de la pascola, 1937; Idilio mexicano, 2 pf, 1939; 20 piezas fáciles, 1939; 4 danzas mexicanas (1941); 2 études (1942); Estrellita (Metamorfósis de concierto), 1943; 20 mazurkas; Alma en primavera; Apasionadamente; Bocetos nocturnos; Cadenza for J.C. Bach: Sinfonia concertante; Canción del martirio; 5 hojas de Album; 2 cadenzas for Beethoven: Pf Conc. no.4; 2 danzas (mexicana y cubana); 2 danzas (sobre temas de J. Gilbert); Horas augustas; Intermezzos) nos.1 and 2; Jarabe; Juventud; Nocturno II; Preludio trágico; Preludio y fuga, left hand; Rapsodia cubana; Serenata arcaica

GUITAR

Sonata mexicana, 1923; 3 canciones mexicanas, 1923–7; 24 preludios, 1926–30; Tema variado y final, 1926; Alborada, 1927; Sonata III, 1927; Sonata clásica, 1928; Sonata romántica, 1929; Diferencias sobre la folía de España y fuga, 1930; Estudio, 1930; Sonata de Paganini, 1930; Suite, A, 1930 [orig. attrib. S.L. Weiss]; Homenaje a Tárrega, 1932; Mazurca, 1932; Sonatina meridional, 1932; Rumba, 1932; Trópico, 1932; Vals, 1932; Variaciones sobre un tema de A. de Cabezón, 1948

MSS in *US-NYp*, *PHff*

Principal publishers: Peer, Schott

WRITINGS

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'Escritos y composiciones musicales', *Cultura*, iv/4 (Mexico, 1917)
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'La música norteamericana', *Revista musical de México* i/2 (1919), 22–3
'Apuntes sobre música mexicana', *Boletín latinoamericano de música*, iii/3 (1937), 37–42

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J.C. Romero: 'Efemérides de Manuel (María) Ponce', *Nuestra música*, v/2 (1950), 164–202 [incl. work-list]
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RICARDO MIRANDA PÉREZ

Ponce de León, José María (*b* Bogotá, 16 Feb 1845; *d* Bogotá, 21 Sept 1882). Colombian composer. From 1867 he spent three years in Paris, becoming acquainted with the conservatory system and studying with Gounod and Thomas. On his return to Bogotá in 1871 he conducted military bands (the Banda de la Guardia Colombiana and the Banda de Bogotá), and composed religious and salon music as well as the first Colombian operas and musical works for the stage. His opera *Ester*, based on Racine, was first performed in 1874; his *Sinfonía sobre temas colombianos* is one of the first exercises in Colombian symphonic nationalism. Although his style was greatly influenced by Italian opera composers, especially Rossini, the zarzuela *El castillo misterioso* includes numbers based on such popular forms as the waltz, bolero and march.

WORKS
(*selective list*)

Stage: Un alcalde a la moderna y dos primos a la antigua (comic op, 2, J.M. Samper), Bogotá, 17 Dec 1863; Ester (biblical op, M. Briceño after J. Racine), Bogotá, 2 July 1874; El castillo misterioso (zar, 3, J.M. Gutiérrez de Alba), Bogotá, 27 April 1876; Florinda (ópera mayor española, 4, R. Pombo after Duqe de Alba: *La Eva del imperio Godo Español*), Bogotá, 13 May 1880; El alma en un hilo; Un embozado de Córdoba; Levantar muertos; La mujer de Putifar; El vizconde; El zuavo

Sacred music: Misa de Requiem; Misa de Gloria; Mass, d, S, SATB, orch; O salutaris, 3vv, orch

Voice and orch: Apoteósis de Bolívar; La voz humana, cant.

Orch: Canción; Sinfonía sobre temas colombianos; Dos oberturas

Pf: A la más bella; Canciones sin palabras; La cita; El Dorado, vals; Dulces recuerdos; La gustavina, mazurka; La hermosa sabana; Luisa, mazurka; Mi triste suerte; El recuerdo, vals; Romanzas; Sueños dorados; Vals

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J.I.P. Escobar: *La ópera en Colombia* (Bogotá, 1979), 27–38, 102

ELLIE ANNE DUQUE

Ponchielli, Amilcare (*b* Paderno Fasolaro [now Paderno Ponchielli], 31 Aug 1834; *d* Milan, 17 Jan 1886). Italian composer. He was the most important opera composer (Verdi apart) between the mid-19th century and the advent of the so-called 'Giovane Scuola'.

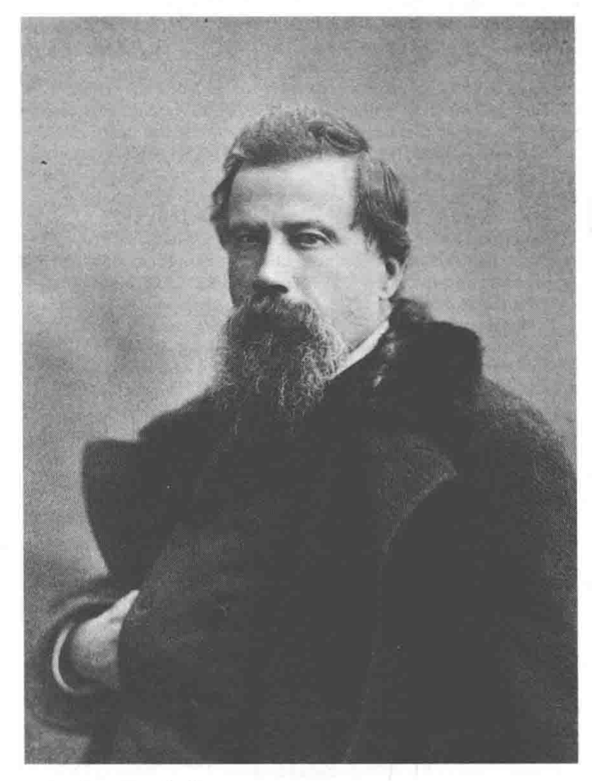
1. LIFE. The son of a shopkeeper who was organist in the village church, he studied music first with his father and then with the organist of a neighbouring village. In 1843 a wealthy benefactor helped him to obtain a free place at the Milan Conservatory, where his teachers included Pietro Ray (theory), Arturo Angeleri (piano), Felice Frasi (composition to 1851) and Alberto Mazzucato (music history and aesthetics, and composition from 1851). By the age of ten he had already composed a symphony, although without orchestrating it; other works followed, among them two pieces for the operetta *Il sindaco babbeo*, composed in 1851 in collaboration with three fellow pupils (Marcora, Cagnoni and Cunio), and the remarkable *Scena campestre* (1852).

Having taken his diploma on 4 September 1854, Ponchielli settled in Cremona as a music teacher and organist at the church of S Maria with the small annual stipend of 1000 lire, but as a protégé of Ruggero Manna, who was in charge of the local Teatro della Concordia and *maestro di cappella* at the cathedral, he was appointed his deputy at the theatre in 1855. In 1860 he directed several operas at the Teatro Carcano in Milan and in Alessandria. In the meantime he had ventured on a full-length opera of his own, *I promessi sposi*, based on Alessandro Manzoni's novel, which had its first performance at the theatre at Cremona in 1856. Its reception was enthusiastic, but the poor libretto, whose authorship remains unknown, discouraged publishers and impresarios alike from acquiring the rights. Ponchielli's next opera, *Bertrando dal Bornio*, was scheduled for the autumn season of 1858 at the Teatro Carignano, Turin, but for undisclosed reasons the performance never took place. *La Savoiarda* (1861, Cremona), an *opera semiseria* in the style of Donizetti's *Linda di Chamounix*, but with a tragic ending, attracted only local attention. *Roderico re dei Goti* (1863, Piacenza) was taken off after a single performance owing to the indisposition of the baritone. An operatic project undertaken with Piave in 1867 (probably *Vico Bentivoglio*) was brought to an end by the stroke that laid the poet low until his death in 1876.

Throughout the 1860s Ponchielli made his living as municipal bandmaster, first at Piacenza (from 1862), then at Cremona (from 1864), during which time he directed several operas and gave one of his ballets. In 1867 he competed for the professorship of counterpoint at the Milan Conservatory. Although he was adjudged the winner, the nomination went to Franco Faccio, due partly to the influence of Giulio Ricordi. Once more Ponchielli took part in a composite opera, *La vergine di Kermo* (1870, Cremona), his fellow contributors including Cagnoni, Lauro Rossi and Mazzucato. Finally, in 1872 a long period of frustration came to an end with the unexpected success of *I promessi sposi* at the Teatro Dal Verme, Milan, set to a new text written by the 'scapigliato' poet Emilio Praga with the addition and substitution of several numbers. Part of the enthusiasm was due to the anti-Wagnerian reaction that was gathering strength in Italy, and part to the interest already aroused by Petrella's opera on the same subject. Critics noted, however, a stylistic discrepancy between the old and the new pieces, while Verdi observed that both were behind their respective times. Two minor successes followed: the ballet *Le due gemelle* (1873, La Scala) and a comic monodrama, *Il parlatore eterno*, written for the baritone Antonio Pini-Corsi (1873, Lecco, Teatro della Società).

Meanwhile Giulio Ricordi had resolved to groom Ponchielli as Verdi's successor and accordingly commissioned a grand opera set in northern Europe to a libretto by Antonio Ghislanzoni. During its composition Ponchielli consulted the editor at every step; and eventually *I lituani* went on stage at La Scala in March 1874, splendidly cast and mounted. Critics and public were respectful, but found room for improvement, which Ponchielli brought to it the following year, enlivening the subject with a few dances, a drinking-song and a battle scene. Nonetheless, *I lituani* was not destined for the repertory, though after Ponchielli's death many writers urged it on impresarios as his best work; and indeed a concert performance in Cremona in 1984 showed it to be a powerful, if sombre, score. Later in the year of its première Ponchielli married the soprano Teresa Brambilla, his first Lucia in the revised *I promessi sposi*, who bore him two sons and a daughter. In 1875 his cantata *Omaggio a Donizetti* was performed at the Teatro Riccardi, Bergamo.

With his next opera, *La Gioconda* (1876, La Scala), Ponchielli finally hit the mark, though three years were to pass before he succeeded in hammering the score into its definitive shape. Here he allowed free rein to his lyrical impulse, which, fuelled by the deft mechanism of Boito's libretto (an adaptation of Victor Hugo's *Angélo, tyran de Padone* in the sensational manner of Scribe) and his own propensity for vigorous dance rhythms, ensured the opera's lasting vitality. Among its most inspired pages – apart from the ever-popular 'Danza delle ore' – are the



1. Amilcare Ponchielli

highly original tenor *romanza* 'Cielo e mar', La Cieca's 'Voce di donna o d'angelo' and the heroine's 'Suicidio', where the vocal writing foreshadows that of Mascagni and the 'Giovane Scuola'. The critic Filippo Filippi, a champion of Wagner and the avant garde, declared that among contemporary Italians only Verdi could have written a work of similar importance.

No such success attended *Lina* (1877, Teatro Dal Verme), a revised version of *La Savoiarda*, rightly judged impossibly old-fashioned. Over the next two years Ponchielli took up a couple of subjects – Ghislanzoni's *I mori di Valenza* and Carlo D'Ormeville's *Olga* – only to lay them aside in favour of Angelo Zanardini's *Il figliuol prodigo* (1880, La Scala). Although recognized as his most carefully written work to date, the action was considered too slow and the subject too oratorio-like ('not very prodigal towards the management's coffers!!' was the comment of the singer Teresa Stolz). However, Ponchielli's fame was now firmly established, and he received countless invitations and commissions during the last nine years of his life. In 1878 he deputized for the conductor Luigi Mancinelli at the Teatro Apollo, Rome, where he directed performances of *Lohengrin* and Massenet's *Le roi de Lahore*. He held the chair of composition at the Milan Conservatory from May 1880 (he resigned in September but returned at the beginning of 1881). His pupils there included Puccini, and, for a short time, Mascagni, both of whom recalled him with affection (indeed he was instrumental in procuring for Puccini his first libretto). In 1882 he was appointed organist at S Maria Maggiore, Bergamo, for which he turned out a number of sacred compositions, the most important being the *Lamentazioni di Geremia* (1885). In 1884 he was in St Petersburg, where *La Gioconda* was given at the Mariinsky Theatre, and also *I lituani* under the title of *Aldona*. In his last opera, *Marion Delorme* (1885, La Scala), Ponchielli attempted to diversify his style with elements derived from French *opéra comique*; but the growing exhaustion of his melodic invention was becoming apparent. Acting on Verdi's advice he shortened the libretto with the help of Ghislanzoni for a revival at Brescia the same year, without, however, materially altering the opera's fortunes. His death from pneumonia the following January was mourned throughout Italy, not least by Verdi, whose initial doubts as to his capability had been fully overcome by the success of *La Gioconda*.

2. WORKS. Ponchielli was a highly accomplished musician, whose misfortune it was to have grown up during a period of transition in Italy's musical history. By nature conservative, he was further handicapped by a lack of self-confidence and a retiring temperament which put him at a disadvantage in the competitive world of the theatre. Such success as he obtained would have been impossible without Ricordi's efforts on his behalf. Though possessed of a genuine dramatic instinct combined with a lyrical flair, he never took charge of an operatic structure as Verdi always did; rather, he remained dependent on the invention of his librettists, among whom Boito alone was able to satisfy his requirements in full. His masterpiece, *La Gioconda*, inevitably suffers compared with those of his great contemporary. Bernard Shaw held it up as 'a mere instance of the mischief which great men bring upon the world when small men begin to worship them'.

But if Ponchielli's idiom rarely advances beyond that of mid-1860s Verdi, he is far from a mere imitator. His



2. Scenes from Ponchielli's 'La Gioconda', La Scala, Milan, 8 April 1876; engraving by Prima from 'L'illustrazione italiana' (28 May 1876)

melodic style is his own, marked by sinuous contours (e.g. the motif of La Gioconda's filial love, or the opening strain of her duet with Laura); and he had the ability to site commonplaces in a context that purges them of vulgarity (e.g. in the Furlana of *La Gioconda*). One does not blame Webster for not being Shakespeare – and in fact the parallel with Verdi and the Ponchielli of *La Gioconda* runs remarkably close. Nor should one overlook Ponchielli's skill in evoking an ambience, whether night on the Venetian lagoon (*La Gioconda*), the contrasting worlds of Judaea and Nineveh (*Il figliuol prodigo*) or the snows of northern Europe (*I lituani*), a gift taken up and developed by his most famous pupil, Puccini. Similarly, a Puccinian device that owes its origin to Ponchielli is the use of a *fortissimo* orchestral peroration based on a preceding theme to bring down the curtain on an act. First exploited in Act 3 of the revised *Gioconda*, it attracted much critical attention at the time.

The trite remark that makes Ponchielli out to be a crude and trivial composer, a 'bandmaster', is entirely unfounded. On the contrary, as Tebaldini observed, 'he did not bring the band into the orchestra, but rather, the orchestra into the band'. Indeed, his compositions for band are conceived in a truly symphonic spirit with complete formal freedom and sometimes with almost impressionistic touches. Freedom and variety are to be found even in his operas, from *I lituani* onwards, fostered sometimes by themes which recur, either exactly or in subtle and meaningful variants. His youthful compositions already proclaim this; in the Quartet for wind

instruments and orchestra (1857) the form is capricious and is entirely in terms of parodistic play of timbres (dominated by the strident colour of the piccolo clarinet) which even foreshadows Stravinsky. Remarkable, too, is the fact that many of his vocal chamber *romanze* are really operatic arias of wide-ranging span. A writer of dances he heads what is admittedly a slender field south of the Alps. Hackneyed though it be, disfigured by comic arrangements, the 'Danza delle ore' remains the only Italian operatic ballet whose music bears performance on its own, divorced from its theatrical setting.

WORKS

OPERAS

I promessi sposi (melodramma, 4 pts, after A. Manzoni), Cremona, Concordia, 30 Aug 1856, excerpts, vs (Milan, n.d.); rev. (E. Praga), Milan, Dal Verme, 5 Dec 1872, *I-Mr**, vs (Milan, 1872 [defective], 1873)

Bertrando dal Bornio, 1858, *Mr**, unperf.

La Savoiarda (dramma lirico, 3, F. Guidi), Cremona, Concordia, 19 Jan 1861; rev. 1870, *US-CA**; rev. as Lina (C. D'Ormeville), Milan, Dal Verme, 17 Nov 1877, vs (Milan, n.d.)

Roderico re dei Goti (3, Guidi, after R. Southey: *Roderick*), Piacenza, Municipale, 26 Dec 1863

Il parlatore eterno (scherzo comico, 1, A. Ghislanzoni), Lecco, Società, 18 Oct 1873, vs (Milan, n.d.)

I lituani (dramma lirico, prol., 3 , Ghislanzoni, after A. Mickiewicz: *Konrad Wallenrod*), Milan, Scala, 7 March 1874; rev., Scala, 6 March 1875, *I-Mr**, vs (Milan, n.d.)

I mori di Valenza (dramma lirico, 4, Ghislanzoni, after E. Scribe: *Piquillo Alliaga*), begun 1874, Act 4 completed by Annibale Ponchielli and A. Cadore, Monte Carlo, Opéra, 17 March 1914, vs (Turin, 1914)

La Gioconda (dramma lirico, 4, Tobia Gorrio [A. Boito], after V. Hugo: *Angélo, tyran de Padoue*), Milan, Scala, 8 April 1876; rev., Venice, Rossini, 18 Oct 1876, *US-NYpm** (rough draft); rev., Genoa, Politeama Genovese, 27 Nov 1879, *I-Mr**; (Milan and New York, n.d.)

Il figliuol prodigo (melodramma, 4, A. Zanardini, after Scribe: *L'enfant prodigue*), Milan, Scala, 26 Dec 1880, *Mr** (Milan, n.d.)

Marion Delorme (melodramma, 4, E. Golisciani, after Hugo: *Marion de Lorme*), Milan, Scala, 17 March 1885, *Mr**, vs (Milan, n.d.)

Music in: Il sindaco babbeo, 1851; La vergine di Kermo, 1870

BALLETS

Grisetta (azione mimica), Cremona, Concordia, carn. 1864–5; polka, arr. pf, pubd as Un bacio di più (Milan, n.d.)

Le due gemelle (azione coregrafica, prol, 6, A. Pallerini), 1st known perf., Milan, La Scala, 4 Feb 1873; *Mr**, *US-STu**, arr. pf (Milan, n.d.)

Il genio della montagna (Barracani), early work, perf. Milan, Cannobiana, Feb 1874; excerpts, arr. pf (Milan, n.d.)

Many others, lost

CANTATAS

Dante, solo vv, vv, orch, 1865

Omaggio a Donizetti (Ghislanzoni), solo vv, vv, orch, Bergamo, 1875 Riccardi, 13 Sept 1875; *I-Mr**, vs (Milan, n.d.)

Cantata (Ghislanzoni), vv, orch, Milan, La Scala, for the monument to Manzoni, 22 May 1883

Cantata per [Papa] Gregorio [VII], T, B, vv, orch, Bergamo Dec 1885; *BGi**

SACRED

For solo vv, vv, orch, perf. Bergamo, S Maria Maggiore, *BGi**: Mass, Qui tollis, Mag, all perf. Dec 1882; Miserere, Holy Week 1883; Lamentazioni di Geremia, 1885; Lamentations nos.1–6, Holy Week 1886, sketches for later nos.

Others: Gloria, v, acc., *I-Malfieri**; Solemn Mass, 3 male vv, org/pf (Milan, n.d.)

VOCAL CHAMBER

for 1 voice, piano unless otherwise stated

Accorse al tempio, scena, aria, 2 solo vv, pf, perf. 1854, *US-STu**; Tanto gentile e tanto onesta pare (Dante), 1865; Il marinaio della Terribile, ballata, Bar; Piangea (M.M. Marcello), in *Palestra musicale*, ii (1867); Romanza, for his wife on wedding day (Milan, n.d.); Eternamente! (Marcello), romanza, S, vc obbl (Milan, 1874); Povera madre!, scena drammatica (Milan, 1883); Mattinata (E. Praga), facs.* in *Auxilium*, only issue (Milan, 1884); Oh da qual mano gelida, romanza, Bar (Milan, n.d.); Dimenticar, ben mio (after Heine), romanza (Milan, n.d.); Preghiera (from S. Pellico: Ester d'Engaddi), 4 solo vv (Milan, n.d.); Un sogno (C. Monteggia) (Milan, n.d.)

Composizioni inedite (Turin, 1889): Noi leggevamo insieme (Ghislanzoni), romanza; Una notte al camposanto (Ghislanzoni), elegia; L'anello, il rosario, la ciarpa (Marcello), romanza; Voga sull'onda placida, piccola barcarola; Il povero Pieruccio, ballata; Il risorgimento (Leopardi), duettino; Vago augelletto (Petrarca), notturno, 4 solo vv; I trovatore, aria, S; Dolor di denti (Ghislanzoni), aria buffa, B; L'accattone (Marcello), romanza, Bar; Luce! (F. Fontana), meditazione, S, T; Il pellegrino, il trovatore e il cavaliere, notturnino, 3 male vv; Vezzosa pescatrice, quartetto, S, A, B

Felice!, in Natura ed arte, xiii (1903–4); Storiella, A, in *Varietas*, i (1904), Povero fiorellino! (L. Stecchetti), in *Natura ed arte*, xvi (1906), Invocazione, in *Natura ed arte*; Perché?, in Natura ed arte; Eterna memoria, Il giuro, L'orfana, Pace ed oblio!, La povera, Barcelona, L'abbandono, L'eco (Aarau, 1906)

INSTRUMENTAL

Orch: Scena campestre, sym., perf. 1852, arr. pf 4 hands (Milan and Bologna, n.d.), Qt, fl, ob, pic cl, cl, orch, perf. 1857, score *I-Ria*, with pf acc. (Milan, n.d.)

Band: Fantasia militare, perf. 1863, rev. 1873 (Milan, 1874); Principe Umberto, march, perf. 1866, *CRg**; Il convegno, divertimento, 2 cl, band, perf 1868, score *Ria*, arr. 2 cl, pf (Milan, n.d.); Marcia funebre, 1869, Marcia funebre, for funeral of F. Lucca, 1872, score *CRg*, arr. pf 4 hands, in *Fiori e foglie* (Milan, 1874); 29 Maggio 1873: funerali di Alessandro Manzoni, funeral march (Milan, 1874); Elegia funebre, for Manzoni, 1873, arr. pf (Milan, n.d.); Marcia funebre (Milan, 1874); Elegia funebre, perf. 1881, score *CRg*, arr. pf 2/4 hands (Milan, 1882); Il Gottardo, triumphal hymn, orch, band, perf. 1882, score *CRg*, arr. pf 2/4 hands (Milan, 1883); Sulla tomba di Garibaldi, elegia (Milan, 1882); Elegia funebre, for Ponchielli, perf. 1886

Undated: Viva il re, march, *Tr*, Carmelita, mazurka, *CRg*; Carnevale di Venezia, variations, *CRg*; Flugelhorn Conc., Museo Civico, Cremona*, Polka fortuna, *CRg**; Marcia funebre, orchd by B. Coppola, 1890, *CRg*

Chbr: Capriccio, ob, pf, *Mr** (Milan, n.d.); Elegia, vn, pf (Aarau, 1906)

Pf: Sinfonia, 4 hands, *Mr** (Milan, n.d.), perf. Milan Conservatory, 1844, as orchd by P. Arrieta; Rimembranze dell'opera 'Il reggente' di Mercadante, divertimento, 4 hands, 1858, *Ms**; L'innamorata, mazurka, in *Palestra musicale*, i (1866); Amicizia, mazurka, in *Lo Strauss italiano* (Milan, 1873); La staffetta di Gambolò, polka impossibile, 1881 (Milan, n.d.); 'Tutti ebbri!, galop sfrenato, perf. 1882 (Milan, n.d.); Gavotte poudrée (Milan, 1884); Ricordanze dell'opera 'La traviata', 4 hands (Milan, 1886); T'amerò sempre, melodia, in *Album cosmopolite pour piano*, vi (1899); Fantasia sull'opera 'La favorita' di Donizzetti [sic], 4 hands (Milan, n.d.); Saltarella, polka (Milan, n.d.); Il primo affetto, Notturno, Romanza (Aarau, 1906)

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A. Mandelli: *Le distrazioni di A. Ponchielli* (Cremona, 1897)

S. Farina: 'Amilcare Ponchielli', *GMM*, lv, (1900), 523–4, 535–6, 547–8

H. Wolf: 'Gioconda', *Hugo Wolfs musikalische Kritiken*, ed. R. Batka and H. Werner (Leipzig, 1911/*R*; Eng. trans., 1978), 54 [4 May 1884]; 152 [22 Feb 1885]

G. Adami: *Giulio Ricordi e i suoi musicisti* (Milan, 1933)

G. Cesari: *Amilcare Ponchielli nell'arte del suo tempo: ricordi e carteggi* (Cremona, 1934)

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M. Mila: 'Caratteri della musica di Ponchielli', *Pan*, ii (1934), 481–9

G. Tebaldini: 'Amilcare Ponchielli', *Musica d'oggi*, xvi (1934), 239–52

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U. Rolandi: *Nel centenario ponchielliano: Amilcare Ponchielli librettista* (Como, 1935)

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C. Sartori: 'Il primo rimaneggiamento dei *Promessi sposi*', *Rassegna dorica* (20 March 1938)
A. Damerini: *Amilcare Ponchielli* (Turin, 1940)
G. Tebaldini: 'Il mio maestro', *La Scala*, no.29 (1952), 32–6
M. Morini: 'Destino postumo dei *Mori di Valenza*', *La Scala*, no.91 (1957), 37–42
G. Gavazzeni: 'Considerazioni su di un centenario: A. Ponchielli', *Trent'anni di musica* (Milan, 1958), 57–62
J.W. Klein: 'Ponchielli: a Forlorn Figure', *The Chesterian*, xxxiv (1959–60), 116–22
G. Lanza Tomasi: *Guida all'opera* (Milan, 1971)
J. Nicolaisen: *Italian Opera in Transition, 1871–1893* (Ann Arbor, 1980)
D.H. Laurence, ed.: *Shaw's Music* (London, 1981), 190–93 [5 Nov 1890]
N. Albarosa, ed.: *Amilcare Ponchielli: Casalmorano 1984* (Casalmorano, 1987)
L. Sirch: *Catalogo tematice delle musiche di Amilcare Ponchielli* (Cremona, 1989)
E. Borri, ed.: *I manoscritti di Ponchielli dalla collezione 'G.C. Sonzogno'* (Milan, n.d.)

JULIAN BUDDEN (with FEDELE D'AMICO)

Pone [Poné], **Gundaris** (*b* Saldus, 17 Oct 1932; *d* New York, 15 March 1994). American composer of Latvian descent. He fled Latvia as a war refugee in 1944 and studied violin and composition at the University of Minnesota (BA 1954, MA 1956 and PhD 1962). From 1963 he taught music theory and composition at SUNY, New Paltz, where he founded and directed the Contemporary Chamber Orchestra, host of the annual Music in the Mountains Festival since 1982. From 1972 Pone visited Latvia as a conductor of his own works.

Pone's style changed from the Romanticism of his early works to radical serial and aleatory techniques, particularly after six months of study in Venice with Nono in 1967. After 1980 he turned to a synthetic post-serial style and a more multi-faceted approach. A ballet of the history of Riga remained unfinished. Pone received first prize in the Kennedy Center Friedheim contest and the 'Città de Trieste' award (both 1982).

WORKS
(*selective list*)

Orch: Vn Conc., 1959; Vivos voco, mortuos plango, 1972; Avanti, 1975; La Serenissima, 1979–81; Titzarin, 1984–6; Monumentum pro Galileo, 1990

Chbr and solo inst: Vc Sonata, 1966; Allintervallreihe (Klavierwerk I), pf, 1963; Montage-Demontage (Klavierwerk II), pf, 1967; San Michele della Lagune, cl, vn, pf, 1967; '-o-ssia …', pf, 1968; De mundo Magistri Ioanni, 2 vn, 2 cl, pf, perc, 1972; Diletti dialettici, fl, cl, hn, pf, vn, va, vc, perc, 1973; Gran duo funebre, va, vc, 1987; Pezzi del tramonto, vn, pf, 1989; Cartoline dalla Curlandia, pf, 1992

WRITINGS

'Action-Reaction', *MR*, xxvii (1966), 218–27
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ARNOLDS KLOTIŅŠ

Pongrácz, Zoltán (*b* Diószeg, 5 Feb 1912). Hungarian composer. He studied composition with Kodály at the Budapest Academy of Music (1930–35), and then took lessons in conducting with Rudolf Nilius in Vienna (1935–8) and with Krauss in Salzburg (1941). Pongrácz won the Ferenc József Prize in 1939 and worked on non-European music at Berlin University (1940–41) before becoming répétiteur at the Hungarian State Opera. He then worked for Hungarian radio as a music adviser, producer and choral conductor, and he was professor of composition at the Debrecen Conservatory from 1947 to 1958, a period when he was also active in the Hungarian Musicians' Union. An interest in exotic traditions influenced his early creative work. Later he turned in the direction of Schoenberg and Berg and, after a period of silence, began to work with tape, this latter development being stimulated by the Darmstadt summer courses which he attended in 1964, 1965 and 1972, and by his participation in Koenig's courses at Utrecht University. From 1975 to 1995 he was professor of electronic composition at the Budapest Academy. He was awarded an honorary title from GMEB (Group de Musique Expérimentale de Bourges) and UNESCO in 1988; the national title Artist of Merit (1989); and the Grand Cross of the Hungarian Republic (1992). A member of the Magyos Művéveti Akadémia (Hungarian Academy of Arts), he became vice-president of this organization in 1996.

WORKS
(*selective list*)

Stage: Az ördög ajándéka [The Devil's Present] (ballet, 1, Z. Pongrácz), 1936; Odysseus és Nausikaa (op.3, Pongrácz), 1949–50; Az utolsó stáció [The Last Station] (op, 2, Pongrácz), 1989

Vocal: Apollo musagètes, female chorus, cl, pf, perc, 1958; Negritude, chorus, perc, 1962; Ispirazioni, chorus, orch, tape, 1965; Rapszódia, vv, gypsy band, 1976; A teknőkaparó legendája [The Legend of the Wash-Tub Scraper], Bar, chorus, pf 4 hands, 3 synth, tape, 1993; Ut omnes unum sint, chorus, reciting chorus, 3 tpt, 3 trbn, tuba, 2 pf, 3 vn, db, 2 synth, tape, 1995

Inst: Pastorale, wind, pf, org, timp, 1941; Gamelan Music, 9 insts, 1942; Sym., 1943; Wind Qnt, 1956; 3 Etudes, orch, tape, 1963; Hangok és zörejek [Tones and Noises], orch, 1966; 3 Improvisations, pf, 5–7 perc, 3 tapes, 1969–71; 3 Bagatelles, 4 perc. tape, 1972; Concertino, sax, tape, 1972; Cimb Conc., cimb, elec insts, 1989

Tape: Phonotese, 1965–6; Variations-boucles, 1970; Mariphonia, 1971–2; Zoophonia, 1973; Rotációk [Rotations], 1975; Közeledni és tàvolodni [Approaching and Moving Off] (G. Rühm), 1975; Story of a Chord in C, 1975; Les parfums, multimedia, 1976; 144 hang [144 sounds], 1977; In Praise of Folly, 1980; Madrigale, 1980; Contrasts polaires et succesifs, 1986

Principal publishers: Editio Musica Budapest, Schott

WRITINGS

Népzenészek könyve [Gypsy music] (Budapest, 1965)
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F. ANDRÁS WILHEIM/ANNA DALOS

Poniatowska, Irena (*b* Góra Kalwaria, nr Warsaw, 5 July 1933). Polish musicologist. She studied music at the Warsaw College of Music and then entered Warsaw University to study musicology with Chomiński (MA 1962), where she took the doctorate with a dissertation on piano structure in Beethoven (1970). She completed the *Habilitation* in 1983 with a thesis on piano music and playing in the 19th century. In 1994 she qualified as a full professor. Her career was connected with the Institute of Musicology at Warsaw University, where she became tutor (1970), reader (1984), professor (1991) and head of the Institute (1996). She was dean of the history faculty of Warsaw University (1988–90 and from 1993). She was

active as a president of the international congress *Musica antiqua Europae orientalis* (1988–94), and of the Polish Chopin Academy. She is also an honorary member of the Accademia Filarmonica in Bologna. Her main field of research is music of the 19th century with an emphasis on piano music, performing and interpretation. She is an editor of the series Chopin w Kręgu Przyjaciół (1995–97) and has also undertaken research into music of the 17th and 18th centuries. She is the author of more than 100 papers in various musicological periodicals.

WRITINGS

Faktura fortepianowa Beethovena [Beethoven's piano structure] (diss., U. of Warsaw, 1970; Warsaw, 1972)
Muzyka fortepianowa i pianistyka w wieku XIX: aspekty artystyczne i społeczne [Piano music and playing in the 19th century: artistic and social aspects] (Habilitationsschrift, U. of Warsaw, 1983; Warsaw 1990)
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Historia i interpretacja muzyki: z badań nad muzyką od XVII do XIX wieku [History and interpretation of music: from research into music from the 17th century to the 19th] (Kraków, 1993, 2/1995)

ZYGMUNT M. SZWEYKOWSKI

Poniatowski, Józef (Michał Ksawery Franciszek Jan) (*b* Rome, 20 Feb 1816; *d* London, bur. Chislehurst, 3 July 1873). Polish composer and tenor. He was a great-nephew of the Polish King Stanislas August Poniatowski. He studied in Rome, then in Florence under C. Zanetti and F. Ceccherini. At the age of 17 he won a prize in mathematics, but devoted himself to composition, also first appearing as a singer in the theatres of Florence, Lucca, Bologna and Genoa, mostly in works by Rossini and Donizetti. His first opera, *Giovanni da Procida*, was staged privately in Florence (1838), and publicly in Lucca (1839) with Poniatowski singing the tenor part; it was well received. *Don Desiderio* was performed in Pisa (1840) and then, with great success, in Venice, Florence, Milan, Livorno, Bologna, Rome and Naples; in 1858 it was given at the Théâtre Italien in Paris. Of his other operas, *Bonifazio de' Geremei* (1843) was the most popular in Italy. He wrote librettos for some of his operas.

Poniatowski held diplomatic posts in Brussels (1849), London (1850–53) and finally Paris, where his *Pierre de Médicis* was staged at the Opéra in 1860, and his *Au travers du mur* at the Théâtre Lyrique in 1861. In that year he was appointed director of the Théâtre Italien. He accompanied Napoleon III into exile in England; his *La contessina*, written for Adelina Patti, was performed in London (as *Gelmina*), as were excerpts from his Mass in F. His operas are marked by melodic inventiveness and effective orchestration. Warsaw critics wrote that he sang like Rubini and composed like Donizetti (*Kurier Warszawski*, 3 March 1844). His ballad *The Yeoman's Wedding Song* remained popular in England for a long time. He wrote a booklet, *Le progrès de la musique dramatique* (Paris, 1859).

WORKS

OPERAS

MSS lost unless otherwise stated

Giovanni da Procida (os, 3, J. Poniatowski, after G.N. Niccolini), private perf., Florence, 25 Nov 1838; public, Lucca, Giglio, 1839
Don Desiderio, ossia Il disperato per eccesso di buon cuore (dg, C. Zaccagnini, after G. Giraud), Pisa, Accademia dei Ravvivati, 26 Dec 1840, *F-Pn*, excerpts arr. pf (Milan, *c*1841), vs (Paris, ?1858)
Ruy Blas (os, Zaccagnini, after V. Hugo), Lucca, Giglio, 2 Sept 1843
Bonifazio de' Geremei (os, 3, Poniatowski), Rome, Argentina, 28 Nov 1843, *Po*, excerpts (Milan, *c*1845); rev. as Marzio Coriolano e Lambertazzi, Florence, Pergola, 1848
La sposa d'Abido (os, 3, G. Peruzzini, after Byron), Venice, Fenice, Feb 1845, lib (Venice, 1845)
Malek Adel (os, 3, after S. Cottins: *Mathilde*), Genoa, Carlo Felice, 20 June 1846
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IRENA PONIATOWSKA

Pönick, Johann Peter. *See* PENIGK, JOHANN PETER.

Ponnelle, Jean-Pierre (*b* Paris, 19 Feb 1932; *d* Munich, 11 Aug 1988). French director and stage designer. He studied in Strasbourg and at the Sorbonne, and made his début in 1950 with the sets for Henze's ballet *Jack Pudding* in Wiesbaden. In 1952 his sets for the première of Henze's *Boulevard Solitude* in Hanover made him internationally famous. Ponnelle's first stage production, in 1961, was Camus' *Caligula* at the Düsseldorf Schauspielhaus. He made his début as an operatic director with *Tristan und Isolde* at Düsseldorf in 1963, and within a few years was one of the most sought-after directors in opera. In 1968 he directed Rossini's *Il barbiere di Siviglia* at the Salzburg Festival, where he subsequently directed operas including *Le nozze di Figaro*, *La clemenza di Tito*, *Idomeneo*, *Don Giovanni*, *Die Zauberflöte*, *Così fan tutte* and *Moses und Aron*. He and Nikolaus Harnoncourt produced a Monteverdi cycle in Zürich in 1975–9 that has gone down in theatrical history. He directed a notable Mozart cycle in Cologne in the 1960s, and another in Zürich two decades later. In Munich he was director of the premières of Reimann's *Lear* in 1978 and *Troades* in 1986. At Covent Garden Ponnelle was designer and director of *Don Pasquale* (1973), *Aida* (1984) and *L'italiana in Algeri* (1988); he also directed *Falstaff* at Glyndebourne in 1977, the *Ring* in Stuttgart (1977–9) and *Tristan und Isolde* for the Bayreuth Festival (1981). In the USA he worked at the Metropolitan and in Chicago, Houston and San Francisco. He was also interested in the televising and filming of opera and made film versions of many of his productions.

Ponnelle's work, based on a profound knowledge of the texts and music of the operas he directed, was notable for its imagination, refinement and visual beauty, qualities that went hand in hand with his extraordinary sense of theatre.

IMRE FABIAN

Pons, José (*b* Gerona, *c*1768; *d* Valencia, 2 Aug 1818). Spanish composer. He was a choirboy at Gerona Cathedral, where he studied with Jaime Balius and probably with Manuel Gonima. In 1789 he is mentioned as 'a musician of Madrid'. In 1791 he was made choirmaster at Gerona Cathedral, and subsequently was appointed vice-choirmaster at Córdoba Cathedral. In 1793 he was named choirmaster of Valencia Cathedral, where he remained until his death. All his known works are religious, apart from a few overtures and symphonies (ed. in *The Symphony 1720–1840*, ser. F, v, New York, 1983), which were, however, composed for the religious concerts that took place in some cathedrals at the more important feasts. He wrote masses, psalms, Lamentations for Holy Week, motets and villancicos. Particularly noteworthy are his responsories for Christmas. His work survives in several Spanish archives (*E-VAc*, *G*, *C*, *SC*, *Bc*). He was a gifted composer and a solid technician whose individuality emerges more vividly in large-scale works than in small. Pons enjoyed a considerable reputation in his lifetime.

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JOSÉ LÓPEZ-CALO

Pons, Juan (*b* Ciutadella, Menorca, 8 Aug 1946). Catalan baritone. He studied in Barcelona and joined the Liceu chorus, singing bass roles such as Banquo, Tom (*Ballo in maschera*) and the King (*Aida*). As a baritone, he sang Ernesto (Donizetti's *Parisina*) and Giorgio Germont in 1978, followed by Gérard (*Andrea Chénier*) in 1979. That year he made his Covent Garden début as Alfio (*Cavalleria rusticana*) and sang Egberto (*Aroldo*) in concert at Carnegie Hall, New York. His decisive breakthrough came in 1980, when he stood in at short notice as Verdi's Falstaff at La Scala. During the next 15 years he appeared in most of the leading European opera houses; he made his Metropolitan début in 1985 as Amonasro, and has also sung in San Francisco and Chicago. Pons's repertory includes Henry Ashton, Belcore, Scarpia, Sharpless, Jack Rance, Massenet's Herod, and many of the great Verdi baritone roles, several of which he has recorded. On the opening night of the 1994–5 Met season, he sang Michele (*Il tabarro*) and Tonio (*Pagliacci*). A fine actor, with a large, evenly produced voice, he is equally assured in tragic parts such as Boccanegra and comic roles like Melitone, Gianni Schicchi and, especially, Falstaff.

ELIZABETH FORBES

Pons, Lily (Alice Joséphine) (*b* Draguignan, nr Cannes, 12 April 1898; *d* Dallas, 13 Feb 1976). American soprano of French birth. A piano student at the Paris Conservatoire, she received her first vocal instruction from Alberti de Gorostiaga, and then studied with Zenatello in New York. She made her operatic début in 1928 at Mulhouse as Lakmé, with Reynaldo Hahn conducting. She then sang in French provincial houses as Gretel, Cherubino, Blonde, the Queen of Night and Mimì. On the recommendation of Zenatello, she went to the Metropolitan, making her début in 1931 as Lucia. She caused a sensation and thereafter remained with the company for 28 seasons. She had success as Gilda, Amina, Marie (*La fille du régiment*), Philine (*Mignon*), Olympia and, above all, Lakmé. In 1935 she sang Rosina at Covent Garden and Gilda and Lucia at the Paris Opéra. She sang in South America, San Francisco (where her roles included the Queen of Shemakha and Violetta), Monte Carlo and Chicago, and made several films. She was married to André Kostelanetz from 1938 to 1958. She made her stage farewell at the Metropolitan in 1958 as Lucia. Pons possessed a pure, agile, high coloratura voice, as can be heard on her many recordings.

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DENNIS K. McINTIRE/ALAN BLYTH

Pons [Ponset, Ponsett] **de Capdoill** [Capduill, Capduoill, Cabdueill, Capduch, Capduelh, Capdueil, Chapteuil] [Pontius de Capitolio] (*fl* before 1190–after 1220). Troubadour. According to the brief medieval *vida*, he was a knight from the diocese of Puy-Ste-Marie-en-Velay (Haute-Loire). He can probably be identified with the Pontius de Capitolio who is documented from 1195 to 1220 in relation to his wife's property of Vertaizon, and who seems to have died by 1236. He must have been well known as a courtly poet by about 1190, to judge from a poem by Elias de Barjols which praises his 'guaieza' (literally 'cheerfulness', but with connotations of courtly elegance and general good breeding). At about this time he may also have exchanged verses with Folquet de Marseille and with the Catalan Guillem de Berguedà. His crusading songs have been convincingly dated to *c*1213, and two of his poems may be addressed to Beatrice of Savoy, who married Raymond-Berenger IV, Count of Provence, in 1217–19. The lady Azalaïs or Alazais, whose death he commemorated in a *planh* (lament), is described by the *vida* as the wife of Oisil (Odilon) de Mercuor, but no such person can be identified historically; nor is there any corroboration for the *vida* claim that Pons died on crusade in the Holy Land.

The 27 lyrics usually attributed to Pons include three crusading songs, the lament for Azalaïs and one piece which claims to be a *descort*, but does not show the irregular metrical form usually associated with that genre. The others are love songs of conventional type, in which the poet presents himself as being ennobled by his faithful love for a lady who is indifferent to his attentions. Pons has received little critical attention, and his works have not even been re-edited in the 20th century. His is a typical rather than a distinctive voice: there are few memorable turns of phrase and his versification is unambitious. He descends to gimmickry in *Us guays conortz*, in which each stanza uses a particular word and its derivatives as many times as possible, usually more than once in each line.

Only four of his poems survive with music, all love songs. The melodies are clearly structured, with a good

deal of varied repetition and much use of melodic rhyme. Two of them make conspicuous use of triadic phrases, which is quite an unusual feature in troubadour song.

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STEPHEN HAYNES/GWYNN SPENCER McPEEK

Pons d'Ortafas (*fl* 1214–40). Troubadour. Two works are ascribed to this poet, probably identifiable with Pons I d'Ortaffa (in the vicinity of Perpignan), who appears in documents of 1214 and 1240. *Si ay perdut mon saber* (PC 379.2; of contested authorship) survives with music. In bar form, the melody is interesting for the manner in which it develops in the cauda the opening motif of the second phrase.

See also TROUBADOURS, TROUVÈRES.

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THEODORE KARP

Ponse, Luctor (*b* Geneva, 11 Oct 1914). Dutch pianist and composer of Swiss origin. He studied at the Valenciennes Conservatory receiving the *prix d'excellence* in theory and solfège (1930) and piano (1932). He continued his piano studies with Johny Aubert and Roger at the Geneva Conservatoire (*prix de virtuosité* 1935). In 1935 he settled in the Netherlands as a concert pianist with a particular predilection for the modern repertoire. He introduced the music of Bartók into the Netherlands. Even before Ponse took composition lessons under Badings, his *Fantasie* for orchestra was awarded a prize at the Leboeuf Concours (1936). Later on Ponse attended courses in electronic music, after which he was employed at the University of Utrecht (1965–79). During that period he was also principal teacher of piano at the Groningen Conservatory.

Ponse composes in a 12-note style which is characterized by great clarity. He wrote a great deal of ballet music, and later devoted himself to composing electronic music, such as the Concerto no.1 for piano, orchestra and tape (1980). He twice won prizes in the Queen Elizabeth Competition, in 1953 (Symphony no.1) and in 1965 (Violin Concerto no.2). In 1995 *Triptyque* (1992) was awarded third prize in the Kerkrade World Music Competition.

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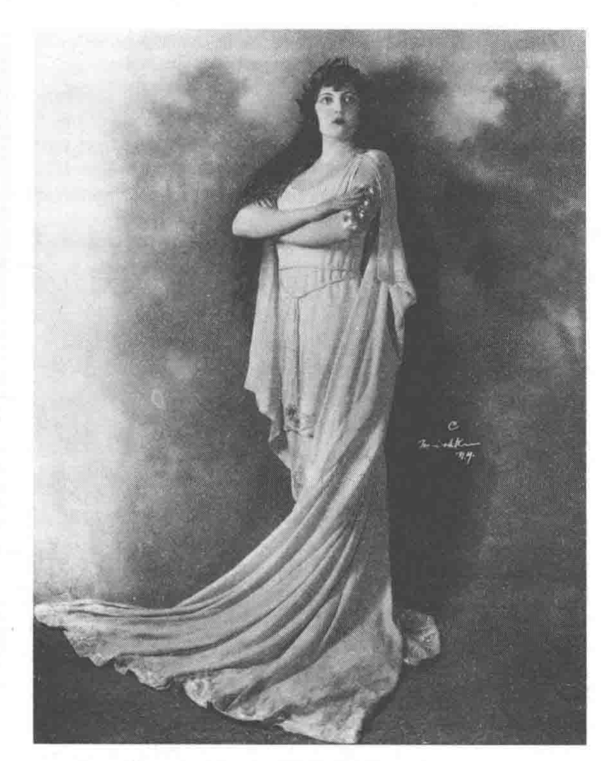
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EMILE WENNEKES

Ponselle [Ponzillo], **Rosa (Melba)** (*b* Meriden, CT, 22 Jan 1897; *d* Green Spring Valley, MD, 25 May 1981). American soprano. She studied singing with her mother and then with Anna Ryan. She began to appear in film theatres and vaudeville, often with her elder sister Carmela (a mezzo-soprano who was to sing at the Metropolitan from 1925 to 1935). In 1918 her coach William Thorner brought her to the attention of Caruso and Gatti-Casazza. In the first Metropolitan *La forza del destino* she made an unprecedented début – the first operatic performance of her life – as Leonora (1918), opposite Caruso and De Luca. She had prepared the role with Romano Romani, who remained her principal operatic and vocal tutor. She sang at the Metropolitan for 19 seasons, undertaking 22 roles. Perhaps most celebrated as Norma, she also enjoyed extraordinary successes in *Oberon*, *Ernani*, *Don Carlos*, *La Gioconda*, *Andrea Chénier*, *Guillaume Tell*, *L'amore dei tre re*, *Don Giovanni* (Donna Anna), *Cavalleria rusticana*, *La traviata*, *La vestale* and *L'Africaine*. She also participated in Breil's *The Legend*, Montemezzi's *La notte di Zoraïma* and Romani's *Fedra*. In 1935 she attempted Carmen, and experienced her only notable failure. Two years later she retired from opera, reportedly after her request for a revival of *Adriana Lecouvreur* was rejected, and vowed never again to set foot in the Metropolitan after her final performance (Carmen, 1937). She made her Covent Garden début as Norma in 1929, returning as Violetta, Leonora (*Forza*) and the heroine of Romani's *Fedra*; at the Florence Maggio Musicale in 1933 she sang Julia (*La vestale*). Although her repertory



Rosa Ponselle in the title role of Bellini's 'Norma'

was broad, she never sang Puccini or Wagner, about which she later confessed regret.

Ponselle's voice is generally regarded as one of the most beautiful of the century. She was universally lauded for opulence of tone, evenness of scale, breadth of range, perfection of technique and communicative warmth. Many of these attributes are convincingly documented on recordings, among them a nervously vital portrayal of Violetta from a complete Metropolitan recording of *La traviata* (1935). In 1939 and 1954 she made a few private song recordings, later released commercially, the later set revealing a still opulent voice of darkened timbre and more limited range.

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MARTIN BERNHEIMER/R

Ponset [Ponsett] **de Capdoill** [Cabdueill, Capduch, Chapteuil etc.]. *See* PONS DE CAPDOILL.

Pont [de Ponte], **Jacques** [Giaches, Jacobus, Jacquet] **du** (*b c*1510; *d* after 1546). French composer active in Italy. He was taken as a young man into the service of Cardinal Giovanni Salviati, papal legate in France, in 1527. Cardinal Salviati returned to Italy with Du Pont in the autumn of 1529, settling in Rome towards the end of 1530. Du Pont remained in the Cardinal's service for at least 20 years, but that did not prevent him from working in other capacities as a musician in Rome. He was probably the 'Jacquet' who sang in the papal chapel between February 1531 and March 1532, as Jacquet of Mantua was almost certainly already settled in Mantua. Du Pont was probably also the 'Jacobus alias Giachetto', a Frenchman who sang in the Cappella Giulia of S Pietro from 1 April 1536 until some time in 1537–8 (for which the accounts are lacking). This would coincide with a definite period of service as *magister capellae* of S Luigi dei Francesi from some time before 14 October 1536 to the end of January 1538, but the entire choir of S Luigi at that time comprised only one adult singer besides the choirmaster and one or two boys, so it should not have been difficult for Du Pont to fulfill his duties to both institutions. About 1540 he was the first composition teacher of the Bolognese composer Bartolomeo Spontone. He was the only member of Cardinal Salviati's household to be specially mentioned in the cardinal's will of 1544.

Du Pont's most important work is his cycle setting the whole of Pietro Bembo's *Stanze* (a discursive poem in *ottava rima*) for four voices, perhaps the most ambitious cyclic composition between the Naples L'HOMME ARMÉ masses and Palestrina's motets on the Song of Songs. The cycle's unity is shown by the climactic eight-voice setting of the final stanza as well as by the coherent, closed tonal structure (it begins in G-Dorian and ends in G-Mixolydian, with many stanzas in other tonalities, but it is not ordered in linear fashion by the modes). There is considerable variety of texture, pacing and scoring as well. Du Pont's madrigals reflect the style of Arcadelt, to whom (as well as to Corteccia) the immensely popular *Con lei fuss'io* was ascribed in early, uncorrected editions of *Il primo libro di madrigali ... a misura di breve* (RISM 154217, 154317; 19 editions from 1546 to 1634 assign it to Du Pont). Du Pont's was the first of many madrigals to set these words by Petrarch. His soprano part was re-set with three new voices by Jacquet de Berchem, and Andrea Gabrieli wrote a *Capriccio sopra 'Con lei foss''o'* for keyboard. *Cald'arost!* is a lively setting of a roast-chestnut seller's patter, while *Tant'è l'assentio* combines simulaneous duple and triple metres in a striking and unprecedented fashion. Metrical playfulness also distinguishes Du Pont's chansons, which resemble those of Janequin more than those of Sermisy. (Two of them were ascribed to Nicolas Payen on their first appearance in RISM 153819, but this was corrected to Du Pont in all later editions of the collection.) His motets for four and five voices are attractive, if conventional, but the setting of Psalm iii, *Domine, quid multiplicati sunt*, is a forceful and varied work, which may have been modelled on a lost motet by Josquin.

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JEFFREY DEAN

Ponta [Ponte], **Adamus de** [Pontanus, Adamus] (*fl* 1563–85). Flemish composer. He was a singer at the Hofkapelle in Vienna from 1 September 1563 until 31 August 1564. On the death of the Emperor Ferdinand I both he and Jean Guyot, the Kapellmeister, were pensioned off. After entering the service of the Archduke Ferdinand of Tyrol, he was sent to the southern Netherlands in 1567. He remained in Liège, where from 1567 to 1569 he was succentor at St Jean l'Evangéliste and rector of the altar of St Ambroise. He was succeeded in 1570 by J. Rolandi d'Oreye, and from that year his name appears in the payrolls of St Lambert's Cathedral, Liège, as succentor and as beneficiary of the altar of St Denis, one of the 12 altars of the cathedral designated for musicians.

On 15 September 1576 de Ponta was elected canon of St Materne in the cathedral. The appointment resulted in tensions between de Ponta and the cathedral chapter, and he resigned on 2 May 1577. He may have returned directly to St Jean, where he was a singer by 10 September 1581. On 1 March 1582 the chapter of St Jean named 'M. Adamus de Ponte' succentor. On 10 June 1585 'M. Adam sanckmeister zu S Johann zu Lüttich und seine zwey Jungen' were among the 15 musicians assembled by Martin Peudargent to celebrate the marriage of Wilhelm, Duke of Kleve, to the Countess Jacobea de Bade in Düsseldorf. This is the last known reference to de Ponta.

His style is predominantly imitative, characteristic of Flemish composers, showing considerable expertise and invention. The beginning of the motet *Apparuit* well illustrates his technique: the six voices are divided into two groups of three which repeat the same entry; two of the three sing a descending motif in canon at the octave, while the third takes up the same motif in inversion. Similarly, in the two sections of the motet *Tu es pastor*, four of the five voices sing a motif in canon, and then they sing a number of imitative motifs against which the fifth voice repeatedly states the first six notes of the plainsong *Tu es Petrus* in semibreves, spread out at intervals of eight breves. These highly organized works display an impressive technical facility. Four of de Ponta's motets, for four to five voices, are in RISM 1568[3] (ed. J. Quitin, *Les musiciens de Saint-Jean l'Evangéliste à Liège de Johannes Ciconia à Monsieur Babou vers 1400 – vers 1710*, Liège, 1982); other works survive in manuscript (*D-AAm*, *Dl*, *Z*).

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JOSÉ QUITIN/HENRI VANHULST

Pontac, Diego de (*b* ?Zaragoza, 1603; *d* Madrid, bur. 1 Oct 1654). Spanish composer. For details of his early years we are indebted to his brief autobiography, *Discurso . . . remitido al racionero Manuel Correa*, dated 22 June 1633. He began studying music at the age of nine at Zaragoza, studying singing and 'a little counterpoint' there under Joan Pau Pujol and Francisco Berge. From about 1614 he studied with Francisco de Silos and later studied counterpoint with Pedro Rimonte. In 1620 he became *maestro de capilla* at the Hospital Real, Zaragoza, and later was sent to Madrid to study composition under Mateo Romero and Nicolás Dupont. After failing to obtain an appointment at Plasencia, Pontac received a prebend as *maestro de capilla* at Salamanca; he soon became examiner in singing at the university there. He was preferred to many other competitors for a chaplaincy at Madrid and in 1627 became *maestro de capilla* at the Iglesia Mayor at Granada. In each position he took pride in having many students. In 1644 he became *maestro de capilla* at Santiago de Compostela, and from 7 September 1649 to 8 July 1650 he held a similar position at the Cathedral of La Seo, Zaragoza. He was at Valencia Cathedral from 4 August 1650 to September 1653. Finally he moved to Madrid, where on 22 March 1654 he became deputy *maestro de capilla* of the royal chapel.

In 1631 Pontac prepared two large manuscripts of his works for publication, one of which, lacking about 20 leaves at the end, still exists at the Generalitat de Catalunya, Barcelona. It was submitted to the critical scrutiny of numerous prominent musicians, who spoke highly of its contents, and Pontac wrote his autobiography to support publication. However, none of the music was printed before the 19th century. The manuscript originally contained six four-part masses, one for six voices, and two four-part mass antiphons; five four-part and two five-part motets; four six-part responsories and two four-part *Salve regina* cycles. Additional Latin works include two masses (*E-E*, *MO*), 11 psalms (*BO*, *E*, *V*, *VAcp*, *Zac*), two *Nunc dimittis* settings (*E*, *VAcp*), four settings of the *Magnificat* (*E*, *VAcp*, *Zac*) and two motets (*VAcp*). Works with Spanish texts include a *jácara* and a *romance* (both *Zac*). Additional works may be in Córdoba Cathedral, and seven villancicos are listed in the catalogue of the library of João IV of Portugal, destroyed in an earthquake in 1750.

The Latin sacred works are in a polished *a cappella stile antico*. Four motets, *Laetatus sum*, *Magnificat*, *Cum invocarem* and *Beatus vir* (in *Zac* B-35, ed. in Ezquerro Esteban), are for eight-part double chorus. Mostly chordal, they feature speech rhythms, quick alternation between choruses and use of an organ *basso seguente*. The *jácara* and *romance* (ed. E. Ezquerro Esteban, *El músico aragonés Diego de Pontac (1603–1654)*, Zaragoza, 1991), for double chorus with *basso seguente*, are in a popular style with liberal use of hemiola.

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P. Ramos López: *La música en la Catedral de Granada en la primera mitad del siglo XVII: Diego de Pontac* (Granada, 1994)

BARTON HUDSON

Pontar [pontare] (It.). *See* PUNTATO.

Ponte, Jacques du [Giaches de]. *See* PONT, JACQUES DU.

Pontelibero, Ferdinando ['Ajutantini'] (*b* Como, 1770; *d* Milan, 1835). Italian violinist and composer. His surname derives from the translation of the surname of his paternal grandfather Ferdinand Stekbucher, who was lieutenant of the Imperial garrison stationed in Como; the nickname 'Ajutantini' refers to the military rank of 'Adjutant', which his grandfather also held. After working as an orchestral violinist in Como, Pontelibero became a member of the La Scala orchestra at the end of the century. According to Rovani's historical novel *Cento anni* (1857), he composed the controversial republican ballet *Il Generale Colla in Roma* (1797). Rovani draws an effective picture of Pontelibero who 'from reading Rousseau, became one of the first to pay close attention to what was happening in France; one of the first to long for the revolutionary wave to break on the shores of Italy'. He provided scores for at least ten more ballets between 1799 and 1812. A trip to Paris in 1806, mentioned by Fétis but otherwise unverified, may account for the publication there of his opp.3 and 4.

In 1814 Pontelibero became first violin for the ballet at La Scala, a promotion criticized by the *Allgemeine musikalische Zeitung*: 'How they chose a Mr Pontelibero . . . even the orchestra cannot comprehend'. During the tenure (1812–21) of Salvatore Viganò as principal choreographer of La Scala, he is known to have contributed to only a few ballets, since Viganò generally ignored local composers. Only one of these works, *Numa Pompilio* (1815), was choreographed by Viganò, whom the *Allgemeine musikalische Zeitung* reported to have 'done no one a favour' by choosing Pontelibero. During Pontelibero's last years at La Scala (1819–33), he appears to have composed only chamber music. The *Allgemeine musikalische Zeitung* also reported several unsigned collaborations in the 1820s with the Milanese amateur composer Count Cesare Castelbarco, in which Castelbarco provided 'the principal [first violin] part along with the obbligato portions of the others', and Pontelibero 'the accompaniment, which consists chiefly in *Brillen* [Alberti bass figures]'. In spite of his German critics, Pontelibero was admired by the Milanese, for whom his masterful string writing and brilliant, if less than profound, style had an immediate appeal. Two comedies by a Ferdinando Pontelibero, perhaps this one, were performed in Milan and published there in 1832.

WORKS

BALLETS

performed at La Scala, Milan, unless otherwise stated

Il Generale Colla in Roma (Il ballo del Papa), 25 Feb 1797; Gonzalvo in America, Jan 1799; I francesi in Egitto (Buonaparte in Egitto), 11 Feb 1799; Zulima, Jan 1800; Sadak e Kalasrad, Jan 1801; Il sagrifizio di Curzio, 26 Dec 1804; Alcina e Ruggiero, aut. 1805; Magri e grassi, 16 June 1806; Cambise in Egitto, 30 Sept 1807; La morte di Whaytsong, ultimo imperatore della dinastia chinese, 24 Jan 1809, Acts 2–5 by G. Ferliga

Dances in Azione da eseguirsi nella festa del Senato Consulente per la Pace di Vienna e pel ritorno dalla guerra di S.A.I. il Principe Vicere, 1810; Manco-Capac, Milan, Cannobiana, sum. 1812; Ov. to La noce di Benevento, 25 April 1812, *I-Mc*, ballet composed by F. Süssmayr; Numa Pompilio, 25 Feb 1815, 2 excerpts, arr. hpd (Milan, n.d.), with some music by others; dances in Il mistico omaggio (cant.), 15 March 1815

Dances in La mania del ballo, 9 Aug 1815, 2 excerpts, arr. pf (Milan, n.d.); 1 dance in Tamerlano, 29 May 1816 (Milan, n.d.); dances in Ramesse, o sia Gli arabi in Egitto, 5 June 1819; dances in Elena e Gerardo, Venice, La Fenice, carn. 1820

OTHER WORKS

Inst: 3 sinfonias, c, B♭, E♭, *I-Mc*; 3 duos, 2 vn (Milan, n.d.); 3 trii, vn, va, vc, op.3 (Paris, n.d.); 6 str qts: 3, op.4 (Paris, n.d.), 3, op.5 (Milan, n.d.); Solo per ballo, C, arr. org, *OS*

Vocal: Ottave di Torquato Tasso, S, hpd, op.6 (Milan, n.d.) [66 ottave from *Gerusalemme liberata*]

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G. Gatti and O. Tajetti: *Musicisti comaschi od operanti in Como fra Settecento e Ottocento* (Como, 1977)

KATHLEEN KUZMICK HANSELL, GILDA GRIGOLATO, MAURIZIO PADOAN

Ponti, Michael (*b* Freiburg, 29 Oct 1937). American pianist. He studied in Washington with Gilmour McDonald from 1943 to 1955, and was then taught in Frankfurt by Erich Flinsch, a former assistant of Sauer. Ponti made his first concert tour in 1954 and two years later entered the Busoni Competition in Bolzano. Placed fourth, he re-entered the contest another three times and in 1964 was awarded first prize. His reputation rests largely on the many recordings he made for Vox in the 1970s, which include piano concertos by such 19th-century composers as Bronsart von Schellendorf, Goetz, Stavenhagen, Scharwenka and Moszkowski, and sets of complete piano music by Tchaikovsky and Skryabin. Ponti's outstanding technique and ability to master the intricacies of virtuoso piano works made him an impressive champion of such music, although all too frequently he allowed his exceptional facility to swamp the qualities of musical insight that he was capable of conveying. More recently he has toured widely with a piano trio, formed in 1977 and featuring Robert Zimansky (violin) and Jan Polasek (cello).

JAMES METHUEN-CAMPBELL

Ponticello (It.). *See* BRIDGE (i) and SUL PONTICELLO.

Pontifical (from Lat. *pontificale*). A liturgical book of the Western Church containing rites proper to a bishop: the dedication of churches, the consecration of altars, the blessing of sacred vessels, conferral of clerical ordination, the blessing of abbots and abbesses, confirmation, the blessing of the holy oils. It often contains music for these rites. *See* LITURGY AND LITURGICAL BOOKS, §II, 2(iv).

Pontio [Ponzio], **Pietro** [Johannes Petrus] (*b* Parma, 25 March 1532; *d* Parma, 27 Dec 1596). Italian theorist and composer. His first documented position (1565–7) was as *maestro di cappella* at S Maria Maggiore, Bergamo. He was recommended for the post by Cipriano de Rore; no evidence exists, however, that Pontio was Rore's student. Forced to leave Bergamo following hearings centring on allegations of poor teaching, gambling and consorting with prostitutes, he returned to Parma to serve as *maestro* at the church of the Madonna della Steccata. In March of 1569 he was hired as *maestro* at S Alessandro in Colonna, Bergamo, a post he held until September of 1574. He may have spent the next few years in Pavia serving Girolamo

Cornazzano, a nobleman from Parma and cavalier to the King of Portugal. In April of 1577 Pontio was called to Milan Cathedral, where he served as *maestro* until November, 1582. Although he left of his own volition, letters indicate that Cardinal Borromeo (who oversaw the cathedral) had concerns about Pontio's behaviour and was anxious to replace him. He returned to Madonna della Steccata, serving there for nearly ten years. On 22 May 1592 he was admitted to the *Consorzio* of Parma Cathedral, having received a benefice there. He served his final years at Parma, and he is buried there. In his will he left all his music to the *Consorzio*; this collection has not survived.

Pontio's fame rests primarily on his treatises, the *Ragionamento* (1588) and the *Dialogo* (1595). Both are rich in textual and musical citations, showing Pontio to be well-read and encyclopedic in his musical knowledge. The *Ragionamento*, the more practical of the two, is most notable for its integration of the concepts of psalm tone and mode. Pontio also presented a clear system of cadential hierarchies within the modes. His discussion of the difference between singer and musician provides valuable information on the nature of unwritten contrapuntal practice. The treatise also offers cogent treatment of the rules of composition for various genres, vocal and instrumental. The most important contributions in this area concern psalms and *Magnificat* settings and the techniques of parody. The *Dialogo* continued the programme begun in the *Ragionamento*. In the first portion, Pontio discussed musical ratios as well as humanistic and theological aspects of music. In the final dialogue he presented a minor summa of contrapuntal techniques. The most intriguing section, however, is the central dialogue. Here, couched in terms of the *varietà* among composers, he dealt at length with musical criticism in an intelligent and practical manner, citing nine specific qualities in musical composition. Pontio's works were cited by later writers, two of whom stand out for the scope of their indebtedness. Pietro Cerone incorporated into his *El Melopeo y maestro* (1613) a paraphrase of virtually the whole of the *Ragionamento*, along with text and examples from the third portion of the *Dialogo*. Valerio Bona's *Regole del contraponto* (1595) is little more than a skeletal version of the *Ragionamento*.

Significantly, Pontio's most important theoretical contributions are illustrated in his music. His compositions (excepting a single madrigal) are all sacred. He produced multiple collections of masses and motets and single collections of *Magnificat* settings, psalms, hymns and Lamentations. His style is typical of the many north Italian composers of the period, and seems to owe more to Jacquet of Mantua (who is the most frequently cited composer in his treatises) than to his reputed teacher, Rore. His music is relatively thick textured, with lines of short duration and sometimes surprising direction. His harmonic procedure is straightforward and tied inextricably to the cadential hierarchies of the mode. He is most intriguing in his use of pre-existing materials. In his Requiem and in the hymns, chant melodies are integrated into the texture in a manner that departs from typical paraphrase style. This finds clearest expression in his *Missa de Beata Virgine*, a remarkable work based not on a series of chant paraphrases, but on the parody-like working out of the Kyrie, which is based solely on the plainsong Kyrie. He also shows ingenuity in his other parody works, most notably his *Missa 'Vestiva i colli'*, which makes use of identifiable material from both the original madrigal and Palestrina's own parody of it.

WORKS

THEORETICAL WORKS

Ragionamento di musica ... ove si tratta de' passaggi delle consonantie, et dissonantie ... et del modo di far motetti, messe, salmi et altre compositioni (Parma, 1588/R)

Dialogo ... ove si tratta della theorica et prattica di musica(Parma, 1595)

VOCAL

all published in Venice

Missarum, liber secundus, 5vv (1581)
Motettorum, liber primus, 5vv (1582[3])
Missarum, liber primus, 4vv (2/1584, 1st edn lost)
Magnificat, liber primus, 4vv (1584)
Missarum, liber tertius, 5vv (1585)
Modulationum [Motets], liber secundus, 5vv, 1588[10]
Psalmi vesperarum, 4vv (2/1589, 1st edn lost)
Missarum, liber tertius, 4vv (1592)
Hymni solemniores, 4vv (1596)
Sacred works, 1592[3], 1596[1], 1619[3]; 1 madrigal, 1596[11]

LOST WORKS

Missarum, liber primus, 5vv (1580), mentioned by Pontio
Missarum, liber secundus, 4vv (1584), *MischiatiI*
Missarum, liber primus, 6vv (before 1588), mentioned by Pontio
Motettorum, liber tertius, 5vv (before 1595), mentioned by Pontio, *MischiatiI*
Lamentationi per la Septima Sancta, 4vv (before 1596), *MischiatiI*

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RUSSELL E. MURRAY JR

Pontoni, Bruneto [Bruneto dalli Organi; Bruneto dalli alpichordi] (*b* 1499–1506; *fl* 1530–64). Italian maker of keyboard instruments. Active in Verona, he is known from four signed and dated virginals (1532, 1556, 1558 and 1564). A further three virginals and one harpsichord have been attributed to him (see Wraight) and he is linked with two other harpsichords. He is also known to have worked on the organ of S Maria in Organo, Verona, in 1530 and again in 1540–41. His virginals display a style of construction that is midway between the Milanese and the Venetian. The casework is like Venetian virginals but the keyboards are only partially projecting. These virginals are unusual in showing the use of a high 8′ pitch (a′ = *c*530). One harpsichord (Musée de la Renaissance, Ecouen) is unusually decorated compared with other Italian harpsichords and may have been made for a foreign customer, possibly from southern Germany or Austria.

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D. Wraight: *The Stringing of Italian Keyboard Instruments c1500–c1650* (diss., Queen's U. of Belfast, 1997), ii, 88–96

DENZIL WRAIGHT

Ponty, Jean-Luc (*b* Avranches, 29 Sept 1942). French jazz violinist. His father was a violin teacher and the director of the school of music in Avranches, and his mother taught the piano. He played the violin and piano from the age of five and the clarinet from the age of 11. At 13 he left school to concentrate on becoming a concert violinist; he studied for two years at the Paris Conservatoire, winning the *premier prix* when he was 17. He then played with the Lamoureux Orchestra for three years, during which time he was introduced to jazz.

After his military service (1962–4) Ponty performed in swing and bop groups, but in March 1969 he went to Los Angeles to work with Frank Zappa. After returning to France he led a free-jazz group, the Jean-Luc Ponty Experience (*c*1970–72). He settled in the USA in 1973 and toured with Zappa's Mothers of Invention, then with the second Mahavishnu Orchestra (1974–5). From 1975 into the 1980s he led jazz-rock bands, touring extensively and reaching a large audience with his recordings. In the 1990s he strove to achieve a synthesis of jazz and Afro-pop.

By developing a range of new sounds, grounded in electronic effects, Ponty has made a place for the violin in modern jazz styles. At first he simply amplified his acoustic violin in order to be heard, but from 1969 he used mainly electric violin and violectra (an electric instrument tuned an octave below the violin), which he played through distortion, Echoplex, phase shifter and wah-wah devices, sometimes combining these with the conventional mute. In 1977 he replaced the two instruments with a five-string electric violin, the lowest string on which (tuned to *c*) offered part of the violectra's range. With his own bands he also plays a violin synthesizer, and in the 1980s he often reverted to the acoustic instrument, using the synthesizer to create electronic effects. The broad spectrum of sounds he produces and the contrast between them and conventional jazz timbres may be heard on the swing album *Violin Summit* (1966, Saba), recorded with Svend Asmussen, Stephane Grappelli and Stuff Smith, and the jazz-rock album *Jean-Luc Ponty–Stephane Grappelli* (1973, Amer.).

Ponty is a supreme exponent of jazz-rock. *Upon the Wings of Music* (1975, Atl.) marked his move away from the raucous styles of Zappa and the Mahavishnu Orchestra; instead he developed a style in which his imaginative themes and improvisations – at times soaring and lyrical, at times bluesy, biting and rhythmically complex – are accompanied by rich, highly polished ostinatos based on soul and rock rhythms.

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R. Palmer: 'Soaring with the Frenchman Jean-Luc Ponty', *Down Beat*, xlii/20 (1975), 17 [incl. discography]
L. Magee and E.F von Bergen: 'The Jazz-Rock Violin of Jean-Luc Ponty', *The Instrumentalist*, xxx/6 (1976), 62–5
T. Schneckloth: 'Jean-Luc Ponty: Synthesis for the Strings', *Down Beat*, xliv/20 (1977), 12 [incl. discography]
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J. Diliberto: 'Violin Juju: Jean-Luc Ponty', *Down Beat*, lviii/9 (1991), 28–9

BARRY KERNFELD

Ponzillo, Rosa. *See* PONSELLE, ROSA.

Ponzio, Giuseppe. *See* PONZO, GIUSEPPE.

Ponzio, Pietro. *See* PONTIO, PIETRO.

Ponzo [Ponzio], **Giuseppe** (*fl* 1759–91). Italian composer. He may have been born in Naples, and the Milan *Indice de' spettacoli teatrali* of 1791 listed him as 'still living'. The list of his operatic productions gives some indication of his travels. He also wrote instrumental music, dedicating a set of trio sonatas to the Princess Adelaide.

WORKS

OPERAS

Demetrio (os, P. Metastasio), Genoa, carn. 1759, *I-Tf*, *P-La*
Arianna e Teseo (os, P. Pariati), Milan, Regio Ducale, Jan 1762, *I-Gl*, *P-La*
Artaserse (os, Metastasio), Venice, S Benedetto, Jan 1766, *La*
Il re alla caccia (dg, C. Goldoni), ?Malta, Reale, ?1775; Vienna, 1777; *I-Gl*, *Nc*

Doubtful: Alceste, Reggio nell'Emilia, 1760, *P-La* (Act 3); L'uomo femmina, Madrid, 1771, ? by Antonio Ponza

OTHER WORKS

6 trio o sian sonate, 2 vn, vc (Paris, *c*1760)
Ouverture, 1762, *I-Mc*
6 sinfonie; sonata, fl, vn, b: *D-W*, *I-Gl*, *Mc*
Credo, 4vv, insts, *Nc*
Arias, duets etc, *D-Dl*, *I-Gl*, *Nc*

JAMES L. JACKMAN

Poole. Coastal town in south-east England, near BOURNEMOUTH; in 1985 its Arts Centre became the new base for the Bournemouth orchestras.

Poole [Poul], **Anthony** (*fl c*1670–90). English composer. He may be the Anthony Poole (*b* Spinkhill, Derbys., 1627/1629; *d* Liège, 13 July 1692) who was educated at St Omer's College (*c*1641–6) and at the English College, Rome (1646–8), and who was already ordained when he became a Jesuit on 8 October 1658. He is recorded at St Omer's College at various times between 1659 and 1678, and at Liège in 1672 and from 1679 until his death in 1692.

Nearly all Poole's surviving music is for one or more bass viols, suggesting that he was a player-composer. 15 solos by him (*GB-Ob* Mus.Sch.C.71) are mostly divisions on a ground, but include also dance movements grouped into short suites. Three sets of elaborate 'divisions' for two bass viols and continuo (*GB-DRc* D.4), one of which is by Jenkins, are attributed to 'P. Poul'; it is not clear if this is the same man. Most of the pieces in the Oxford manuscript also appear in a manuscript bearing the arms of James II (*F-Pn* VM^7 137323 and 137317) with three more pieces which are unknown elsewhere. Another piece (in *A-ETgoëss* A) is attributed to 'Poli'. In the Paris manuscript three of the Poole pieces are given saints' names. John Playford's *The Division Violin* (1684) includes two of his violin solos, and two sonatas for violin, bass and continuo by Poole are in the Chicago University Library (MS 929). Four three-part airs attributed to 'Mr Poole' (*GB-Ob* Mus.Sch.E.443–6) match the style of six sets of 'divisions' and a sonata for violin, bass viol and continuo by 'F. Poole' (*B-Bc* Litt XY no.24910).

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ANDREW ASHBEE

Poole, Chris (*b* New York, 23 June 1952). Danish composer, flautist and saxophonist of American birth. She was the first woman to complete the applied music programme at Berklee College of Music in Boston (1974). In 1975 she moved to Denmark, taking Danish citizenship in 1986. In addition to establishing herself as a performer, she grew rapidly as a composer during the 1980s and early 90s, her musical activities marked by her feminism (she was one of the driving forces behind two major Danish women's music festivals in 1978 and 1996). She has composed music for the ballet and for the theatre, collaborating with the Norwegian actress Juni Dahr in *Joan of Arc* (1988), *Ibsen Women* (1990), *The Lady from the Sea* (1993) and *The Doll's House* (1997); she and Dahr performed these works in Pakistan, India, Venezuela, Colombia, Russia and the USA, as well as in Europe. *The Lady from the Sea* won the annual critic's award in San Francisco for best music drama. In her music Poole explores a broad spectrum of traditional and untraditional flute sounds in a synthesis of jazz, minimalist, folk and New Age styles. She has released two compact discs featuring her own music and also music composed in collaboration with the pianist Pia Rasmussen, *Solo Flute* (1990) and *To the Powers that Be* (1993).

WORKS
(*selective list*)

Dramatic (incid music unless otherwise stated): Joan of Arc, 1988; Ibsen Women, 1990; Liv Laga, slide projections, 1991; Rødder (Trio no.1), dance score, 1991; Troll, film score, 1991; Spejl [Looking Glass], dance score, 1992; The Lady from the Sea, score, 1993; Trae [Tree], dance score, 1994; The Doll's House, 1997

Chbr: Swim!, 1v, fl, digital delay, 1986; Bamboo Boogie, bamboo fl, synth, 1988; Memories of Thailand, 3 bamboo fl, 1988; Regnbuen Synger, 4 solo vv, fl, 1990; Sangen til Hildegard von Bingen, 1v, a fl, 1990; Caught in the Act, fl, kbd, 1994; Tango Light, a fl, pf, accdn, 1995

Solo fl: Breath/Attack, 1985; Langeland Ladies, 1985; En hilsen til gudinderne, 1986; A Woman Unfolding, 1986; Mavedans for Ishtar, 1988; Missing You Ma-dier-a, 1988; Til minde om Maren Urtegaard, 1988; Silly Spheres, 1990; Hilsen til Godtved Salen, 1991; Nr.40, 1992

Fl, elec: Krystal Lys, 1987; Legen i en japansk have, 1988

INGE BRULAND

Poole, Geoffrey (Richard) (*b* Ipswich, 9 Feb 1949). English composer. He studied at the University of East Anglia with Philip Ledger (1967–70) and at Southampton University with Alexander Goehr, Jonathan Harvey and Eric Graebner (1970–71). He resumed his studies with Goehr at Leeds University (1973–5), where he was also a lecturer (1975–6). He then taught at Manchester University, where he became a senior lecturer in composition and contemporary music. He has also taught at Kenyatta University, Nairobi (1985–7). He was awarded the DMus by Southampton University (1990) and has won the Clements Memorial Prize (1974) and Radcliffe Award (1977). From 1997 to 1998 he was a Visiting Fellow at Princeton University.

To call Poole eclectic is an understatement; he is a classic blend of academic, maverick, craftsman, idealist and dissident. While the influences of Ligeti and of African and Asian music lurk in the background, he is an obsessive, if undogmatic, experimenter. He eschews notions of stylistic consistency in pursuit of solutions to specific ideas which frequently stretch expression and content. He has used microtones, ethnic cross-over, extended notational and performance techniques, polyrhythms, occasional electronics, and a language ranging from the intensely mystical and intimate to the brightly extrovert. He can also write conventionally and compose good tunes.

WORKS

Stage: Forcefields, dancers, tape, 1980; Biggs V Stompp does it again and again . . . (music theatre), 3 actors/singers, 5 insts, 1981–2; Rune Labyrinth (Anglo-Saxon texts), narr, dancer, ob, hp, 1997

Orch: Fragments, str, 1974 [orig. version of 1st mvt of Visions]; Visions, 1974–5; The Net and Aphrodite, sym. poem, 1982; Woodscapes, 1985–6, chbr orch; Tide's Turning, wind, hp, 4 perc, 1989; Sailing with Archangels, wind, hp/kbd, 4 perc, 1990; Crossing Ohashi Bridge, str, 1995; Swans Reflecting Elephants, gamelan, orch/ens [20 players], 1998

Chbr and solo inst: Son of Paolo, fl, cl/sax, vn, vc, pf, 1971; Pf Trio 'Algol of Perseus', 1973; Sonata, cl, pf, 1973; Mosaics, org, 1973; 2 Canzonas, 2 ob, 2 bn, 2 hn, 1974; Shades, pf, 1974; Polterzeits, 2 cl/2 sax, vn, prepared pf, 1975; Nocturnes, pf, 1976–84; Hexagram, rec, 1977; Harmonice mundi, str qt, pf, 1977–8; Chbr Conc. (The Second Coming), 10 insts, 1979; Creation in Bronze, brass, 4 perc, 1980; Ricercare, vc, 1980; Ten, pf, 1981; Slow-Music, wind qnt, pf, 1982; Str Qt no.1, 1983; Wild Goose, Weeping Widow, 2 gui, 1984; Capriccio, vn, 1987; Str Qt no.2, 1990; Two-Way Talking, perc, 13 insts, 1991; Septembral, b cl, vn, vc, pf, 1993; Flourish, rec, pf, 1994; The Impersonal Touch, 2 pf, 1995; On the High Wire, vc, 1996; Str Qt no.3, 1997

Choral: Wymondham Chants (medieval texts), male vv/double SATB, 1970; Madrigals (Poole), SATB, 1975; Because it's Spring (e.e. cummings), SATB, 1985; Imerina (J.-J. Rabearivelo), SATB, 1986; The Magnification of the Virgin (Magnificat), SSAA, wind, perc, 1992; Blackbird (W. Stevens, T. Hardy, S. Heaney, V. Woolf, Tibetan Book of the Dead, J.P. Clarke, Rabearivelo, J. Keats), S, A, T, B, SATB, orch, 1993

Vocal: Crow Tyrannosaurus (T. Hughes), S, hn, va, db, perc, 1975; To Nerthus (cant., Poole), B, ens, 1975; Machaut-Layers, B, 10 insts., 1977–80; Calligrammes d'Apollinaire (G. Apollinaire), S, cl, pf, 1977–80; Aubade (15th cen.), S/T, rec, vc, hpd, 1978; Sonnet (P. de Ronsard), T, vc, 1978; Songs (B. Brecht), B, pf, 1983; Bone of Adam (theatrical monologue, L. Durrell), Mez, pf, 1985; Canto, S, rec, pf, 1986; Looking at a Blackbird (W. Stevens), T, pf, 1994

Educational Pieces: Skally Skarecrow's Whistling Book, rec, pf, 1981; Avenue, tpt, 1984; Revue, bn, pf, 1984; Street Music, 4 tpt, 1984; In Beauty may I Walk (C. Podd), SS, str qnt [arr. str], 1990; Early One Morning (trad.), v, melody inst, 1996

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GILES EASTERBROOK

Poot, Marcel (*b* Vilvoorde, nr Brussels, 7 May 1901; *d* Brussels, 12 June 1988). Belgian composer and teacher. A son of Jan Poot, director of the Royal Flemish Theatre, Brussels, he first took music lessons with the organist Gérard Nauwelaerts. At the Brussels Conservatory he studied harmony and the piano with Sevenants, Lunssens and De Greef; he was then a pupil of Mortelmans in counterpoint and fugue at the Royal Flemish Conservatory, Antwerp. In 1916 he went to Gilson for lessons in composition and orchestration. At this time Poot was greatly interested in the cinema: his three symphonic sketches *Charlot* (1926) were suggested by Chaplin's films. Later he composed numerous scores for silent films, particularly for documentaries on aspects of Belgian life. Also he discovered the possibilities of jazz, using them in *Jazz Music* and in his first ballet, *Paris in verlegenheid*, staged at the Royal Flemish Opera, Antwerp, in 1935. At the same time he composed music for several radio plays.

In 1925 Poot – together with Bernier, de Bourguignon, Brenta, De Joncker, Otlet, Schoemaker and Strens – formed the Synthétistes, an association of pupils of Gilson founded on his 60th birthday. They had no common aesthetic, but each sought the strength of the group in establishing his own style. This collaboration lasted for five years, assisted by performances given by the conductor Prévost and the pianist Scharrès. Poot won the Rubens Prize in 1930, and this enabled him to move to Paris, where he worked under Dukas at the Ecole Normale de Musique. On his return to Brussels he began a career as a teacher, at first in secondary schools, later at the Vilvoorde Music Academy and finally at the Brussels Conservatory, where he taught practical harmony and then counterpoint. He was also for a time reader at the Institut Supérieur des Arts Décoratifs, Brussels. With Gilson he founded the *Revue musicale belge*, and he wrote for many Belgian and foreign periodicals: for 15 years he was music critic of the Brussels newspaper *Le peuple* and from 1944 to 1949 that of *La nation belge*. In 1943 he was appointed inspector of Belgian music schools, but during the German occupation he was prevented from carrying out his duties. He directed the Brussels Conservatory from 1949 until his retirement in 1966. He was also rector of the Muziekkapel Konigin Elisabeth (1970–76). Poot was a member of the Royal Flemish Academy, chairman of the Queen Elisabeth competition and president of the SABAM, the Belgian author rights society; he served on many national and international music committees.

Poot's reputation as a Belgian composer has become well established internationally, and he is one of the best represented Belgian composers in the concert halls of the world. A comparatively early work, the *Vrolijke ouverture* (1935), has many of the qualities that have remained characteristic of Poot's music. It is a short, light piece, strongly rhythmic and essentially tonal. His works are characterized by a complete and deliberate avoidance of existing systems, an absence of routine and an abundance of good taste and direct expression. His early works are entertaining, but his later works have greater profundity and poignant emotion.

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(*selective list*)

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Chanson bachique (A. Billaut), spkrs, TTBB, 1933; 3 Black Songs (Flemish trans. R. Herreman; Fr. trans. M. Piérard), 1v, pf, 1938; Le dit du routier (orat, J. Weterings), spkr, S, T, childrens chorus, orch, 1943; Icare (orat, T. Fleischman), spkrs, mixed choir, orch, 1945

ORCHESTRAL

Variations in the Forms of Dances, 1921; Charlot, 1926; 6 syms., 1929, 1938, 1952, 1972, 1974, 1978; Fugato, 1932; Jazz Music, 1933; Rondo, pf, orch, 1935; Vrolijke ouverture, 1935; Symphonisch allegro, 1937; Epic Legend, pf, orch, 1938; Symphonisch triptiek, 1938; Ballad, str qt, orch, 1939; Concertstück, vc, orch, 1942; Fantasia, 1944

Rapsodie, 1948; Divertimento, 1952; Perpetuum mobile, 1953; Tarantella, 1953; Devils Rondo, 1958; Pf Conc., 1959; 2 Sym. Movts, 1961; Suite in the Form of Variations, 1963; English Suite, 1964; Conc. grosso, pf qt, orch, 1964; Tpt Conc., 1973; Concertante beweging, wind, 1975; Pf Conc. no.2, 1975; Symfonische ballade, 1976; Cl Conc., 1977

FOR WOODWIND AND/OR BRASS BAND

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CHAMBER AND INSTRUMENTAL

Pf Qt, 1932; 3 Pieces in Trio, pf trio, 1935; 5 Bagatelles, str qt, 1939; Pf Suite, 1942; Pf Sonatine, 1945; Ballad, vc, pf, 1948; Ballad, sax, pf, 1948; Habanera, vn, 1949; Pf Etude, 1951; Ballad, vn, pf, 1952; Pf Variations, 1952; Pf Ballad, 1957; Wind Qnt, 1959; Concertino, 4 sax, 1962; Hn Qt, 1965; Légende, 4 cl, 1967; Musique de chambre, pf trio, 1972; Ob Concertino, ob, pf, 1972; Pf Sonatina no.2, 1975; Impromptu, brass qt, 1975; Alla marcia et barcarolle, pf, 1976

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CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

Pop. A term applied to a particular group of popular music styles. Originating mostly in the USA and Britain, from the 1950s on, these styles have subsequently spread to most parts of the world. In Western countries, and in many others too, they became the predominant popular music styles of the second half of the 20th century. Closely connected with the development of new media and music technologies, and with the growth of large-scale recording and broadcasting industries, mostly based in the West, pop music has generally been associated with young people. However, audiences have tended to broaden in the later part of the period. At the same time, new centres of production have emerged, including Japan, Africa and Australasia. By this time, in many parts of the world, pop music styles, derivatives and hybrids, could be regarded as the vernacular *lingua franca*.

I. Introduction. II. Implications of technology. III. North America. IV. Europe. V. Non-Western cultures.

I. Introduction

The term pop music originated in Britain in the mid-1950s as a description for ROCK AND ROLL and the new youth music styles that it influenced, and seems to have been a spin-off from the terms pop art and pop culture, coined slightly earlier, and referring to a whole range of new, often American, media-culture products. The etymology is less important than the sense, widespread at the time on both sides of the Atlantic, that in both musical styles and cultural patterns a decisive break was taking place. Indeed, in the early 1960s 'pop music' competed terminologically with BEAT MUSIC, while in the USA its coverage overlapped (as it still does) with that of 'rock and roll'. Complications increased when, in the later 1960s, the term rock music emerged, to cover further new developments in musical style. Ever since, 'pop' and 'rock' have performed a confusing dialogue. The relationship is discussed in more detail elsewhere (*see* POPULAR MUSIC, §I, 3). Briefly, though the distinction – as made in particular contexts – often has stylistic validity ('rock' is generally thought of as 'harder', more aggressive, more improvisatory and more closely related to black American sources, while 'pop' is 'softer', more 'arranged' and draws

more on older popular music patterns), the boundary is fuzzy, moveable and controversial. Fundamentally, it is an *ideological* divide that carries more weight: 'rock' is considered more 'authentic' and closer to 'art', while 'pop' is regarded as more 'commercial', more obviously 'entertainment'. Because of these definitional difficulties, the whole spectrum of styles commonly grouped under both 'pop' and 'rock' is considered together here.

The focus here is on the pop/rock mainstream. The boundaries of 'pop music' are as difficult to determine as those of POPULAR MUSIC as a whole, and the decision to provide detailed coverage of some subsidiary pop genres elsewhere was purely pragmatic. Thus, even though the formative influence of black American music on pop has been enormous, its own genres have at the same time maintained a substantially separate existence, and hence merit self-contained entries (*see* DISCO, DOO-WOP, FUNK, HIP HOP, MOTOWN, RAP, RHYTHM AND BLUES and SOUL MUSIC); much the same is true of the 1980s and 90s pop styles grouped under the term 'dance music', all of which have black American roots (*see* DANCE MUSIC). A similar policy has been applied to Afro-Caribbean music (*see* DUB (ii), REGGAE, SKA), to Latin-based genres, to Country music (*see* BLUEGRASS MUSIC, COUNTRY MUSIC, COUNTRY ROCK) and to folk-music derivatives (*see* FOLK MUSIC REVIVAL, FOLK-ROCK), all of which have not only influenced mainstream pop but have been influenced in return. There is also separate treatment for the SINGER-SONGWRITER, who often stands as close to folk, country, blues and cabaret styles (and even, on occasion, art-song models) as to pop.

The impact of the social and technological changes to which pop music is related would no doubt have ensured that something like pop would have emerged in many areas of the world, whatever the state of the actual economic and cultural geography (indeed, pop-like styles were arguably already evolving, before rock and roll arrived, in parts of Latin America, Africa, the Caribbean and India). However, in practice Western economic and cultural hegemony during the period since World War II made it unavoidable that the major historical trends would be the spread of English-language styles – especially those originating in the USA and Britain – and responses to them. While this process has been continuous and to some extent pre-dates rock and roll, three particularly important phases can be identified. In the mid- to late 1950s, rock and roll, following its emergence in the USA, spread to Europe. Even in America, it was still just one popular music style among many. In the early and mid-1960s, adaptations of the new style by British groups, headed by the Beatles, 'invaded' the USA; the range of pop/rock hybrids that resulted spread widely throughout Europe and, to significant if varying extents, beyond. In these areas pop was now, or was well on the way to becoming, the dominant popular music style. Then, in the 1970s, a further leap in the Western music industry's global reach, together with the impact of new technology (digitization) and new sound-carriers (cassettes, CDs), virtually completed the world-wide dissemination of Western pop but at the same time stimulated the development of innumerable indigenous hybrid styles.

As this sketch implies, pop music is inseparable from certain developments in technology. These have affected musical production (for example, through multi-track recording, with the studio increasingly replacing notation as a compositional resource), dissemination (recorded rather than live forms becoming the norm, for instance), and reception (which increasingly can take place anywhere and at any time). The technological changes are so important that they receive separate discussion below. Pop is also generally associated with a bundle of social changes, all of which are often considered aspects of a certain phase of 'modernization'. On the whole pop music is a leisure product or practice taking commodity forms. It also often presents itself as culturally and socially iconoclastic. Its typical context is a society, urban and secular in sensibility, which is changing quickly in structure, where wealth is growing (and especially is spreading into previously less-favoured parts of the social hierarchy), and where information and culture are increasingly mass-mediated. The forms, themes and pleasures of most pop, then, are marked both by the effects of 'consumerism' and by the tensions resulting from a tilt in the structure of social feeling towards 'youth', 'change' and 'modernity'. The pattern was set by the context within which pop originated, that of the post-war 'long boom' in North America and Western Europe, with its shifts in gender and class relations, its youth movements, its myriad subcultures and its upheavals in social morality.

Generalization about the musical characteristics of pop is difficult except at the most basic level. It is equally hard to separate what is specific to pop (amplified and electronic sounds, for instance) from features that are typical of popular musics generally: for example, a focus on dance genres on the one hand, and short songs on secular themes (often to do with love), on the other (and often both at once). Some commentators argue that, on a certain level, all the essential musical characteristics of pop were in existence (if only embryonically) by the early 20th century; others lay more stress on elements that they see as radically new. What is clear is that the single most important pop music sources lie in black American vernacular music genres, and that consequently the success of Western pop represents in one sense a remarkable cultural triumph of the African diaspora. It is possible to explain this as a historical 'accident' resulting from the economic hegemony of the USA. But this does not seem to answer the question why black American styles should be so favoured. To account for this may require note to be taken of the compatibility of these styles with production and dissemination through recordings, their amenability to syncretic relationships with other vernacular music styles, and perhaps thirdly their capacity to address themes, feelings and desires that may be widespread in late-modern capitalist societies. The central role played in the development of pop by the influence of black American practices has imposed considerable demands on pop music scholars, for analytic methodologies drawn from mainstream musicology have needed to be modified in an attempt to cope with music that is often difficult or impossible to notate, and that features new sorts of timbre (including non-standard singing styles), complex rhythms, varied types of pitch inflection, and an insistence on socially grounded (rather than purely musical) meanings. (More detailed discussion of aspects of the social and aesthetic significance of pop music can be found in the article on popular music.)

II. Implications of technology

1. Introduction. 2. The advent of rock. 3. The progressive rock era and punk reaction. 4. CD, sampling and interactivity.

1. INTRODUCTION. From the advent of recorded sound in 1877 to sampling in the 1990s, technological developments, mainly originating from within the Anglo-American and European pop markets, have had a crucial impact on the practice of popular music. This is not to say that technological innovations have always determined the production and consumption of popular music on a global scale: certain styles of popular music, particularly those operating on a grass-roots level (such as the community choir, the brass band or the folk concert), have remained relatively unaffected by technological changes; likewise, local traditional music scenes throughout the world have developed at a slower pace. But, on a more basic level, technological changes (for example innovations within instrumentation, the rise of amplification and increasingly sophisticated recording techniques) and changes in patterns of consumption (the development of the phonograph from a breakable shellac 78 r.p.m. disc to the CD) have revolutionized the manner in which pop has been disseminated. The basic structure of what we would now recognize as the modern music industry was in place by the end of World War II. Records were made with radio in mind, singers began to replace bandleaders, and the relative demise of Tin Pan Alley music saw a shift 'from the publisher/showman/song system to a record/radio/film star system' (Frith, B1988, p.19). The advent of microphone technology heralded the era of crooners, such as Bing Crosby and Frank Sinatra, who developed an intimate, conversational style of singing. Utilizing new recording technology, they became the first superstars of the radio era, and their voices were perfected to create the illusion of an intimate conversation. This new generation of singers was far more concerned with creating a private space for listening, rather than a public demonstration of vocal power. The beginnings of a teen-based, predominantly female mass market for recorded popular music centred on an individual male was established.

2. THE ADVENT OF ROCK. The rise of rock and roll in the 1950s bypassed the intermediate stage of written publication and transmission through records and radio (Hatch and Millward, A1987, p.72). Unlike classical music or that of Tin Pan Alley and ragtime, which was written down in the form of the score, popular music styles such as blues, country and rhythm and blues were improvised and only later written down and stored as sheet music. The musical event (a record or a performance) thus replaced the score as the defining moment of individual creation. Sounds could be stored on tape and be edited, multi-tracked and treated with effects. Introduced in 1948, this new technology revolutionized music-making and gave the producer a new pre-eminence in the recording process, leading to the appearance of producer-auteurs such as Sam Phillips, who discovered Elvis Presley, Phil Spector and Joe Meek, and gave each an instantly recognizable production technique. A second major development was the use of amplification and the rise of the electric guitar, as pioneered by Les Paul and others.

Technological advances fundamentally altered the distribution and consumption of popular music and these advances had a huge effect on the music being produced. The late 1940s witnessed the 'battle of the speeds', which resulted in the new 12-inch, 33 r.p.m. format, developed by Columbia, becoming the primary medium for classical music, and the 7-inch, 45 r.p.m. format, developed by rivals RCA, becoming the medium for popular music. The new 45s were far more durable than the existing 78s, which meant that music could be distributed far more easily, thus helping the new independent labels such as Sun from Memphis and Chess from Chicago to become the major conduits for the dissemination of race records and rhythm and blues in the 1950s. The mid-1950s witnessed the beginnings of a bifurcation between a market led by pop singles and one based on rock albums.

The impact of new technologies such as television (by 1955 65% of all American homes had a set) and the transistor radio, imported from Japan, challenged the ways in which music was consumed. Pop stars had to have a visual presence and be able to project a distinct identity through radio. Transistor radios made the consumption of sounds portable, thus helping create the space for teenagers to be outside the parent culture in a physical sense and to claim the new forms of music as their own. Some cultural critics at the time bemoaned these changes and argued that new mass culture was weakening the traditional ties of family and class. Entertainment was no longer centred on home life or even town or village life. Television, radio, cinema, recorded music and mass-circulated newspapers and magazines created a network of individuals with common interests and ideas who, however, began to find themselves 'atomized', alone within the mass (Bradley, A1992, p.94). The rise of new technologies, therefore, defined a new and distinctive baby-boom youth market for popular music.

3. THE PROGRESSIVE ROCK ERA AND PUNK REACTION. In the 1960s recording technique became increasingly sophisticated. Multi-track recording meant that individual tracks could be recorded simultaneously or individually, allowing more flexibility for musicians who could now perform separately. The producer, whose role became increasingly pre-eminent, could then treat tracks with a number of effects such as reverberation and delay. Landmark recordings were the Beach Boys' single *Good Vibrations* (1966) and the Beatles' *Sgt Pepper* album (1967). Certain psychedelic rock groups such as the Jimi Hendrix Experience further widened the sonic palette of rock through the use of volume and intricate layering of sound. By the late 1960s mono was being phased out, and the early 1970s were characterized by intricate stereo sound recordings on 16-track studios. Landmark recordings from this era include Mike Oldfield's largely instrumental *Tubular Bells* and Pink Floyd's *Dark Side of the Moon* (both 1973). By the mid-1970s 32-track recording was possible, and the late 1970s saw artists such as Stevie Wonder record totally digitally with his album *Journey through the Secret Life of Plants* (1979).

As a reaction to this increasing studio sophistication, new wave and punk bands in Europe and America self-consciously made a more low-fidelity music. The advent of affordable recording equipment and cheap synthesizers in the late 1970s and early 80s further democratized music-making with the rise of electronic groups such as the Human League and Ultravox. However, the pioneers of electronic music were artists such as Brian Eno and Kraftwerk, who used the studio as an instrument in its

own right, making it possible for musicians to work exclusively in the studio, creating sounds which could never be performed in the traditional live context. Indeed, when Kraftwerk toured in the 1990s they reassembled their recording studio on stage in order to perform.

The emergence of cheap cassette technology in the early 1970s allowed for the global dissemination of Anglo-American popular music. Although it was often still necessary for non-Anglo-American artists to sing in English to reach a global market (as with the success of Swedish bands Abba in the 1970s, Roxette in the 1980s and Ace of Bass in the 1990s), a new cultural diversity was created, shown by the end of the 1980s, with important music industries in, for example, Japan, Australasia and India.

4. CD, SAMPLING AND INTERACTIVITY. By the early 1980s pop stars often found that it was not enough to be a talented musician. The promotion of pop music had been greatly affected by the rise of Music Television (MTV), which began broadcasting in the USA in 1981 and became a global phenomenon of the 1980s. Music video favoured those artists such as Michael Jackson, Madonna and Prince who had a strong visual appeal, and this industry innovation initially had an adverse effect on less telegenic performers.

A basic shift occurred in the mid-1980s when the technique of SAMPLING became widespread, allowing any sound to be stored digitally and manipulated. The rise of sampling therefore repositioned the role of pop artists who no longer created 'new' sounds, but could now be judged by their skill in assembling aural collages of 'old' music: they became curators rather than originators and their music-making depended on their appreciation of old musical forms. Sampling became a commonplace in rap, hip hop, ambient and rock styles throughout the 1990s. Sampling also led to some bizarre developments: in 1991, for example, Natalie Cole was able to sing a duet with her long-dead father, Nat 'King' Cole, on a cover of his recording of the standard *Unforgettable*. The advent of sampling therefore questioned notions of originality within popular music and engendered an ethical and economic debate within the music business concerning the ownership of recorded sound, which led to a set of guidelines determining what constituted musical theft.

Also in the 1980s the dominance of the CD as a form redefined the role of popular music and its audience. Just as sampling recombined the old and the new, so the rise of the CD saw the repackaging of old musical artefacts using a new technology and created a new, post-twenty-something market for popular music.

In the 1990s, the rise of new interactive technologies such as the CD-ROM and the World Wide Web put into question the existing power nexus within the recording industry. Artists such as David Bowie began bypassing record companies by making music available on the Internet only for a restricted fan base. In 1998 the same artist also put an unfinished song on the Internet and ran a competition inviting fans to finish the lyric, thus opening up new vistas of audience/fan co-operation for future generations of recording artists. In 1999 his album *Hours. . .* was released on the Internet two weeks before its retail release.

III. North America

1. Introduction. 2. Rock and roll. 3. The 1960s. 4. The 1970s. 5. The 1980s. 6. The 1990s.

1. INTRODUCTION. Midway through the 20th century, commercially-mediated, Southern-based music by black and white working-class musicians displaced Tin Pan Alley popular song to dominate national culture and lay the foundations of a new global lingua franca. 'Untrained' performers replaced the previously-dominant, professional network of composers, orchestrators, singers and studio orchestras; through the 1950s the major record labels lost nearly half their share of the popular music market to independent record labels. New cultural fusions were particularly encouraged by migrations from south to north and from country to city, as well as by new communications technologies that accelerated musical interactions and pushed music and musicians across geographical and cultural boundaries. Mass culture brought the views of marginalized groups to the mainstream, and previously separated groups discovered new identities and affinities through popular music. Such changes forced realignments of the genre categories that were in general use. The ways in which record companies separated artists and audiences by race, region and class ('race records', 'hillbilly' and 'popular', for example), hid the fact that such music had not developed from mutually exclusive sources, as genre labels have tended to reflect prevalent social, especially racial, categories more than differences of musical style. In addition, commercial success and monetary rewards have not always matched up with musical traditions and creativity: although rock and roll was primarily created by black Americans, its financial rewards have gone disproportionately to white singers and businessmen.

'Rock and roll' had been used in blues lyrics to celebrate sexuality and dancing long before its first print appearance (*Billboard*, 1946) to describe the rhythm and blues of Joe Liggins and his Honeydrippers. The phrase has been used ever since: sometimes narrowly, to describe the music made by black and white popular musicians of the late 1950s; sometimes as a means of disguising black origins or of distinguishing white-identified music from soul, funk, disco and hip hop; sometimes more broadly to label the whole range of popular styles that developed in the wake of the paradigm shift of the 1950s. Certain shared characteristics differentiated rock and roll, country music and rhythm and blues from Tin Pan Alley. Most notable were the blues influences, including forms derived from the 12-bar blues, amplified electric instruments and a rhythmic drive led by drums and bass. Yet the 32-bar verse-chorus forms of Tin Pan Alley persisted, as did a wide range of singing styles, and the new music's characteristic rocking rhythms can be heard as far back as the late 1920s in blues recordings, especially during the piano boogie-woogie craze of the 1930s, which supplied the left-hand ostinato pattern that became one of the foundations of rock and roll guitar style. Moreover, driving straight-quaver note grooves appeared in recordings by white country musicians of the same period. Although it was called HILLBILLY MUSIC until the mid-1940s, COUNTRY MUSIC did not develop exclusively from Anglo-American folk traditions, but rather incorporated the multicultural influences of Spain, Hawaii, Africa, Italy, Switzerland, Tin Pan Alley popular song, black and white gospel music and black-American blues.

Growing reliance upon the electric guitar is in some ways an index of the shift to rock and roll, yet such central figures of the 1950s as Jerry Lee Lewis and Little

Richard continued to base their ensembles around the piano, and the guitar was not a prominent feature of the 'girl group' performances of the early 1960s. New ways of drumming did most to unite the newer styles, but rock and roll still incorporated the crooning and song formats of previous popular song along with gospel, hillbilly, blues and boogie-woogie characteristics. The adoption of the pedal steel guitar in the early 1950s helped make country music sound different from other popular post-war genres, but the growing use of drums from the late 40s brought it closer to other popular styles. However important these genres were as marketing categories, they grew from shared origins in black American blues, jazz, gospel and white country music, and they reflected their technological moment in their use of electric amplification, mass mediation, magnetic tape technology that spread from Germany after World War II, and commercial distribution.

The jazz, jump blues and rhythm and blues of the 1930s and 40s established crucial conventions for later popular styles: the rhythmic energy and riff style of Count Basie's band; the honking saxophone solos and sexual energy of Wynonie Harris; the small jazz-influenced combos of Los Angeles's Central Avenue scene; the fusion of black and white styles that were heard in Louis Jordan's music; the gospel ecstasy that singers such as Sister Rosetta Tharper, Little Richard and Ray Charles brought to secular music; T-Bone Walker's creation of an electric blues guitar style that Chuck Berry would later develop into the foundation of rock guitar playing.

There are not enough differences between songs such as Wynonie Harris's *Good Rockin' Tonight* (1948) and Big Joe Turner's *Shake, Rattle, and Roll* (1954) to justify the perception that a whole new style of music had emerged in the mid-1950s. Postwar cultural mixtures, migrations and technology brought Southern white and black working-class music to the attention of audiences that had previously not been exposed to its techniques and sensibilities. But earlier mixings have been too little acknowledged as well, such as the black musicians who taught Hank Williams to play guitar and influenced his songwriting or the impact of country star Jimmie Rogers' yodelling on the blues howl of Howlin' Wolf. Although record companies and radio stations marketed music according to the race of the performers (presumed to match that of their audiences), white listeners increasingly sought out black music in the late 1940s. Mass culture established a common frame of reference among previously separate communities, making regional, class-based and ethnically-specific cultural forms increasingly attractive and relevant to new audiences. Country and rhythm and blues artists often recorded versions of each other's songs, and the white team of Leiber and Stoller wrote many songs for black and Chicano artists that became hits on both the pop and rhythm and blues charts. Another important interaction was that of self-taught country and blues musicians with jazz-trained studio session players. As country music incorporated jump blues influences it became ROCKABILLY, just as blues had evolved into rhythm and blues by embracing influences from jazz, Tin Pan Alley and gospel; as the story is usually told, these two streams eventually united to produce rock and roll.

2. ROCK AND ROLL. Some historians date the beginning of this era to June of 1955, when Bill Haley's *Rock around the Clock* became the number one record on *Billboard's* 'best sellers' chart and an icon of teenage rebellion. The early 1950s provide an alternative date, when white teenagers started to listen and dance to the rhythm and blues of black musicians, and the Cleveland disc jockey, Alan Freed, gained more and more white listeners for his rhythm and blues radio shows. By 1954, he was calling the music 'ROCK AND ROLL', a name that distracted attention from the cultural miscegenation that was taking place. Records, jukeboxes and especially radio were particularly important for breaking down racial barriers still maintained in public spaces, and rock and roll concerts were the first integrated public events in many communities. Despite the emphasis on youth culture in rock and roll, the musics out of which it developed had been adult. Over-emphasis of teenage rebellion disguises the role of the music in breaking down racial boundaries, proposing new ideals of gender and sexuality, and promoting working-class perspectives through lyrics that criticized hierarchy and celebrated freedom, leisure and community.

Most white rock and roll performers were Southern country musicians who adapted some of the features of rhythm and blues, and many of the best (such as Jerry Lee Lewis, Elvis Presley and Carl Perkins) had grown up learning from black musicians. Bill Haley, Buddy Holly and others kept their country instrumentation but developed rhythmic swing and blues inflections under the influence of jump blues artists such as Louis Jordan. Many of the most successful black rock and roll musicians (Fats Domino and Ruth Brown, for example) were established within rhythm and blues before they were redefined as part of a new cultural and commercial movement. The whole idea of rock and roll was 'that Fats Domino had more in common with Bill Haley than he did with Wynonie Harris, that Elvis Presley had more in common with Ray Charles than he did with Ernest Tubb' (Ward, Stokes and Tucker, A1986, p.97).

Chuck Berry drew upon blues, country and the jump blues of Louis Jordan to produce some of the founding conventions of rock and roll, including lyrics that celebrated mobility, play and youth, as well as the double-string riffs that made him one of the most influential guitarists of the 20th century. His first record was a version of a country song, and he might have been categorized as a country singer if he had been white. Although tenor saxophone solos and rolling piano triplets continued to be used in rock and roll, the dominant trend was to move from horns, piano and swing rhythms to guitars and straight quaver-note grooves. Berry's *Rock and Roll Music* (1957) records a transitional moment, as some of the musicians swing the beat while others evenly subdivide it.

Black vocal groups, mostly male (the Coasters and the Drifters, for example), were among the most popular musicians of the decade, and sang romantic ballads with smooth harmonies (often based on I–VI–IV–V progressions) that extended the legacy of the gospel quartets and of popular 1940s vocal groups such as the Mills Brothers and the Ink Spots, while their up-tempo numbers displayed more overtly the rhythmic drive of rock and roll. Such groups typically placed less emphasis on instrumental backing, but singers often imitated instrumental sounds and sang non-verbal syllables that caused their music to be known as DOO-WOP. White groups such as Danny and the Juniors contributed to the style but succeeded on the

pop charts without first having to prove themselves through rhythm and blues chart success, as was normally required of black artists.

The most successful performer of this period was Elvis Presley, a white singer who learned to sing in the Pentecostal Church and by imitating the blues and country music he heard on the radio. Presley's musical talents, charisma and sexiness soon made him the most successful figure in American music. His first commercial studio session yielded a cover of *That's all right, mama*, which had been recorded by rhythm and blues artist Arthur 'Big Boy' Crudup, paired with a version of Bill Monroe's *Blue Moon of Kentucky* – a white interpretation of a black song and a black-influenced performance of a white song. His commercial appeal, however, was still related to racial dynamics, as white audiences bought Presley's versions of rhythm and blues songs instead of those by the original black performers. Still, he took as much from country as he did from rhythm and blues, and sales of country music suffered more from the popularity of rock and roll than did the rhythm and blues market.

The success of Presley and other rockabilly-styled artists helped undermine the music industry's assumptions about race-based genres and separate audiences. At this moment 'one strain of popular music cut across racial, social, and geographic lines in a way not seen in the USA since the days of Stephen Foster' (Hamm, C1983, pp.62–3). By spreading elements of Southern working-class black and white culture to national and international audiences, Presley had a profound impact on music history.

Country music was divided by Presley's success, however, with the rockabilly singers such as Carl Perkins, Jerry Lee Lewis, Gene Vincent, the Everly Brothers, Eddie Cochran and Buddy Holly developing a style that reflected their absorption of black culture and that was distinct from the straight country singers who followed the example of Hank Williams. Country music expanded rapidly in the years after World War II and Nashville emerged as the centre of its recording business. In the 1950s, the dominant country style was HONKY TONK MUSIC, but Chet Atkins developed a new, Tin Pan Alley-influenced NASHVILLE SOUND, a country-pop fusion that was designed to attract larger audiences.

As white teenagers were increasingly moved by and moving like black entertainers, critics attempted to discredit rock and roll by linking it to racial conflicts, promiscuity and juvenile delinquency. With hindsight, such attacks are frequently dismissed as bigotry, misunderstanding and over-reaction, but censorship and other techniques for weakening rock and roll's impact reflect accurate perceptions of its power to challenge and disrupt accepted behaviours. At the end of the decade, Congress conducted hearings into the practice of payola, whereby disc jockeys were bribed to play particular records (*see* DJ (i)). This practice had been common since the rise of the music industry in the 1890s, and was not in fact illegal, but persecution of Alan Freed and other prominent figures was partly driven by the feeling that the music threatened social order. Meanwhile, the large record companies were regaining their control of the industry and promoting white singers, such as Pat Boone, who could outsell black performers with COVER versions of the same songs; such adaptations served large white audiences who were attracted to rock and roll but resisted some of its cultural challenges. These events, along with the death of Buddy Holly and the disrupted careers of Presley, Chuck Berry, Little Richard and Jerry Lee Lewis (by the draft, jail, religion and scandal respectively), have been regarded by many as marking the end of the original era of rock and roll, although its musical and social precedents resonated throughout the rest of the century.

3. THE 1960S. The rock and pop of the 1960s differed from rock and roll of the 50s in several respects. Musicians embraced solid-body electric guitars, powerful amplification with deliberate distortion effects, new recording techniques and greater use of keyboard instruments, including synthesizers. The longer playing time of the $33\frac{1}{3}$ r.p.m. album accommodated longer song forms that often included lengthy improvisations. Many song lyrics continued to be concerned with romance, but some now also participated overtly in political protest and the search for new identities and communities. Perceptions of a generation gap sharpened as 17-year-olds became the largest age cohort in 1964, and ROCK music dominated the output of the record industry. The diversity of the decade, however, can be lost to a collective memory that emphasizes Woodstock, psychedelia, sexual freedom and transgression: the most popular musicians of the decade included not only the Beatles, Elvis Presley and Ray Charles, but also Connie Francis, Brenda Lee and Percy Faith. It was because 1960s' rock resounded in an environment that resisted many of its challenges that it proved so explosive and transformative.

Historians often characterize the early part of the decade as a lull between the interrupted careers of the first rock and roll generation and the arrival of the 'British Invasion'. Neil Sedaka, Carole King and other songwriters at the Brill Building in New York were moving popular music back towards the sentiments and production methods of Tin Pan Alley, while white 'teen idols', such as Dion, Ricky Nelson and Frankie Avalon, defused the dangerous sexuality of Presley, Little Richard and Chuck Berry. Yet the same period (1959–63) saw the rise of SOUL MUSIC in Chicago and Memphis, the development of the MOTOWN sound, and a doo-wop revival that included tremendous popularity for 'girl groups'. The Shirelles, the Crystals, the Ronnettes and the Shangri-Las were among the most successful groups, and the most influential producer of such music was Phil Spector, who merged features of Tin Pan Alley song with the energy of rhythm and blues, and used innovative studio techniques to create his 'wall of sound'. This golden age for female and black-American artists has been unjustly maligned by rock critics, who, until the 1990s, were almost all white men whose writings marginalized these groups. The most critically respected group of the early 1960s was probably the Beach Boys, who used virtuosic vocal lines in the style of doo-wop, a rock and roll rhythm section, and adventurous recording practices to produce successful vignettes of surfing and other romanticized features of middle-class Californian culture.

Throughout the decade, country music remained marked by the influence of rock and roll, as electric instruments and drums became routinely used. The Country Music Association (founded in 1957) helped promote both the music and the industry, and the music continued to grow in popularity, with three shows devoted to it appearing on network television by the end of the decade. Some of this increased popularity came from female stars who presented a new assertive image, such

as Loretta Lynn and Tammy Wynette, and from singer-songwriters who crossed over to broader audiences, such as Willie Nelson and Kris Kristofferson.

The black artists on Berry Gordy's Motown record label developed gospel-influenced, sexy but polished, elegant music that successfully crossed over to large white audiences. Its writers and producers (such as Holland, Dozier and Holland) supplied songs and arrangements to a virtuosic house band and singers that included Stevie Wonder, the Temptations, the Four Tops, Diana Ross and the Supremes, Smokey Robinson and the Miracles and Marvin Gaye. The 'southern soul' of Stax Records in Memphis produced a more gritty and blues-derived style for mostly black audiences later in the decade, using an integrated house band to back singers that included Wilson Pickett, Aretha Franklin and Otis Redding. James Brown invented FUNK and set the stage for subsequent dance music and rap by placing his rough, soulful vocals over instrumental grooves that suspended harmonic motion in favour of unprecedentedly percussive and polyrhythmic interlocking lines, including complicated, virtuosic bass lines.

Folk singers, many of whom were political activists, may have initially avoided the instrumentation and attitudes of rock and roll because of its location within commercial culture, but rock's rhythmic and timbral energy made it well suited to protest, and it became increasingly associated with protest movements, alternative lifestyles and perspectives and the breakdown of social and attitudinal barriers. Bob Dylan became arguably the most influential American musician of the 1960s by creating lyrics that pushed folk music towards a more critical, personal and self-consciously poetic tone, and his rough voice and loose intonation established an influential model for performance. He blurred the line between rock and folk with his controversial decision to 'go electric' (1965), and brought rock and country closer together in 1968, just as the Byrds and the Band were also developing the COUNTRY ROCK fusions that would be followed by Buffalo Springfield, the Flying Burrito Brothers, the Grateful Dead, Neil Young and the Eagles. Rock criticism grew up around Dylan and the Beatles as the lyrics of both and the music of the latter provided material for complicated and serious analysis. Joan Baez, Tom Paxton and Phil Ochs were other protest singers who developed the poetic and political vocabulary of popular music and helped prepare for the boom, during the latter part of the decade, of personal, often confessional singer-songwriters such as Judy Collins, Joni Mitchell, Carole King and Paul Simon (*see* SINGER-SONGWRITER). For the most part, black audiences displayed little interest in FOLK-ROCK or rock, despite the strong blues influences on the latter.

British bands were formed after the models set by US rock and roll musicians on recordings and tours. The extraordinary songwriting abilities of John Lennon and Paul McCartney helped earn the Beatles an extreme level of popular and critical success, and they produced catchy and memorable songs in a great range of styles, even as they explored unusual musical forms, harmonies, studio techniques and instrumentation, as exemplified on their influential album, *Sgt Pepper's Lonely Hearts Club Band* (1967). Their success also helped establish an expectation that bands would write their own material, and their androgynous haircuts continued the rock and roll challenge to gender norms. Their string of number one singles in the USA in 1964 paved the way for the other bands of the 'British Invasion': the Rolling Stones, Herman's Hermits, the Yardbirds, the Kinks, the Animals and others. For many, these bands revived the interrupted energy of 1950s rock and roll, and they quickly displaced girl groups (except the Supremes) and soul singers on the pop charts.

Hard rock developed as American and British musicians adapted and extended the blues, following such models as Robert Johnson and Muddy Waters, and the guitar became rock's main solo instrument. Jimi Hendrix's virtuosic technique reinvented the electric guitar, and Eric Clapton's blues-style playing also inspired many followers. The Doors' brooding music and the Who's forceful 'power chords' (the interval of a 4th or 5th timbrally distorted by an amplifier to produce resultant tones) helped set crucial precedents for subsequent decades. Like the Beatles, the Rolling Stones made no secret of their debts to the black American musicians they had studied, although other bands, such as Led Zeppelin, took songwriting credit and royalties for music they had plainly copied.

Popular culture continued to be an important forum for challenges to dominant representations of identity and values in the late 1960s, reflecting the influences of civil rights struggles, global decolonization, the postwar diversity of higher education that made campuses an important site of activism, the working-class perspectives of many musicians, and a variety of disruptions of what had been taken to be 'natural' gendered and sexual behaviour. San Francisco became the main locus of the 'counter-culture' of young people who explored alternatives that were meant to increase individual freedom and collective harmony. Psychedelic light shows, artwork, and drugs such as marijuana and LSD joined extended improvisatory jams and experiments with drones (inspired by the sitar playing of Ravi Shankar and the jazz of John Coltrane and Miles Davis) as means to the transformation of consciousness. Social harmony and equality remained paramount ideals of the counter-culture, emblematized by rock festivals such as the Monterey Pop Festival during the 1967 'Summer of Love'.

The ideals of the ART ROCK and PROGRESSIVE ROCK of the late 1960s and 70s were often more elitist; taking their cue from *Sgt Pepper's Lonely Hearts Club Band*, groups such as the Moody Blues, Deep Purple, Yes, Pink Floyd and Emerson, Lake and Palmer incorporated musical techniques and references from classical music and various non-Western traditions in pursuit of what they saw as greater seriousness, complexity and virtuosity. Another aesthetic development took place in the pages of such new magazines as *Hit Parader*, *Rolling Stone* and *Crawdaddy*, as writers such as Lester Bangs, Dave Marsh and Greil Marcus developed ways of arguing about the meanings and artistic significance of rock music, establishing the profession of the rock critic and furnishing influential models for subsequent criticism.

4. THE 1970S. The music industry doubled in size between 1973 and 1978, and increased the efficiency of its marketing by hardening genre categories and by relying upon more narrowly defined radio formats. These changes helped fragment the rock community and largely resegregated broadcasting, despite the continued appeal to a broad audience of such artists as Elton John, Fleetwood Mac and Stevie Wonder. FM-radio's new 'album-oriented

rock' format narrowed the popular definition of 'rock', excluding music made by women and black-Americans in favour of stadium rock bands such as Led Zeppelin, REO Speedwagon, Rush and Journey. Technological developments enabled some musicians, notably Stevie Wonder, Prince and John Fogerty, to perform most or all of the instrumental and vocal parts on their albums. In live performance, amplification of all instruments, with their balance and timbre controlled by a sound mixing specialist, became standard practice.

Protests against social injustice and violence remained a theme for rock groups such as Crosby, Stills, Nash and Young, as well as the Motown artists Marvin Gaye and Stevie Wonder. Gaye's *What's going on* (1971) not only became Motown's best-selling album but also established the idea of unifying a concept album through social criticism. The singer-songwriter style of personal confession and introspection was a stronger trend, however, led by albums such as James Taylor's *Sweet Baby James* (1970), Carole King's *Tapestry* (1970) and Joni Mitchell's *Court and Spark* (1974), and work by Paul Simon, Neil Young, Jackson Browne and Billy Joel. The folk-based singers of 'women's music', such as Cris Williamson and Meg Christian, created a gentle, acoustic alternative to mainstream rock and pop, even as all-women bands like the Runaways and Fanny claimed rock's power for women. Bruce Springsteen began to make his prominent mark by combining the personal approach of the singer-songwriters, the grandeur of Spector's 'wall of sound', lyrics that spoke to working-class concerns and experiences, a hard-edged rock sound and soul-inspired passionate, gritty vocals.

The continuing influence of Tin Pan Alley-styled pop, present in the 1960s music of the Lovin' Spoonful and the Mamas and the Papas, expanded in the 1970s with the success of Elton John, Olivia Newton-John and Abba. Miles Davis brought jazz to the pop charts with his fusion of rock, funk and modal jazz in *Bitches Brew* (1969), and jazz-rock bands such as Chicago, and Blood, Sweat and Tears flourished. Jazz could also be heard in the complex harmonies of Steely Dan, and in the continuing impact of 1960s guitarists who had been influenced by saxophonist John Coltrane. Carlos Santana's mixture of blues-based guitar virtuosity with Latin rhythms spoke from and to complex cultural identities. Blues and country influences were brought together by a number of rock bands that came from the South and emphasized their regional identity, most notably Lynyrd Skynyrd, the Allman Brothers Band and ZZ Top.

Country rock grew as a genre with the Byrds, the Eagles and the Nitty Gritty Dirt Band, all following in the wake of Dylan's success, while the most prominent musicians of mainstream country included Dolly Parton, Conway Twitty, Merle Haggard, Loretta Lynn, and the only black American major country star, Charlie Pride. A group of musicians in Austin, Texas, brought country music to larger youth audiences through the 'outlaw' or 'progressive' style that was exemplified by Willie Nelson and Waylon Jennings. The perspectives of marginalized peoples also entered pop music through Bob Marley, the only Jamaican reggae musician to achieve great success in the USA. REGGAE influences, especially off-beat guitar chords and fragmented, melodic bass lines, eventually showed up all across American popular music.

The tendencies of many 1960s bands to explore greater volume, distortion and transgressive lyrics came to fruition in HEAVY METAL, established in 1970 by albums by Led Zeppelin, Black Sabbath and Deep Purple. Drawing upon the world views and musical techniques of much earlier blues musicians like Robert Johnson and Howlin' Wolf, these bands explored occult topics, mysticism and paranoia in their lyrics while developing heavier sounding drums, bass, distorted guitar and wailing vocals. Guitar and drum solos became increasingly virtuosic, culminating in Van Halen's eponymous first album (1978), which revealed Edward Van Halen as the most innovative and influential guitarist since Hendrix, and established the level of technique to which most metal guitarists of the 1980s would aspire. The spectacular costumes and stage sets of heavy metal contributed to its aura of power, and the experience of live concerts became particularly important for this genre, both because of the communal experiences it offered and because it was rarely played on the radio. In 1973 Led Zeppelin broke the concert attendance record held by the Beatles, and Kiss became the most successful band of the decade, with 13 platinum albums. Grand Funk Railroad, Judas Priest, AC/DC and Aerosmith confirmed these heavy metal conventions; some bands followed the lead of Deep Purple in adapting riffs, harmonies and improvisatory styles from the music of Bach and Vivaldi, although this would become much more pronounced in the 1980s. Within heavy metal, Kiss, Alice Cooper and others appeared in gender-bending 'glam' clothes and make-up, just as David Bowie and other transgressive androgynes were doing in other musical styles.

Another spectacular genre, DISCO dominated the latter part of the decade; the success of this often quite erotic style was in part due to advances in birth control methods, changes in the legal status and social position of women and sexual minorities, the laxity of US drug-enforcement policy and other demographic shifts. Although it eventually crossed over into mainstream pop and achieved international success, disco began as the music of marginalized peoples, especially gay and black urban audiences. A dance-floor music, initially developed outside of the music industry, disco arose from the practices of New York and San Francisco DJs who cut and mixed records on two separate turntables, managing an uninterrupted flow of music and dancing all night. Using many of the soft soul techniques of the O'Jays and other groups on the Philadelphia International label, disco added an invariably fast (100–130 beats per minute) and heavy rhythmic pulse. It also drew upon salsa and funk, which was built on James Brown's rhythmic innovations but was expanded technologically and psychedelically by Earth, Wind, and Fire, George Clinton and Sly and the Family Stone; the latter group presented in every performance a microcosm of a society free of racism and sexism. Disco used few polyrhythms, however, and it even moved away from the dialectical bass drum-snare drum alternation of most rock and pop in favour of a rhythmic framework of regular, quaver-note thumping. It was a singer's music, often overtly incorporating the ecstatic techniques of gospel music, and 'disco divas' such as Donna Summer were among its biggest stars. It was also a producer's music, with backing tracks often created in the studio by solo figures like Georgio Moroder. Sometimes using open grooves and accretionary structures

rather than verse-chorus form, disco songs celebrated sustained pleasure in various forms: dance, sex and communal identity.

These features helped make disco perhaps the most maligned genre of American popular music. Racism, homophobia and misogyny helped fuel a 'disco sucks' backlash at the end of the decade, alongside criticism of its studio creation and trademark beat, the characterization of dancing as mindless, comparisons with art rock's complexity and live performance and with the introspection of singer-songwriters. Although disco's biggest stars were more representative of the mainstream – the straight, white male group the Bee Gees broke all previous sales records with *Saturday Night Fever* (1977) – the genre brought together the most diverse fan base of any popular style since the rock and roll of the 1950s. From its peak in 1979, when 200 all-disco radio stations broadcast in the USA, it declined suddenly as a named genre, but its musical features remained a strong presence through subsequent decades, particularly in various forms of DANCE MUSIC.

PUNK ROCK contrasted in nearly every way with disco: deliberately crude rather than polished in its musical techniques and performance styles; a guitar-driven instrumentation in place of lavish soundscapes filled with strings, horns and synthesizers; stripped-down harmonies insistently strummed, instead of lush chords and counterpoint; short, simple songs rather than extended dance grooves; ripped clothes and other signifiers of alienation from dominant conventions, all in strong contrast to disco's celebration of fantasy, attractiveness and opulence. Influenced by the 1960s cynicism of Lou Reed and the Velvet Underground, punk musicians explored calculatedly offensive topics and noisiness, downplaying virtuosity because it seemed artificial and elitist. It extended the rebellious aspects of the rock and roll tradition, only differing in its inclusion of mainstream rock among its targets. After the first American punk rockers, including the Ramones and Iggy Pop, England followed with younger and more working-class bands, of whom the Sex Pistols and the Clash were among the most influential. Black Flag, the Dead Kennedys, the Plasmatics and others continued the harder style of punk, while others such as the Cars, Devo and Talking Heads developed NEW WAVE by subtracting some of punk's anger and adding synthesizers and irony.

5. THE 1980s. Drum machines, samplers, synthesizers, personal computers and sequencers became widely available in the 1980s, enabling musicians to create any imaginable sound, to use pre-existing music as compositional material, and to manipulate and store sounds as digital information. The worldwide spread of cassettes promoted more diversity in worldwide music production and distribution, reducing the dominance of American music from two thirds in the 1970s to one third in the 80s. The introduction of the compact disc (1983) raised the quality of audio playback and increased industry profits, since they cost no more to produce but were sold at much higher prices. Global marketing plans became essential to the growth of the music industry and, although five huge corporations gained control of two thirds of the world music markets, only one was American-owned, complicating debates over cultural imperialism.

Full-time cable television broadcasts of music videos began on MTV in 1981, increasing the popularity of bands and stars who had particular visual appeal and those whose audiences transcended narrow genre boundaries, including Madonna, Michael Jackson, Prince and Bruce Springsteen. Especially innovatory videos helped build the careers of Jackson, Madonna, and other artists such as Peter Gabriel. Despite MTV's national scope and the expense of producing videos, it played a broader range of music than most radio stations and gave some artists easier access to audiences. Michael Jackson's worldwide success with *Thriller* (1982), which sold an unprecedented 40 million copies worldwide, helped break down MTV's initially racist programming policies and revive a slumping music industry. Prince's fusions of rock and funk, particularly *Little Red Corvette* (1982) and *Purple Rain* (1984), helped break down some of radio's racially-defined boundaries at the same time that he challenged conventional gender norms. MTV's emphasis on spectacle had the effect of encouraging sexism and objectification in many videos, but several female performers, including Madonna, Tina Turner, Pat Benatar and Cyndi Lauper, effectively used the new medium to project images that were both sexy and powerful.

Despite an increasingly centralized music industry, musical sounds and experiences were diverse. Rock charity concerts such as 'Live Aid' and 'USA for Africa' publicized campaigns against injustice and raised money on their behalf. Whitney Houston, Janet Jackson, Lionel Richie and George Michael dominated the pop charts with songs about love and dance, along with the male vocal groups who developed 'new jack swing' by combining smooth vocals with HIP HOP rhythms. U2's passionate vocals and polyrhythmic accompaniments, and REM's fusion of country and punk influences, made them two of the most influential bands of the decade. Billy Joel and Paul Simon continued to extend the singer-songwriter tradition. Differing interpretations often add to the popularity of mass-mediated texts, as when Bruce Springsteen found that many listeners, including both major presidential candidates in 1984, heard only the celebratory music of his *Born in the USA*, missing the lyrics' bitter indictment of America's involvement in the Vietnam War and treatment of that war's veterans.

A revival of 'traditional' elements was prominent in country music in the 1980s, with Randy Travis, Reba McEntire, Dwight Yoakam, George Strait, and Ricky Skaggs drawing upon earlier honky tonk, rockabilly, western swing and bluegrass styles; many of the country stars of the 1970s continued their success in the 80s. Alabama, the Statler Brothers and others revived gospel influences and vocal harmonies within country music, and the film *Urban Cowboy* (1980) made 'Western' dancing and clothing more broadly fashionable for a time.

Heavy metal grew to become the dominant genre of pop at the end of the 1980s. Recordings by Iron Maiden, Def Leppard, Motörhead and others at the beginning of the decade became known as the 'New Wave of British Heavy Metal', and the catchy songs and high production values of Def Leppard in particular set important precedents. Several factors contributed to the growth of the genre: the androgynous glam metal of Mötley Crüe, Ratt and Poison; the success of Black Sabbath's singer, Ozzy Osbourne, as a solo artist; Bon Jovi's balance of pop romance and rock rebellion. It began to receive significant radio exposure, and MTV's 'Headbangers'

Ball', first aired at the end of 1986, quickly became that station's most popular show. Throughout the decade, guitarists such as Randy Rhoads, Yngwie Malmsteen and Steve Vai followed Van Halen in developing ever more virtuosic techniques. The influence of classical models (especially Bach, Vivaldi and Paganini) on harmony, virtuosity, pedagogy and analysis became paramount. The 'underground' styles of THRASH METAL, death metal and speed metal, with their faster tempos, heavier distortion, ensemble virtuosity and more complicated song forms, arose primarily in the San Francisco Bay area and quickly spread, led by Slayer, Testament, Megadeth and especially Metallica.

RAP, the aural component of a hip hop culture that included break dancing and graffiti writing, was perhaps the most innovative and influential musical development of the 1980s. During the previous decade, DJs at block parties and dances extended disco mixing techniques so that bits of one piece of music were superimposed on another, and this recontextualizing of musical fragments (SAMPLING) became basic to the style; manipulation of turntables as percussion instruments also provided rhythmically complicated patterns (SCRATCHING). MCs (from 'master of ceremonies') who exhorted the crowd and advertised the group of musicians became rappers, whose intricately rhymed and phrased lyrics were rhythmically declaimed against the background of the DJs' music. Rap musicians drew upon long traditions of black American signifying and Jamaican toasting even as they utilized the latest technology, often (as in scratching) in unintended ways. Recordings of these practices began to be issued in 1979 and, in the early 1980s, Kool Moe Dee, L.L. Cool J and others demonstrated the virtuosic potentials of the new style. Grandmaster Flash, with songs like *The Message* (1982), established a tradition of social critique through rap lyrics, which was extended later in the decade by the innovative and virtuosic music of Public Enemy. Female rappers such as Queen Latifah and Salt-n-Pepa positioned black women's concerns and perspectives prominently within popular culture and used rap as a forum for debate about gender. Later in the decade, Run DMC brought rap and heavy metal together by covering *Walk this way*, a song by Aerosmith; fusions of these two styles were explored by many musicians in the following decade. Ice Cube, NWA and Ice-T led GANGSTA RAP, and provoked great controversy by addressing racism and ghetto life in violent terms. Complex generational and class connections made black American rappers popular with large white audiences even as they became more Afro-centric. Particularly skilled and imaginative production teams, such as the Bomb Squad, combined dozens of sampled bits of previous music into noisy urban collages, often polyrhythmic and sometimes polytonal. Extraordinarily virtuosic rappers, such as Public Enemy's Chuck D and Queen Latifah, combined the rhetorical techniques of black-American preaching with bebop's rhythmic flair as they delivered vivid and often critical lyrics.

Like heavy metal, rap was often deliberately noisy when compared to other styles, which often caused its particular forms of creativity and virtuosity to go unnoticed. Both genres were musically and lyrically diverse and differed greatly, but rap and metal fans and musicians often found themselves grouped together and demonized by politicians and the mainstream press. The Parents' Music Resource Center, launched in 1985 by a group of politicians' wives, instigated congressional hearings about 'offensive' music, mostly metal and rap, promoted censorship campaigns against particular artists and brokered a 'voluntary' programme whereby record companies put warning stickers on certain albums, so making them unavailable in some parts of the USA. As had happened in the early days of rock and roll, such controversies betrayed fears about the reproduction of values, miscegenation, and the power of popular music to challenge and critique dominant assumptions and to present and naturalize alternatives.

6. THE 1990S. This period was marked less by technological developments than the 1980s had been. Sampling and sequencing remained important compositional techniques, although increased corporate control of popular music and related changes in copyright law made it more difficult to sample pre-existing recordings freely. CD sales surpassed those of cassettes, and the internet emerged as an important and contested site for the distribution and exchange of music. The popular MP3 compression format preserved much of the high fidelity of a CD source but reduced sound files to a tenth of their former size, making feasible the widespread transfer of music via personal computers. The music industry fought to regulate musical uploads and downloads, which they saw as a new frontier of piracy; in contrast, many fans and artists celebrated the new medium's potential to subvert corporate control of musical life.

Media conglomerates pursued mergers that enabled greater profits through synergy, as when soundtrack albums and films promote each other. The major record labels prioritized the music of a few consistent megastars, such as Michael Jackson, Janet Jackson, the Rolling Stones, Madonna, Prince, Aerosmith and pop balladeers Mariah Carey and Whitney Houston, yet their dominance of the domestic market declined somewhat as smaller labels nearly tripled their share to one fifth. Despite the emergence of new styles linked to youth culture, audiences for popular music remained generationally diverse; in 1992, only 24% of records were bought by people in their teens and younger.

A number of factors combined to end the unusual prominence of heavy metal at the turn of the decade. The rise of 'alternative' music, especially as represented by the Seattle GRUNGE of Nirvana and other bands, blurred genre lines by retaining heavy metal's energy and distorted guitars but eschewing its overt instrumental virtuosity and spectacular stage style. The introduction of electronic point-of-sale reporting in 1991 showed that rap and country were much more popular than had been indicated by previous *Billboard* charts and other measures of sales, which had overstated the dominance of heavy metal. Besides the decline of heavy metal, the biggest musical trends of the 1990s were the movement of 'alternative' to the mainstream, the growth of 'world music' as a marketing category, another period of crossover success for country music, the popularity of film soundtrack albums and the sudden expansion of Latin pop at the end of the decade, propelled by demographic changes that were making the USA ever more culturally diverse.

Growing out of the college radio and post-punk scenes of the 1980s, and building on the increasing popularity of REM during that decade, 'alternative' emerged as a successful marketing category in 1991 when Nirvana's *Nevermind* unexpectedly sold over ten million copies,

and led to national prominence a wave of grunge bands, including Soundgarden and Pearl Jam. All-female 'riot grrrl' bands such as Bikini Kill and Hole, and other punk-influenced bands such as Green Day, were also part of this alternative movement, which increasingly called its genre designation into question by outselling mainstream stars such as Michael Jackson. What united alternative musicians and fans was a generational identity characterized by disaffection and malaise: with an ongoing decline in real wages, 'Generation X' was the first cohort of Americans who could not expect to be better off than their parents. Thus, themes of downward mobility, loss of faith and an ironic, distrustful attitude towards modern life abound in alternative music. The more detached commentary of REM and Beck contrasted with the intense desire and frustration articulated by Nine Inch Nails, P J Harvey and Nirvana.

Few people anticipated the tremendous breakthrough of country music to mainstream popularity in the 1990s, with new artists such as Brooks and Dunn, Allan Jackson, and sexy, often overtly feminist female singers like Martina McBride and Shania Twain, all led by the agile voice and sincere stage presence of Garth Brooks. Along with successful performers of the previous decade like Reba McEntire, Alabama and George Strait, these country stars accounted for as many as 40% of the top-selling albums. Early in the decade, the popularity of country music seemed to owe something to the fact that it offered a less aggressive alternative to the noisy sounds of rap, heavy metal and grunge.

Gangsta rap was the decade's most controversial musical genre, with widespread debate as to whether rappers such as Ice Cube, Ice-T, Dr Dre and Tupac Shakur accurately depicted lives marked by racism and violence; critics alleged that they glorified criminality and misogyny. Such music responded to factors including the greater incidence of child poverty, infant mortality and youth unemployment among black Americans, as well as disproportionate felony convictions and prison time for blacks and whites who committed the same crimes. The large white male audiences for gangsta rap were sometimes deliberately cultivated by rappers to interrupt the familial reproduction of white racism. Rapping spread around the world, as it served various cultural needs for working through local issues of identity and making connections with a global hip hop culture (*see* §V).

1980s styles of rap and pop ballads continued to be popular in the 90s, especially with hip hop touches introduced by such neo-doo-wop groups as Boyz II Men, En Vogue, a number of artists who worked with influential producer Kenneth 'Babyface' Edmonds, and the best-selling female group TLC. Dance music achieved great popularity with new styles, such as JUNGLE (soon renamed 'drum 'n' bass'), featuring virtuosic snare drum samples as a prominent part of the mix. It grew out of the 1980s progression through house and techno, and through new venues, such as all-night 'raves'.

At the end of the millennium, the music of the 50-year rock and roll era was still widely perceived as comprising a reasonably coherent and living paradigm, despite accreted innovations in technology and musical style. New institutionalizations of the music, in college textbooks, musicology dissertations, and the Rock and Roll Hall of Fame in Cleveland, treated this period inclusively and with growing seriousness. The future of the music industry, however, seemed uncertain. The growth of the internet as a medium of musical exchange, the increasingly widespread capacity for people to make their own CDs, the popularity of MP3 and other compression formats, and denunciations of and rebellions against major labels by such stars as Prince and George Michael, all raised questions about which forms and structures would shape the commercial distribution of music in the future. There is not likely to be any shortage of music; like recording itself, new technologies can help one style of music to spread throughout the world even as they stimulate creative interactions and fusions. Mass mediated popular music, even though it has depended upon exploitative commercial practices, has both registered the desires and inequities of a conflicted world and facilitated the exchange of experiences and insights among people who have been separated by geography, power and time.

IV. Europe

1. The British Isles: (i) From rock and roll to rock (ii) From rock to dance (iii) Dance music and after. 2. Continental Europe: (i) Effect of English-language music (ii) Traditional music and European pop (iii) Survival of older genres (iv) Transnational developments.

1. The British Isles.

(i) From rock and roll to rock. The larger historical context for the development of pop music in Britain and Ireland is constituted by the intricate and long-running relationship between popular musics there and in the USA. Transatlantic popular music traffic had been two-way since the 19th century. Each new American style was greeted by its British adherents as a symptom of modernity or exoticism, a route to liberation from entrenched cultural habits; critics, by contrast, attacked each one as a manifestation of barbarism, commercial excess or cultural levelling down. The reception of rock and roll was no different. For critic Steve Race (*Melody Maker*, 5 May 1956) this new style was 'the antithesis of . . . good taste and musical integrity', while its fans, according to the *Monthly Musical Record* (lxxxvi, 1956, p.203), were 'essentially primitives, untouched by the West European culture of which they ought to be the heirs'. But Bill Haley had several hit records during 1955, culminating in the success of *Rock around the Clock* (heard also in the film *The Blackboard Jungle*), and Elvis Presley arrived in 1956 with six Top 20 hits. *Rock around the Clock* became the first single to sell a million copies in Britain, and, though most top-selling records were still in more conservative styles, the notorious if exaggerated 'riots' which accompanied screenings of Haley's films, and the moral panic surrounding the association of the music with the flashy and aggressive working-class teddy boy subculture, signal the impact that rock and roll made on the popular imagination.

The foundations for rock and roll's popularity had been laid during and immediately after the war, when the presence of American troops and their radio stations, imported American records and visiting musicians, fed a hunger for cultural change that was intensified by postwar austerity and the apparent rigidity of the British social structure. By the mid-1950s the beginnings of an increase in disposable income, especially significant for the working-class young, made the cultivation of a new leisure style possible. The BBC was slow and reluctant to broadcast rock and roll, but it could be heard easily enough on the commercial station, Radio Luxemburg.

Some American stars visited, for example Bill Haley in 1957 and Jerry Lee Lewis in 1958. Over the same period revivalist jazz, built on a desire to recreate what was taken by purist enthusiasts to be the authentic jazz style of pre-1917 New Orleans, was gradually developing from the status of a cult into a substantial if short-lived commercial success. Its peak of commercial popularity, in the guise of 'trad' or TRADITIONAL JAZZ, came at the hands of Kenny Ball and Acker Bilk during the period 1960–62. A mid-1950s offshoot of revivalist jazz was SKIFFLE, a do-it-yourself, acoustic proto-folk style that drew its repertory from black and white American folk sources, including blues. This too enjoyed brief commercial success (1956–8), largely through the recordings of Lonnie Donegan. (After their moments of visibility, both traditional jazz and skiffle continued, as largely amateur performing traditions, skiffle feeding into the 1960s British folk revival.) The growing interest in black American music indicated by the success of the jazz revival, skiffle and rock and roll led to visits from several blues singers in the late 1950s and early 60s, including Muddy Waters, Sonny Boy Williamson 'II' and John Lee Hooker. Rhythm and blues clubs also formed, where local bands laid the foundations of the 1960s British blues revival. So, by 1960, the appeal of black music in Britain was probably more broadly based than it ever had been and, more important, it was producing not only listeners but also performers.

There is no doubt that to its young fans rock and roll represented some sort of revolt: freer use of the body and of the voice were central to its appeal. But, while the British record industry soon accommodated itself to the new trend, most of the singers whom they deliberately groomed to compete with the Americans (Tommy Steele, Marty Wilde, Terry Dene, Billy Fury and Cliff Richard) were imitative at best, lacking charisma, unrelaxed in the idiom, pale copies of their principal model, Elvis Presley; often they were accompanied by session musicians. Steele became a variety entertainer and Richard a middle-of-the-road ballad singer. Nevertheless, these performers figured strongly in the late 1950s to early 60s record charts, along with white Americans groomed by their industry to supply a blander, more respectable version of rock and roll (Pat Boone, Ricky Nelson and Bobby Darin) and singers in older styles, including Shirley Bassey, Perry Como and Frankie Vaughan. Historically more important were the instrumental recordings of Cliff Richards's backing group, the Shadows, such as *Apache* (1960), which not only popularized the all-electric guitar format for pop groups (previously, rock and roll groups generally used a string bass and often included piano and saxophones) but demonstrated that, through the use of tremolo, sustain and echo, for example, it could generate sounds that were quite new. Similarly, Joe Meek (one of the first independent producers to work in Britain) pioneered the creative use of studio effects in, for instance, the 'echo-y', other-worldly sound of the Tornadoes' *Telstar* (1962).

Not until the emergence of the Beatles in 1962, however, was there a stylistically substantive British response to rock and roll. The Beatles were one of many hundreds of groups, located in Merseyside and other provincial urban centres, who had learned by playing skiffle, imitating the Shadows and copying American records. The Beatles were special not so much because of their performing ability but because of their self-presentation – cool, self-mocking, witty – and because they composed much of their own material (still unusual, though shortly to be commonplace). They also added fresh musical qualities to rock and roll with a new sort of tunefulness, harmonic and subsequently structural sophistication and a native 'folkiness'. Their success was quick and immense. After *Love Me Do* (1962), virtually every one of their single releases reached number one in the British charts; their first album, *Please please me*, was the British bestseller for six months in the year of its release (1963). With six number one hits in the USA during 1964, their records accounted for an estimated 60% of all record sales there in the first quarter of the year, and their first American tour (February 1964) was one of the most publicized events of the decade. 'Beatlemania', compounded of fanatical audience response and intense media publicity, spread from Britain to the rest of Europe, North America and beyond. Many other groups such as Gerry and the Pacemakers, Herman's Hermits, Freddy and the Dreamers, the Hollies, the Swinging Blue Jeans and the Dave Clark Five also achieved success at home and abroad (*see* BEAT MUSIC). The phenomenon was clearly linked to the 'cultural revolution' of the 1960s, involving political change with a Labour government elected in 1964, changes to the class structure brought on by new employment and education patterns, the full establishment of a youth cultural sphere and the enthronment of an ideology of 'style' and technological modernity. The new music was heard everywhere on transistor radios, at first on pirate radio stations as much as the BBC, though in 1967 the Corporation responded to this competition by creating Radio One, a dedicated pop channel. The Beatles were irrefutably the leaders: bringing together John Lennon's taste for rock and roll simplicity on the one hand, aesthetic experiment on the other, and Paul McCartney's melodic inventiveness and intuitive harmonic ear, their fusion of rock and roll rhythm, blues-style and modal harmonies, vocal harmonizing and Tin Pan Alley sectional song forms was both influential and hard to match.

A parallel tendency during the period 1962–4 was represented by an emerging group of rhythm and blues bands (the Rolling Stones, the Yardbirds, the Animals, the Kinks, Them and the Who, for example) who drew not only on rock and roll but also on the 'dirtier' city blues of such performers as Muddy Waters and John Lee Hooker, transferring the aggression and macho sexuality typical of Chicago rhythm and blues to themes of adolescent alienation and desire (quintessentially in the Rolling Stones' 1965 hit, *Satisfaction*). The Stones' image was to remain defiantly iconoclastic, with lead singer Mick Jagger the first British singer to match Elvis Presley as a symbol of eroticism and revolt, but their own material developed an individual style; similarly, the Kinks absorbed elements of music hall, and the Who evolved a theatrically violent mode of expression epitomized by the classic *My Generation* (1965).

Between 1965 and 1967 many pop groups began to break the bounds of existing pop norms, stimulated by a booming popular music market, by new technological possibilities, by aspects of the emerging 'counterculture' and by the demands of an audience now extending further into middle-class grammar school and college students. The Beatles' albums *Rubber Soul* (1965), *Revolver* (1966) and the celebrated *Sgt Pepper's Lonely Hearts Club Band*

(1967; one of the first LPs designed to be a coherent whole) display new influences (Indian, folk and classical music), new instrumentations (strings, brass and keyboards of various types), unorthodox chord progressions, unpredictable phrase-lengths and sectional relationships, and innovative usages of studio techniques (overdubbing, collage and electronically treated sound). *Sgt Pepper*, in particular, was hugely influential, setting off a trend for concept albums, laying bare the need for a new musical category (rock), forcing listeners to question their preconceptions about the differences between popular and art musics, and hence rendering inevitable a growing fragmentation of pop and its audience.

Increasing stylistic breadth is clear even within the make-up of the burgeoning countercultural rock itself. American influences included the Beach Boys' intricate studio compositions, West Coast blues-, folk- and jazz-influenced acid rock (*see* PSYCHEDELIC, Bob Dylan and the folk-rock he inspired, blues-rock singers such as Janis Joplin, and singer-songwriters as varied as Joni Mitchell, Randy Newman and Simon and Garfunkel. British rhythm and blues reached new heights of virtuosity at the hands of Cream, whose ex-Yardbirds guitarist Eric Clapton extended the instrument's potential for fast runs, expressive bending of pitch and vocalized effects and went on to become the most celebrated rock guitar player. Black American Jimi Hendrix, who settled in Britain, fused acid rock and blues and developed an equally startling electronically mediated guitar style through novel use of wah-wah, vibrato and feedback. Such developments in the rhythm and blues lineage fed into the highly amplified heavy rock of such late 1960s bands as Deep Purple and Led Zeppelin (featuring dramatic vocal styles and exhibitionistic guitar solos) which in turn was to evolve into HEAVY METAL. British rock at this time was less overtly political than its American counterpart, or rather its politics tended to be personal and hedonistic, and protest was less common than avant-garde experiment on the one hand and art-music influences on the other. Pink Floyd's extended collage forms fusing mainstream rock with electronic sound, elaborate tape effects and light shows, exemplify the first tendency. Proto-classical textures, sometimes using orchestral instruments, through-composed sectional forms, thematic integration techniques and unorthodox harmonies can all be found in the PROGRESSIVE ROCK associated with Procol Harum, Genesis, Yes, the Electric Light Orchestra, Jethro Tull and Emerson, Lake and Palmer. A further influence in the case of some of this latter group was the 1960s British folk music revival, which at the same time was itself giving rise to a strand of FOLK-ROCK, represented by, for example, Fairport Convention and, later, Steeleye Span. Irish folk, along with country, blues and jazz, was an influence on the notable ex-Them singer from Belfast, Van Morrison in, for example, *Astral Weeks* (1968).

These countercultural styles were not to the taste of all listeners. Throughout the decade many records by black American performers were popular in Britain, starting with Motown artists and then 'heavier' soul singers such as Aretha Franklin, Wilson Pickett and Otis Redding, and the funk of James Brown and others. Whatever the stylistic differences between these musicians, they tended to stay closer than progressive rock to dance rhythm, simple, repetitive formal schemes and direct vocal expression; even when not in the foreground of chart success, they furnished some of the principal repertories for dancing, especially for underground subcultures such as the 'Northern soul' clubs of Northern England. At the same time SKA, a fusion of West Indian traditional musics and American rhythm and blues, was developing in Jamaica and among British Afro-Caribbeans, and this provided a further dance-music style popular not only with black British youth but also some white groups. Moreover, simpler, mainstream white pop continued to compete against more progressive trends; indeed, the first signs of a deliberate attempt to target a pop as against a rock market can be seen in the success of 'manufactured' American group, the Monkees. Ballad singers had considerable success: for all its drug-driven 'summer of love', 1967's bestselling solo artists were balladeers Tom Jones and Engelbert Humperdinck (for both singles and albums), and the bestselling groups were the Beach Boys (with a retrospective compilation) and the Monkees.

(ii) From rock to dance. The cultural situation favouring progressive and heavy rock shifted in the early 1970s with the decline of the counterculture as an active force and with the economic downturn that followed the oil-price rise of 1973. Nevertheless, many of the most successful bands of the late 1960s, such as the Rolling Stones, the Who, Genesis, Pink Floyd and Led Zeppelin, continued to tour and sell records heavily. Their appeal was weighted towards the same listeners (now older) whom they had first attracted, and, as the music was absorbed into the accepted patterns of cultural life and of the music industry, losing much of its previous frisson of subversiveness, it could be seen as rather safe and self-interested. The scale of concerts tended to grow ever larger, with bigger audiences, more performance equipment and more elaborate stage presentation, and thus a new category sometimes called stadium rock emerged. Overblown and pretentious to its critics, this middle-of-the-road music could actually be seen as encompassing a wide range of styles, and in its essentials it continued up to the 1990s. At one extreme stands the experimentalism of Pink Floyd and the old-style progressive rock of the Moody Blues and Mike Oldfield (whose one-man studio album *Tubular Bells* was a major success in 1973), at the other the straightforward blues-and-boogie of Status Quo. In between are the mainstream rock of Ultravox and Simple Minds, the powerful but more eclectic approaches of the Irish group U2 and Queen (whose *Bohemian Rhapsody*, 1975, was the first record to make integral use of a video, setting a trend that would become increasingly important), the soft-rock of Fleetwood Mac, the 'white soul' of Simply Red and the more pared-down, 1960s-related style with blues and country resonances of Dire Straits. In addition, star solo singers drew on the same range of styles and appealed to similar audiences; in the 1970s the composer, singer and pianist Elton John and the grittier, rhythm-and-blues-styled Rod Stewart were the leading figures, while subsequently the rock and soul fusion of Phil Collins (previously in Genesis), the jazz-tinged ballads of Sting and the 'white soul' of George Michael stand out. Throughout the period, heavy metal bands (Black Sabbath, Thin Lizzy, Iron Maiden, Judas Priest and many more) also drew on late 1960s rock roots but developed them into a distinctive mix of thundering riffs, simple and repetitious harmonies, lengthy and virtuosic guitar solos, anthemic choruses and theatrical performance, and appealed to a distinct audience of their own.

By the 1980s, if not before, many of the musicians listed above are very difficult to categorize stylistically. This fluidity has a broader context, however, going back to attempts in the late 1960s and early 70s to produce a simpler 'pop' music which would compete with 'over-complicated' progressive rock and attract a younger teenage market. The Sweet, Slade, T. Rex and the Bay City Rollers all had success with straightforward dance records, dressing them up with the visual trappings of 'glitter' and GLAM ROCK. The success of disco in the second half of the decade, mostly through imported records but also some British groups such as the Bee Gees (especially in their film *Saturday Night Fever*, 1977), continued the dance focus. In the early 1970s David Bowie embarked on a lengthy career which has coupled together a succession of relatively simple musical styles based on hard rock and soul influences and a sequence of theatrical personae, including Ziggy Stardust, Aladdin Sane and the Thin White Duke. Startling hairstyles and clothing and camp performance modes queried the cultural and gender stereotypes of rock stardom, as, in such albums as *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* (1972), Bowie placed himself in quotation marks, undermining the rock assumption that seriousness necessarily implied expressive realism. Roxy Music, featuring the studiously 'romantic' self-presentation of singer Bryan Ferry and partly electronic sounds produced by the avant-garde Brian Eno, used different means in pursuit of a somewhat similar aesthetic end.

In both his cultivation of 'style' (in the sense of deliberate artifice) and his back-to-basics musical approach, Bowie was an important source for PUNK ROCK, along with the abrasive, stripped-down sounds and shock tactics of the New York avant garde (Velvet Underground, New York Dolls and Patti Smith), earlier British hard rock (the Who) and the raw, good-time American 'garage band', and British 'pub-rock' traditions surviving in the margins of the 1960s and early 70s. Nevertheless, punk's arrival on the British musical scene in 1976, orchestrated with carefully cultivated outrage by pioneering band the Sex Pistols and their manager Malcolm McLaren, drawing knowingly on French 'situationism', was dramatic. The Sex Pistols, the Clash and other leading bands deliberately insulted audiences, constructed bizarre visual styles and tackled provocative subjects (see, for example, the Sex Pistols' *Anarchy in the UK* (1976), and *White Riot* (1977) by the Clash). Their short, high-speed and painfully loud songs, with shrieked vocals, feedback-laden 'buzzsaw' guitars, relentlessly thumped drums (with little syncopation) and calculated crassness, were meant to infringe not only mainstream social and cultural values but also progressive rock's pretensions. In this pure form, punk lasted only a couple of years, yet, internationally as well as at home, it was the most influential British popular music style since the Beatles. Punk rehabilitated simplicity and crudeness and suggested that they could be used for aesthetic purposes. Its rejection of studio trickery and music industry gigantism legitimized a return to do-it-yourself music-making; together with a fall in the cost of production technology, its innovations stimulated the formation of many small, independent record companies and a host of new performing groups.

Punk clearly presented itself as a subculture, connecting a music and a people. Yet it fell apart partly because of the tension between the 'realist' strategy of its 'dole-queue politics' and the 'formalist' implications of its constructed aesthetic; and the artifice with which its musical, visual and behavioural styles were pinned together suggested that any simple equation between a musical style and a social group would henceforth be problematical. Ironically, at the very same time, previous pop subcultures (working-class rockers, mods and skinheads, with tastes for the visceral thrills of rock and roll, rhythm and blues, soul and ska, ranged against middle-class hippies and their progressive rock) were being obsessively theorized by sociologists, as symptoms of active resistance to the workings of political hegemony. The feminist critique of subcultural theory pointed out that women's roles in music were ignored, and that both the subcultures and the theory were complicit with patriarchy. Successful female singers in the 1960s, such as Lulu, Cilla Black, Sandie Shaw and Dusty Springfield, drew on contemporary pop and soul and older ballad styles, but they tended to be stereotyped as either young and sexy (and therefore limited in career prospects) or 'sophisticated' (and hence musically conservative): in neither case did rock do anything to subvert older patterns of male chauvinism. Punk, however, opened the way both to female instrumentalists, non-stereotyped singing styles (Siouxsie of the Banshees, Poly Styrene) and all-female bands (the Slits, the Raincoats).

Punk's legacy was varied. The musical style itself remained available, as in the THRASH METAL of such bands as Motörhead, the punk-folk fusion of Irish group the Pogues, the punk-dance hybrid developed in the 1990s by the Prodigy and the dedicated if relatively invisible bands of the hardcore scene. The avant-garde deconstructionist impulse was continued by post-punk bands such as Public Image Limited and Scritti Politti. There was greater visibility, however, for post-punk groups favouring styles influenced by blues, soul and British rhythm and blues (Squeeze, the Jam and the Style Council), as there was too for ska and reggae. Not only were these styles popular in themselves (for instance, reggae superstar Bob Marley's popularity in Britain peaked in the late 1970s) but their influence can be detected in some punk (notably the Clash) and in the work of many subsequent bands (Madness, the Police, UB40 and the Two-Tone groups of the English Midlands such as the Beat and the Specials).

In large part, the punk legacy was not directly stylistic but rather related to punk rock's effect in crystallizing a change in the pop aesthetic (so that the complex, large-scale and 'deep' were either rejected or became just one option) and in the structure of the music industry: the punk model of self-management, and the hundreds of new studios, production and distribution companies and shops that it inspired, facilitated an extension of stylistic possibilities. Even though the major companies retrieved the position by buying out or making deals with independents within a few years and re-conceptualizing stylistic variety as 'niche marketing', the basic network-like pattern of production remained. Diversification was furthered too by the spread of local radio (independent local radio began in 1973 and control of its programming was significantly relaxed during the 1980s; BBC local radio began in 1967 but had little impact until put under pressure by its commercial competitors), by the appearance of the CD (first marketed in 1983, and used, among other things, for a massive programme of back catalogue

reissues), by the spread of audio cassettes, home taping and the personal stereo and by the increasing breadth of the pop audience age. In the 1980s, therefore, it is very difficult to find a sense of a centre to the pop field.

The so-called New Romantics of the early 1980s, such as Duran Duran, Spandau Ballet, ABC and Culture Club, which featured the cross-dressing singer, Boy George, were presented as a reaction against punk, their visual glitter and knowing commercialism epitomizing the metropolitan hedonism of the dawning Thatcher era. A strand of light dance-pop continued throughout the decade, often aimed at a very young age-group ('teeny-boppers'), representative examples being the work of female vocal group Bananarama and the singers managed by the production company Stock, Aitken and Waterman, including Kylie Minogue, Jason Donovan and Rick Astley. Starting around the same time, 'synth-pop' or 'electro-pop' drew on the innovatory use of synthesizers in the late 1970s by such bands as Kraftwerk, in Germany. The recordings of Gary Numan, Depeche Mode, Human League, Bronski Beat and Soft Cell (featuring the singer Marc Almond, who subsequently enjoyed a successful solo career) cover a variety of styles, from post-punk experimental to light soul, but all place emphasis on deploying new kinds of sound. Much of this music has a strong dance component, usually carried through disco influences, and its content commonly plays with gender stereotypes, often featuring camp or openly gay imagery and sensibility. This is true, as well, of two of the most successful 1980s groups, both employing a good deal of synthesized sound in their white pop-soul/disco styles, the Eurythmics and the Pet Shop Boys.

It would appear that the electric guitar had become closely connected with the expression of a masculinist sexuality, whereas both synthesized sound and disco (with its novel orchestrations, use of electronic and extravagant studio effects and associations with gay dance-clubs) allowed opportunities to subvert this. Nevertheless, guitar-rock comprises a third important 1980s pop strand. In the hands of several bands starting in or just after punk rock (Joy Division, later named New Order, the Cure, the Fall and the Smiths with their charismatic if agonisingly introspective singer, Morrissey) and such successors as the Jesus and Mary Chain and Primal Scream, this strand took on the status of a genre as indie (*see* INDIE MUSIC), developing its own specialized record companies, sales charts, radio shows and audience (serious, student-based, preponderantly middle-class and, it would seem, male). Positioning itself against the 'commercial' pop promoted by the major companies, indie's poeticism and emotional extremism represented an exception to the prevalent 1980s sensibility: a hedonistic though often ironic consumption of the aural surface, grounded on a knowing use of past pop repertories.

Singer-songwriters offered a further alternative to this sensibility, but covered a variety of styles themselves. These ranged from the politicized folk-influenced songs of Billy Bragg to the jazz-tinged social comment of Joan Armatrading, from the theatrical mood-pieces, with often unorthodox arrangements and forms, of Kate Bush to the stylistically eclectic but emotionally incisive repertory of Elvis Costello. Older styles of rock were still popular, though mostly in the hands of already established musicians, as were the varied genres of black music, especially for dancing. The Soul II Soul production collective, founded in 1982 by DJ and producer Jazzie B, was associated with much of the best black British soul, funk and reggae of the 1980s. Dance rhythms were foregrounded too in the late 1980s music of 'Madchester' bands (in Manchester) the Stone Roses, Inspiral Carpets and Happy Mondays. But their success was linked to the rise of the British rave scene, which was the context for the development of a new sort of dance music.

(iii) Dance music and after. The musical background to this development was the continuing popularity of black American dance genres in British clubs, updated in the 1980s through the influence of electro-funk and HIP HOP, and then HOUSE and TECHNO. The social context was the swelling of the dance scene from the middle of the decade through the impact of lengthy and often all-night 'raves', fuelled by recreational drugs; at first informal and sometimes illegal, these were subsequently largely absorbed into a commercial system. They were presided over by a new breed of DJ-producer, whose innovative use of new technology (through techniques of SAMPLING, SCRATCHING and remixing, live and in studio work) transformed notions of dance music form and performance. Operating largely in a separate sphere with its own record companies, studios, venues, magazines and sales charts, the new practice generated a continually mutating chain of styles and hybrids and through the late 1980s and 90s was probably the most creatively energetic area of British popular music. Its musical norms include foregrounding rhythm, timbre and texture, downplaying harmony and singing (though the latter varies somewhat between styles), largely abandoning formal sectionalism and symmetry in favour of collage, slowly mutating textures built over repeated rhythm 'loops', and open-ended additive process. These can be seen both as carrying certain tendencies present in pop since its very beginnings in rock and roll to their furthest point of development and as moving as far away from the norms of mainstream Western musical traditions as popular music has gone.

Aspects of the new dance music percolated into the pop mainstream, however. Indeed, by the mid-1990s 'dance beats' were common on TV commercial and film soundtracks and in pubs and shops. As early as 1987 (*Pump Up the Volume* by M/A/R/R/S), hit records were drawing on similar techniques; Pop Will Eat Itself and KLF (the Kopyright Liberation Front) were other groups in this category. By the mid-90s such bands as Prodigy, the Chemical Brothers and Underground were taking dance music effects out of the clubs and into a wider market by grafting them on to established rock techniques; Goldie and Roni Size did the same for the Afro-Caribbean variant, JUNGLE (later named drum 'n' bass). By this date too, quite mainstream pop records would routinely pay homage to dance music by copying a characteristic rhythm track or including snatches of rap, scratching or 'looped' effects.

Older lineages continued to be successful. The increasingly global reach of the music industry oligopoly dictated its obsession with the search for mega-stars and mega-hits. Large quantities of American music were still imported into Britain, and by now included rap as well as the leading pop stars such as Michael Jackson, Madonna and Whitney Houston. New home-grown solo singers also emerged: the soul-influenced Lisa Stansfield and the impassioned balladeer Sinead O'Connor, for example. More 'alternative' styles, such as guitar-based indie music,

prospered too. Rock expressive traditions of anger and anguish were continued by the Welsh band, Manic Street Preachers; the strikingly intense P J Harvey brought a singer-songwriter's confessional sensitivity to the genre, while Suede pursued sexually ambiguous performance styles; Radiohead were musically more eclectic and experimental, The Verve more tuneful and romantic; and primal Scream married indie sensibilities with dance-music rhythms. Chart pop, aimed largely at younger audiences, generated its usual stream of mostly transient performers. The most striking phenomenon here, though, was the renewed popularity of vocal groups, in the form of 'boy bands' singing in a soft harmony style (Take That, East 17 and Boyzone), and 'girl groups' such as the Spice Girls, whose recordings of light, expertly crafted pop songs, allied to a message of 'girl power', brought them extraordinary worldwide success in 1996–7. Partly on the back of the new dance music's popularity, some bands with roots in older dance genres also enjoyed considerable success, the most notable examples being the jazz-funk of the Brand New Heavies, Jamiroquai and M People.

The most publicized development of the mid-1990s was BRITPOP, a movement unified less by musical style than discursively, through its positioning against American rock (notably grunge) and in favour of songs (as opposed to dance music). The recordings of Oasis, Pulp and Blur, in particular, brought a predominantly guitar-based music back into the pop mainstream and constructed sometimes quite explicit links with styles of the 1960s and 70s, including the Beatles and the Kinks. The mood of Britpop was generally celebratory, 'English' and often nostalgic and was duly called upon by the propagandists of the new Labour government of 1997. During much the same period, TRIP HOP, associated with black musicians based in Bristol, explored darker aspects of contemporary life. Massive Attack, Portishead and the strikingly original composer-producer Tricky brought together rap, reggae, soul, and electronic and studio effects typical of modern dance (especially AMBIENT HOUSE styles) and portrayed a very different Britain. While the new dance music was claimed by some as signalling the end of rock (that is, the end of a certain mode of self-authored personal expression in favour of collective gesture and ecstatic abandon), trip hop in its own way, as much as Britpop, suggested that popular music was not yet ready to give up its long tradition of song forms. Rather, the sheer range of styles making up the British pop field as the century came to an end indicated a healthy variety of creative activities.

2. CONTINENTAL EUROPE. The impact of American and British styles and the massive growth in music media caused the quantity of popular music created in continental Europe to grow exponentially in the second half of the 20th century. In a continent of over 30 nation states with differing political histories (particularly between the West and the countries with communist governments prior to 1989) and numerous ethnic or regional cultures, it is difficult to confidently discern pan-European trends, but several broad themes in the development of the music since 1955 can be outlined.

(i) Effect of English-language music. The response of European musicians to the 'invasion' of Anglo-American rock and pop music has involved its imitation and assimilation to local or national themes or genres. The music of Bill Haley and especially Elvis Presley inspired copies across Europe but the assimilation of rock and roll's stylistic innovations was limited to local language translation of song lyrics, a practice which continued into the 1960s when French-language versions of Beatles and Bob Dylan songs were common. The best known of the European performers in the Presley mould is Johnny Hallyday who became the first French rock star and created an image of rebellion which has nourished a career of over 40 years. Other Elvis impersonators such as Per Granberg in Norway and the Sputnicks (Czechoslovakia) are now only a footnote in musical history. In the early 1960s the guitar instrumental music of the Ventures and the Shadows provoked numerous imitators particularly in Scandinavia, from the Boys (Finland) and the Vanguards (the Norwegian group where the country's most renowned guitarist Terje Rypdal began his career) to the Swedish group the Spotniks who had an international success with the Israeli song *Hava Nagila* (1963).

The choice of English-language names was widespread among the European groups inspired by the beat music emanating from Britain in the early 1960s. The Vienna Beatles from Austria were the most transparent in acknowledging the source of their style but elsewhere there were such groups as the Rattles (Germany), Butlers (GDR) and Blues Section (Finland). In a number of cases such beat groups were the training ground for musicians who later made significant contributions to European music. In Greece the leading groups the Beatkins and Formix included singer Demis Roussos and film music composer Vangelis respectively, while Sweden's Hep Cats included Benny Andersson, later of Abba.

The impact of punk and rap in Europe was significantly different. While European exponents of these genres imported the rhythms and instrumental modes of the Anglo-American genres, these were used as a springboard for national language lyrics expressing the concerns of disaffected youth in Naples or Helsinki rather than London and Los Angeles. The punk rock movement in Britain between 1977 and 1980 inspired such groups as Stinky Toys (France), Bad Semen (Denmark), Big Balls and the Great White Idiot (West Germany), Hanoi Rocks (Finland), Watercloset Band (Czechoslovakia) and Pershing (Poland). Despite their English names, these groups performed songs in their own languages.

Although its musical origins in black American youth music were very different from that of punk, rap music also acted as a catalyst for musical innovation in mainland Europe, most notably in France where M.C. Solaar (from an African emigrant background) became a major star and the groups Supreme NTM and Alliance Ethnik were popular. Elsewhere, rap performers were found throughout the continent. Some groups crossed ethnic divides, such as Cartel, a German-based group with members from Cuba, Turkey and Germany, Portugal's General D, formed by the younger generation of African emigrants, Sens Unik (Switzerland) and Mission Hispana (Spain).

(ii) Traditional music and European pop. Folksong and folkdance had been an important inspiration for many European art music composers in the early part of the 20th century but had made a lesser impact on popular music, which was more concerned with American influences. This impact increased significantly after 1950 on both sides of the Iron Curtain. In most communist-ruled states folk music enjoyed a new status as proletarian art and folk ensembles received political and financial support

from public authorities, whereas pop and rock groups were either forbidden to perform or were regarded with disapproval. One notable beneficiary of this policy were the Bulgarian choirs whose recordings were issued in the West by Marcel Cellier as *Le mystère des voix bulgares*. Later (post-communist) flowerings of this trend included the work of Ivo Papasov in Bulgaria and the important partnership of the Transylvanian group Muzsicas and singer Marta Sebestyen (whose mother had been an assistant to Kodály).

In the West traditional music was taken up by new generations often with a similar radical political motivation. In Spain a *nuevo flamenco* movement appeared in the form of guitarist Cameron de la Isla, singer Rosario and rock group Ketama; in France the Celtic traditions of Brittany were revived by harpist Alan Stivell and others; in Portugal *fado* was 'rediscovered'; and in Greece the despised *rebétiko* – the music of the underclass often compared with blues or tango – was rehabilitated by Opisthodromiki Kompania and others in the 1980s. The electric folk and folk trends pioneered in Britain by Fairport Convention and Steeleye Span had their continental counterparts in groups such as Flairck in the Netherlands and Basque group Oskorri in the 1980s and Värttinä in Finland, Celtas Cortes in Spain and Hedningarna in Sweden in the 1990s. At that period critics discerned a Mediterranean alternative genre whose exponents included Radio Tarifa (Spain) and French groups Mano Negra and Les Negresses Vertes who combined flamenco with Algerian *rai* and Latin brass with French chanson. In the 1990s groups such as Palatz from Belarus mixed traditional instruments and tunes with current dance beats.

(iii) Survival of older genres. Several European countries had entered the postwar period with firmly established songwriting traditions often allied to national poetry modes. These included the French chanson, the German *Schlager*, the *nova canco* in Spain and the Italian canzone. In France the key figures as composers and performers included Georges Brassens, Leo Ferré, and the Belgian Jacques Brel. Chanson was associated with the left bank milieu of existentialism and modern art, and lyrics were provided by poets like Boris Vian and Jacques Prévert. In addition to the composers, the renowned performers of the chanson included Juliette Greco and Barbara. Charles Aznavour provided a bridge to the more mainstream French popular song associated with such legendary singers as Edith Piaf and Charles Trenet, while the compositions of the mercurial Serge Gainsbourg linked chanson with the teenage 'ye ye' stars like Françoise Hardy and Claude François. The *Schlager* of Germany is less defined, deriving from the mainstream German-language pop of the 1950s as performed by Drafi Deutscher, Conny Froboss and others. In later years the genre has become more conservative, moving closer to *Volksmusik*, the rurally-themed genre (like American country and Japanese *enka*) usually defined by musicologists as folklike music.

In Italy the worldwide success of Domenico Modugno's song *Volare* (1958) marked a moment when the tradition of Neapolitan ballads gave way to the *canzone d'autore* which came to be associated with the jazz-influenced singer Paolo Conte and the Florentine Lucio Battisti, who achieved what the critic Thad Wick called a 'union of Anglo-Saxon rock vocal phrasing with distinctly Italian emotion and melody'. The repressive cultural regime of the Franco era gave the *nova canco* movement in Spain (which flourished between 1962 and 1975) a sharper political edge, especially in the work of those such as Juan Manuel Serrat who defied the ban on the use of the Catalan language. Other singer-composers associated with the movement are Joaquin Sabina and Ana Belen and Victor Manuel.

To the extent that these national lyric forms were created by singer-performers, they made a certain rapprochement in the 1960s with the emerging singer-songwriter genre of Anglo-American pop. The effect of the singer-songwriters, and in particular Bob Dylan, was most evident in the adoption by European performer-composers of rock music rhythms and in a shift in thematic emphasis, notably towards songs of social and political protest. Many countries produced singers described as the national Dylan, such as Boudewijn de Groot in the Netherlands and Vladimír Merta in pre-Velvet Revolution Prague.

The evolution of European traditions since that period has included a large industry of soft-rock ballads and also a more gritty and unpredictable singer-songwriter mode exemplified by Serge Gainsbourg and Conte and the Russian star Boris Grebenshikov. The most characteristic exponents of the soft-rock ballad – comparable to such Anglo-American performers as Elton John and Billy Joel – have included the Italian Eros Ramazzotti, the Frenchman Patrick Bruel and the German singer-songwriters Herbert Groenemeyer and Westernhagern.

(iv) Transnational developments. Although the impact of anglophone music on continental Europe has been considerable, a significant amount of pop music from within Europe has found international audiences during the past half century. Some singers, notably Caterina Valente and the Greek-born Nana Mouskouri, specialized in performing in numerous European languages, while it was not unusual during the 1950s and 60s for British pop singers such as Petula Clark and Dusty Springfield to record their anglophone hits in French, German and Italian.

Additionally, Italian ballads were frequently heard in translation in Germany, France and Britain where Dusty Springfield's hit *You Don't Have To Say You Love Me* was originally *Io che non vivo (senzate)* (by Pallavicini and Donaggio). With the outstanding exceptions of Brel's repertory, which was taken up in particular by the American Rod McKuen and the European-based Americans Mort Shuman and Scott Walker, and of Jacques Prévert and Jacques Rigaud's *Comme d'habitude* (translated by Paul Anka as *My Way*), a smaller proportion of French song was translated.

By the late 1960s, this type of transnational transaction was supplanted by the widespread use of English as a lyric language, particularly in northern Europe. Progressive and heavy rock bands like Focus (Netherlands), Tasavallen Presidenti (Finland), Scorpions (Germany), Krokus (Switzerland) and Europe (Sweden) were able to compete on equal terms with the Anglo-American artists and also enjoyed international success. A bizarre offshoot of heavy metal is the Norwegian death metal genre whose exponents used their native language and were embroiled in satanic arson and violence. Yet, the most outstanding example of a continental European contribution to

international pop music came from the German-based groups Kraftwerk, Tangerine Dream and Can, whose work took inspiration not from rock but from the electronic experiments of Stockhausen. This 'industrial music' of the 1970s led directly to the techno dance music of Detroit which in turn inspired house music, a dominant trend in European pop during the 1990s.

The apogee of anglophone pop music from continental Europe was achieved in the late 1970s by the Swedish group Abba. Their recordings were equal in professional quality to any of their Anglo-American contemporaries as were those of subsequent pop groups from Scandinavia such as A-Ha, Roxette, the Cardigans and Aqua. Abba's success had coincided with the vogue for disco music which provided a further opportunity for European producers to craft hit records for international audiences. Following in the footsteps of such orchestra leaders as Bert Kaempfert and James Last from Germany and Paul Mauriat from France, the new generation was led by Frankfurt-based composer and producer Frank Farian who created a series of hits with the group Boney M. Farian's work provided a template for a much larger wave of dance music producers from all around Europe during the late 1980s and the 90s. Apart from the heavily accented dance rhythms performed on synthesizers, these later records were notable for their strong melodies, minimal lyric content and use of session singers or even samples for the vocal element. The leading exponents of this Euro-dance genre included the Italian production team Riva and Pignagnoli (responsible for hits by Whigfield), Sweden's Denniz Pop (Dr Alban), the Dutch partners Phil Wilde and Jean Paul de Coster (2 Unlimited) and the French duo Air.

The producers of Euro-dance and their more left-field contemporaries like the creators of Dutch 'gabba' house music were experts in the utilization of the cutting edge of computer and digital recording technology. But at the close of the 20th century probably the single most popular European recording artist was Andrea Bocelli, an Italian tenor singing popular classics, who was heir to a long tradition of classical singers as pop stars that stretched back through Luciano Pavarotti to Enrico Caruso at the dawn of the European recording industry a century earlier.

V. Non-Western cultures

1. Global dissemination. 2. Local interpretations and identities.

1. Global dissemination. Western-derived pop styles, whether coexisting with or marginalizing distinctively local genres, have spread throughout the world and have come to constitute stylistic common denominators in global commercial music cultures. In the process many syncretic hybrids have emerged which combine Western and indigenous features in various degrees and forms. Many such genres resist categorization either as Western or local. Often, however, Western-derived musics stand in sharp contrast to more indigenous idioms, whether modern or traditional, and are recognized as such in local discourse. Most scholarly research on popular music outside the West has concentrated on distinctively indigenous music genres (e.g. Manuel, E1988), but Western-derived styles play such significant roles in most cultures worldwide that they must be incorporated into any attempt at a holistic perspective. Such musics also merit attention in terms of their sheer quantity; for example, the output of the Japanese record industry, most of which is devoted to Western-style pop, for several years has surpassed in quantity that of every nation except the USA. Since the popular music genres in question themselves largely correspond to Western counterparts, more important than their technical and stylistic description is the study of their interaction with other indigenous and imported genres and their local and global significance.

Some of the most globally influential popular music styles have originated from the peripheries of mainstream Western music culture. Cuban-style dance music enjoyed extraordinary popularity throughout Francophone urban Africa and parts of Asia in the mid-20th century. Jamaican reggae came to attain similar appeal in the 1970s through its infectious rhythms and associated message of political and ideological liberation. Country and western music, as recorded by Jim Reeves and others, also became widely popular throughout much of Africa and elsewhere. Since the 1960s, however, greater international popularity has been attained by the more central genres of Euro-American popular music. Most conspicuous among these are the black American-influenced forms of Western popular music, especially mainstream rock and such related subgenres as disco, heavy metal, punk and techno. These have been rearticulated in various forms throughout the world, often acquiring new labels, such as *string* in Thailand, *ponchak rock* in Korea and *stereo* in Myanmar (Burma). Since the late 1980s rap music, with its emphasis on texts, has also been a popular vehicle for adaptation in numerous societies worldwide.

The global popularity of rock music and rock-influenced pop, although prodigious, is at least equalled by that of another category of Western-derived music, comprising sentimental ballads and easy listening music. In this category falls much of Indonesian pop and *lagu cengeng* ('weepy song'), Vietnamese *ca Khuc* ('modern songs'), Thai *sakon* and *luk Krung* ('child of the city') and the vast majority of contemporary Chinese commercial popular music, especially Cantopop and other styles of light music emerging from Taiwan and Hong Kong. This genre, in its various regional manifestations, is distinguished by soft, non-percussive textures and sentimental love lyrics crooned in an intimate, sensual style; it corresponds to the Western genres least associated with dancing, youth, black American influence and explicitly countercultural or anti-commercial ideologies.

Western-derived pop styles occupy different places in regional soundscapes, in accordance with the socio-musical dynamics of each culture. Such relationships cannot be comprehended in terms of a reductionist 'core-periphery' model, but are better seen, in Slobin's terms (E1992), as a complex matrix of overlapping, intersecting and interacting 'supercultures' (of which Western pop would be one), regional 'intercultures' and local 'micromusics'. Thus, for example, Indian film music and Egyptian urban music can be seen as constituting regional 'cores' or music supercultures whose popularity spreads well beyond national and even linguistic boundaries.

In cultures with strong indigenous popular music traditions, such as flourish in Africa, South Asia, the Arab world and Java, Western-style pop may be relatively marginal or may co-exist with thriving local commercial genres. At the same time, syncretic local genres in these regions may embody prominent Western-derived features.

Thus, for example, in India, while rock music *per se* is enjoyed only by the most Westernized urbanites, disco influence has become increasingly marked in Bombay film music, and a disco-style 'Hindi pop' has become the favoured idiom of many urban bourgeois young people in the North. In Indonesia, *pop Indonesia* flourishes as a Western-style soft-rock genre sung in the national language; regional-language versions of this music – collectively called *pop daerah* – also thrive, a few of which (such as *pop Sunda*) introduce local instruments as iconic markers of regional identity. Meanwhile, these syncretic Indonesian styles co-exist with more indigenous forms of popular music, including Sundanese *jaipongan* and the rock- and Indian-influenced *dangdut* (Yampolsky, E1989).

In other countries, Western-derived styles enjoy virtually complete and unchallenged hegemony. In countries such as the Philippines, indigenous music traditions have been too socially marginal to syncretize into modern urban styles. In Japan, Taiwan and Korea, with their rich traditional music cultures, the dominance of Western-style pop clearly derives from other reasons which, although complex, would presumably involve the forms of cultural nationalism adopted since the early 20th century and the related desire to emulate the West in culture as well as technology. State policies have often played roles, in some cases unwitting, in promoting Western popular music. In Iran the fundamentalist Islamic government, which came to power in 1978, effectively silenced or exiled the extant local popular music scene, thereby contributing inadvertently to the popularity of recordings of Western rock among urban middle-class youth. In China the totalitarian policies of the Cultural Revolution (1966–76) created a musical vacuum which was filled by Western-style pop ballads sung by crooners from Taiwan and Hong Kong.

The international recording industry has generally been dominated by Western-based multinationals, for whom the global marketing of Western pop has been a primary source of profit. (The purchase of CBS Records in 1987 by Sony and of MCA in 1990 by Matsushita has not altered the prevailingly Western orientation of those companies' core output.) New technologies, by increasing the sheer amount of music recorded and disseminated, have intensified trends toward both greater Western penetration as well as regional individuation. Satellite technology distributes MTV around the world, exposing consumers to slick, capital-intensive American music videos, with which local products are hard-pressed to compete. While cassettes have stimulated the growth of regional pop musics throughout the developing world, they have also brought Western pop to the most remote areas.

Cassette piracy has also tended to promote Western pop music at the expense of local styles. In countries such as Tunisia, for example, rampant piracy bankrupted local music producers in the 1970s and 80s; Western multinationals, however, were able to absorb the losses caused by such piracy, such that their products came to dominate Tunisian recording sales (Wallis and Malm, E1984). In other countries, such as Indonesia, copyright enforcement has protected local producers while tolerating piracy of foreign musics. While such policies have allowed legitimate local producers to emerge, their products have had difficulty competing with cheaper pirate cassettes of Western pop. Thus, while Western artists and multinationals themselves are deprived of direct profits, pirated versions of their products nevertheless inundate local markets, often to the detriment of local musics.

2. Local interpretations and identities. The presence of Western pop music recordings constitutes only a first stage in the entrenchment of these musics in non-Western cultures. More significant are the local productions and reproductions of these genres. In many cases these begin with local 'copycat' bands, performing global hits like the *Lambada* tune or the songs of Abba, the Bee Gees, Led Zeppelin and the like. An initial form of local resignification occurs when bands indigenize cover versions of Western hits by substituting lyrics in a local language and whose topics may naturally address local concerns. Subsequently, bands may start composing original songs in their chosen style; rap, with its emphasis on lyrics, is particularly suitable for the expression of local values and themes. Although stylistically derivative of Western pop, such musics may be of fairly high quality, and their song texts may resonate with local issues and aesthetics. De Launey (E1995) and Regev (E1992) have outlined the successive stages of the development of Japanese and Israeli rock, respectively, in such terms, noting the eventual emergence of 'credible' local rock musics and their effective legitimization by local afficionados, journalists and other institutionalized critics.

In some cases a 'saturation-maturation' process may occur in which imitative rock musicians move on to synthesize innovatory and distinctively local musics, as did the Zimbabwean bandleader Thomas Mapfumo in the 1970s with his eventual adaptations of features of *mbira* music to dance-band format. However, in a country such as Japan, where indigenous traditional musics have become so marginal and irrelevant to popular youth culture, it may be too late for any such 'return to the roots'. Since the imitation of foreign artists carries no particular stigma in that country, distinctive innovation is more likely in the form of self-consciously manneristic mimicry or the avant-garde postmodernities of groups like the Boredoms or the Japanese-American duo Cibo Matto.

The international spread of Western-style pop music has been interpreted variously as representing Americanization, homogenization, modernization, creative appropriation, cultural imperialism, and/or a more general process of globalization. Critics debate whether the Westernization process should be seen as an instance of neo-colonialist penetration of global markets or, alternatively, as reflecting the informed choices of discriminating and empowered consumers and performers. Much discussion has focussed on the values implicitly or explicitly associated with Western-style music when consumed or cultivated outside the West (e.g. Garofalo, A1992). On the whole, it has been natural for consumers to associate such musics with modernity, fashion and notions of personal freedom, whether articulated through the stentorian manifestos of rap and heavy metal or the sense of individual autonomy implicit in sentimental love songs. While such values may be perceived as liberating by many listeners in traditional societies, conservative moralists may find them threatening and may disparage Western-style music for its perceived shallowness and its links to commercialism, hedonism and Western imperialism. Hence, nationalist governments from China to Malaysia

have sought, however ineffectually, to limit dissemination of Western-style music. Cultural policies and popular attitudes toward Western-style pop music have often served as focal articulations of broader debates regarding national identity, pitting advocates of cosmopolitanism and modernization against ethnic essentialists seeking to preserve local aesthetics.

Depending on the specific sub-genres and local socio-musical configurations, regional efflorescences of Western-derived musics are often linked to specific social sub-groups. In developing-world countries with strong local music traditions, Western-style music is most typically associated with urban bourgeois consumers, especially of the younger generations. Individual sub-genres may have more specific social affiliations. Singer-songwriter ballads and protest music, for instance, generally emerge from politically-conscious higher-education students. In Malaysia local heavy metal, with its more visceral and assertive style, is associated with lower-class urban migrants, dubbed *kutu* ('lice'). Similarly, rap's association with the black American 'underclass' and its generally aggressive ethos has contributed to its adaptation by subaltern minorities like New Zealand Maoris and ethnic Koreans in Japan. Rock consumers tend to be urbanized youth who are to some extent Westernized and alienated from indigenous traditional music and culture. In many societies preference for Western-style pop music among young people is so universal that it cannot be linked to any particular sub-group.

A different dynamic of local-global music relationships obtains in geographically non-Western but otherwise predominantly European countries like Australia and New Zealand and among the substantial white populations of South Africa, Zimbabwe and other former colonies. In such societies Western idioms like rock music dominate popular music scenes. While there may be no significant stylistic differences between local and imported musics, issues of cultural nationalism and Western hegemony nevertheless provoke journalistic and academic debates.

Although the textures and associations of a genre such as rock may tend to predispose it toward values of modernity and sensuality, the inherently polysemic nature of music allows rock and related styles to serve a wide variety of agendas and to express markedly divergent values in different contexts. Thus, for example, while rock in Puerto Rico has generally been associated with upper-class, pro-American bourgeois youth, in Argentina *rock nacional* became a vehicle of progressive and often anti-imperialist protest in the 1970s. Similarly, the Chinese dictatorship has released disco versions of pro-regime songs, while Cui Jian's 'Northwest Wind' rock music idiosyncratically critiques both capitalism and the Chinese Communist Party. Contradictions may be inherent to genres such as Latin American NUEVA CANCION, some of which uses a North American singer-songwriter ballad style to criticize US imperialism and celebrate local cultures. During apartheid in South Africa, similar contradictions can be seen in the use of black American-derived styles as imported solutions to the problem of finding music that could be somehow modern and progressive without being ethnically exclusive. In recent decades, black youth in South Africa and Brazil have increasingly embraced black American soul and disco as vehicles for their own self-assertion, as more stylistically indigenous genres such as samba or *mbaqanga* come to be perceived as having been co-opted and commercialized. Noting the adoption of rap and reggae by young Maoris and Australian Aborigines, Lipsitz (A1994) argues that such musical borrowings represent less acquiescense to cultural imperialism than a practice by which alienated communities can effectively 'become more themselves' by identifying with Western underclass musics. In the process, local versions of rock music and related genres, while not enriching the global style pool, may come to constitute meaningful idioms that are experienced as both indigenous and cosmopolitan.

These rearticulations, like such seemingly oxymoronic American idioms as Hasidic rock and Christian heavy metal, illustrate the ability of listeners, performers and interpretive communities worldwide to resignify Western-derived styles in accordance with their own predispositions. Accordingly, genres such as rock, rap and the sentimental ballad can no longer be categorized as Western *per se*, but rather constitute international idioms which can form components or even bases of authentic music cultures throughout the world, even if their global cultivation may be at the expense of indigenous styles.

See also POPULAR MUSIC, §II. For more detailed discussion of specific styles see articles on individual countries.

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A General. B Implications of technology. C North America. D Europe. E Non-western cultures.

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See also bibliographies for individual genres and sub-genres, including Blues, Country music, Dance music, Disco, Funk, Rap, Reggae, Rhythm and blues, Rock, Singer-songwriter, Soul music.

RICHARD MIDDLETON (I; IV, 1), DAVID BUCKLEY (II), ROBERT WALSER (III), DAVE LAING (IV, 2), PETER MANUEL (V)

Pop, Adrian (*b* Cluj, 10 Sept 1951). Romanian composer. He studied composition with Toduţă and Ţăranu at the Cluj Academy, graduating in 1976. Pop taught at the city's Arts Lyceum (1976–92) and was artistic secretary and director general of its Filarmonica (1983–90); he became a lecturer at the Academy in 1994 and programme director of the Filarmonica in 1996. Pop is known particularly for his choral music. The modern character of his scores derives from his exploration of elements of Romanian folk music including modalism, rhythmic spontaneity, ornamentation and multi-layered textures. Incisive, dynamic, unconventional and laden with tension, his work contains references to techniques derived from the study of acoustic resonance.

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OCTAVIAN COSMA

Pope, Alexander (*b* London, 22 May 1688; *d* Twickenham, 30 May 1744). English critic, poet, satirist and wit. He was the son of a wealthy Catholic linen draper. The publication of *An Essay on Criticism* (1711) marked the beginning of his fame. He was acquainted with the leading political and artistic figures of his day including Lord Burlington, Lord Bolingbroke, the Earl of Oxford, Congreve, Joseph Addison, Richard Steele, Aaron Hill, Jonathan Swift, John Gay, John Arbuthnot, Maurice Greene and Handel. Pope's skill with the 'heroic couplet', his grammatical precision and his rhetoric supplemented his talent for irony, invective and satire.

Since theories of harmony were so much a part of the contemporary canon of taste, it was inevitable that Pope should explore musical terminology and theory. He was known as the 'little nightingale' for his sweet voice as a child, but his interest in music was not as profound as that of Dryden or Congreve. His comments on Giovanni Bononcini, for example, in a letter to the Duchess of Buckingham (27 January 1722) declare approval for the man's 'great Fame' and a 'Personal Knowledge of his Character', but omit discussion of his music. About this time Pope was involved with the Burlington circle, and helped Handel in the preparation of *Haman and Mordecai*, a masque libretto based on the *Esther* of Racine and Brerton. Arbuthnot and Gay probably did most of the work on the libretto, which suffers from static episodes and a lack of sustained dramatic pace. Several Handel works incorporate lines from Pope: lines from the pastorals are inserted in *Acis and Galatea* and *Semele*, and Handel himself added the famous 'Whatever is, is right' (from the *Essay on Man*) to the final Act 2 chorus of *Jephtha*.

Pope supplied choruses, set to music by Bononcini in 1723, for the Duke of Buckingham's *Marcus Brutus*. He was also involved with operatic projects by Gay, including *Achilles* (for which he contributed the prologue) and *The Beggar's Opera*. He altered his own *Ode to St Cecilia* when Greene set it in 1730 and may have prepared the text of a cantata for Durastanti in 1724 on the insistence of the Earl of Peterborough. Mainwaring claimed that Pope declared himself to be unmusical, but if so he certainly took his friend Arbuthnot's recommendations to heart since his defence of Handel in the 1742 *Dunciad* (iv, 45–70) is spirited (see also Brownell). Of his own poems, the most frequently set to music was *The Dying Christian to his Soul*, particularly popular in a version of 1795 by a Methodist, Edward Harwood. Hubert Parry, Panufnik, Schubert and Havergal Brian set texts derived from Pope.

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DUNCAN CHISHOLM

Pope [Conant], **Isabel** (*b* Evanston, IL, 19 Oct 1901; *d* Bedford, MA, 7 Feb 1989). American musicologist and philologist. She attended Radcliffe College, taking the AB in 1923, the MA in 1925 and the PhD in Romance philology in 1930. In 1935 she was appointed a tutor in French and Spanish literature at Radcliffe; from then until 1936 she studied musicology at Harvard with Hugo Leichtentritt. She remained at Radcliffe until 1940, then from 1941 to 1944 she worked in Mexico with Adolfo Salazar, whose *La música moderna* she translated for the Norton series. She was again at Radcliffe as tutor from 1945 to 1949. In 1950 she received a joint fellowship from the Mexican government and the Rockefeller Foundation which enabled her to travel to Spain to study Spanish musical influences in colonial Mexico. In 1951 she studied Spanish musical sources in Spain, Italy and France as a Guggenheim Fellow; she continued research in those countries from 1959 to 1960.

Pope was particularly interested in the relationship between music and poetry in Spanish vocal music of the Middle Ages and Renaissance. Her background in Romance philology enabled her to edit the literary texts in both Helen Hewitt's edition of the *Odhecaton* and Hans Tischler's edition of 13th-century French motets. She studied the musical and literary aspects of the villancico, concluding that the 15th-century villancico still bore traits of the lyric type of 13th-century oral tradition. She published studies of the manuscript *I-MC* 871, an important source of late 15th-century music from the Aragonese court of Naples.

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PAULA MORGAN

Pople, Anthony (John Leonard) (*b* Croydon, 18 Jan 1955). British musicologist. He studied music at St John's College, Oxford (1974–80), where his teachers included Hugh Macdonald, David Lumsden, Denis Arnold and Derrick Puffett; he was also influenced by Arnold Whittall. From 1980 to 1983 he was De Velling Willis Fellow at the University of Sheffield. In 1983 he moved to the University of Lancaster, where he was successively lecturer (1983–93), senior lecturer (1993–5) and professor of music theory and analysis (1995–7). In 1997 he became professor of music at the University of Southampton and in 1999 he moved to the University of Nottingham to take up the same post.

Pople's principal area of study is 20th-century music, in particular the theory of late tonal and early post-tonal music and the analysis of music from the earlier part of the century. He is also interested in the use of computers, both in the composition of music and in music education, and has developed two applications for music analysis, RowBrowser and SetBrowser (both 1994). He has written on the music of Berg, Skryabin, Messiaen, Vaughan Williams, Bridge and Tippett, and his monographs on Berg's Violin Concerto (1991) and Messiaen's *Quatuor pour le fin du temps* (1998) are authoritative guides to the works and their cultural and musical context. He was the founding editor of the journal *Musicus: Computer Applications in Music Education* (1989–93; consulting editor 1993–7), a member of the editorial board of *Musical Analysis* (1990–; editor 1995–), and is a member of the consulting board of *Musicae scientiae* (1996–).

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'Electronic Repertoire', *Times Higher Education Supplement* (17 June 1988)
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'Computer Music and Computer-Based Musicology', *Computers in Education*, xix (1992), 173–82
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'Hidden Programmes: Themes and Techniques in Recent Berg Scholarship', *MAn*, xii (1993), 381–99
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ed.: *Theory, Analysis and Meaning in Music* (Cambridge, 1994) [incl. 'Systems and Strategies: Functions and Limits of Analysis', 108–23]
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'Misleading Voices: Contrasts and Continuities in Stravinsky Studies', *Analytical Strategies and Musical Interpretation*, ed. C. Ayrey and M. Everist (Cambridge, 1996), 271–87
'Vaughan Williams, Tallis, and the Phantasy Principle', *Vaughan Williams Studies*, ed. A. Frogley (Cambridge, 1996), 47–80
ed.: *The Cambridge Companion to Berg* (Cambridge, 1997) [incl. 'Early Works: Tonality and Beyond', 53–82; 'The Musical Language of *Wozzeck*', 145–64; 'In the Orbit of *Lulu*', 204–26]
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'From Pastiche to Free Composition: R.O. Morris, Tippett and the Department of Pitch Resources in the *Fantasia concertante on a Theme of Corelli*', *Tippett Studies*, ed. D. Clarke (Cambridge, 1999), 27–54

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F. Bridge: *Allegro Moderato* [completion of sketch from unfinished Symphony for String Orchestra, 1940-41] (London, 1978)

ROSEMARY WILLIAMSON

Popma van Oevering, Rynoldus [Reinolt] (*b* Warga, bap. 6 Jan 1692; *d* Leeuwarden, bur. ?6 April 1782). Dutch organist and composer. He presumably studied music with his father Georgius (Jurjes) Oevering, schoolmaster and organist at Warga until 1707. He became organist of the Galileeërkerk in Leeuwarden on 16 September 1712, and of the Grote (Jacobijner) Kerk there on 26 February 1713. On his recommendation, Christian Müller built the organ of the Grote Kerk in Leeuwarden, which was dedicated on 19 March 1727. He remained organist at Leeuwarden until 1741, and was concurrently carilloneur until 1757. Later he was churchwarden of Warga, although he continued to live in Leeuwarden.

Popma van Oevering's works include a psalmbook (in *B-Bc*) and a collection of six keyboard suites op.1 (ed. H. Brandts Buys, Amsterdam, 1955, with biographical details in the afterword). As Prince Johan Willem Friso, who died in 1711, is mentioned in the dedication it would seem that the work was published in about 1710, when the composer was only 18 years old. Each suite consists of an overture followed by several dances, with chiefly French influences. The melodic invention is not profound, but the general style is fluent and attractive.

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F. Talstra: *Langs Nederlandse orgels* (Baarn, 1979)
H.P. Algra: 'Rynoldus Popma van Oevering', *Muzyk in Fryslân*, ed. H.P. Algra (Leeuwarden, 1996), 108–9

L. VAN HASSELT

Popov, Aleksandr Georgiyevich (*b* Leningrad, 13 March 1957). Russian composer of Armenian extraction. He graduated from the Leningrad medical institute (1980) and from the conservatory there (1988) where he studied with A. Mnatskanian. He works as a doctor in the clinic of the St Petersburg State Medical Academy. Although he has never lived in Armenia, a 'genetic' memory of Armenian culture has determined the composer's immersion in the past of that country. His interests in archetypes (and 'primordial' timbres), Asian traditional music and Zen Buddhism has proved to be highly influential; likewise, links to eras of European history – especially to Renaissance and Baroque periods – manifest themselves

not in polystylistic terms, but in his drawing on material which is then freely interpreted, leaving the listener free to attribute a specific meaning. Armenian canticles can appear inseparable from Gregorian chant, or Baroque instruments may be combined with a prepared piano and a metronome. Despite the absence of programmes, a legend, myth or biblical parable could be confidently suggested for each of them. The refinement of his counterpoint and the symbolism inherent in his writing similarly links him to the past. In his use of ascetic textures he attempts to study the acoustic life of a sound or motif; this tendency is coupled with a concentration of expression and a propensity towards aphorism.

WORKS

Stage: Tot, kto zhdyot [Someone Who is Waiting] (mono-op, Popov, after R. Bradbury), 1976; Korolevskiy buterbrod [The King's Sandwich] (op-burlesque, after A.A. Milne), 1981

Orch: Fl Conc., 1985; Sinfonia brevis, 1986

Chbr and solo inst: Labirintï [Labyrinths], fl, cl, pf, 1976; Conc. piccolo, 2 fl, ob, vn, pf, 1977; Lacrimosa, fl, pf, 1980; Str Qt, 1981; Sonata, vc, 1983; Conc. 'Passio', hn, org, perc ens, 1983; Peysazh [Landscape], fl, hn, hp, bells, va, db, 1984; Arbor I, 6 hn, 1987; Arbor II, 10 insts, 1987; Pf Qnt, 1987; Sinfonia da camera, 15 insts, 1993 [in memory of Frescobaldi]; Postlyudiya [Postlude], va, pf, 1993; Teoriya affektov [The Theory of Affects] 'quasi una sinfonia', 12 insts, 1995; Moira, pf, glock, triangle, 1995; Angel, fl, cl, vc, pf, 1997

5 pf sonatas: 1974, 1975, 1976, rev. 1999, 1978, 1992

Other pf: 3 gravyurï [3 Engravings], 1975; 2 ėskiza [2 Sketches], 1982; 4 prelyudii i fugi [4 preludes and fugues], 1985

Choral: 2 khora [2 Choruses] (old Armenian texts), 1978; Vershina [The Summit], (cant., A. Isaakian), chorus, 2 pf, perc, 1984

Vocal: 3 pesni [3 Songs] (H.E. Pluz), B, pf, 1978; 4 pesni [4 Songs] (Medieval Armenian texts), Bar, pf, 1978; Veshalka durakov [The Rack of Fools] (S. Chorniy), eccentric cant., B, fl, ob, bn, pf, 1978; Zegzegun (Medieval Armenian texts), chbr cant., S, fl, ob, vc, pf, 1979; Khachkar, male v, fl, bells, pf, 1980; Iz yaponskoy poėzii [From Jap. Poetry] (Basyo, Dzeso, Issa, Isyu, Kikatsu, Ransestu), 8 haikus, S, pf, glock, 1981; Proisshestviya v kartochnom domike [Incidents in the House of Cards] (Eng. poets), S, pf, 1980; Iz pozabïtïkh pesen [From Forgotten Songs] (Eng. folk poems, trans. S. Marshak), song cycle, B pf, 1982; O zhizni i smerti [Of Life and Death] (It. Renaissance poets), song cycle, S, pf, 1986, orchd 1987; Requiem, 4vv, ens, prepared pf, metronome, 1989; Salve Regina, female vv, vc, 1998

Film scores: Sreda [Wednesday] (dir. V. Kosakovsky), 1996; Zemlya [The Earth], 1997 [score to silent film, dir. A. Dovzhenko, 1930]

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G. Sadïkh-zade: 'Obresti sebya cherez muzïku' [Finding oneself through music], *MAk* (1996), no.2, pp.36–41

OL'GA MANUL'KINA

Popov, Gavriil Nikolayevich (*b* Novocherkassk, 30 Aug/12 Sep 1904; *d* Repino, Leningrad Region, 17 Feb 1972). Russian composer and pianist. His father, a teacher at the university of Rostov-on-Don, was an exceptionally gifted musician – a violinist, conductor and composer. His mother gave him his first music lessons; he then studied the piano with L.M. Presman at the private conservatory in Rostov-on-Don (1917–21) and took lessons in composition with Gnesin and then at the Don Conservatory with V.V. Shaub (1921). Concurrently, he entered the engineering and architecture faculty of the Polytechnical Institute of the Don and the physics and mathematics faculty of Rostov University, a year later also passing exams in the first part of a course at the Rostov Archaeological Institute in the art history department. Later, at the Leningrad Conservatory he studied harmony with Steinberg, counterpoint, orchestration, formal analysis and composition with V.V. Shcherbachyov, and piano with M.N. Barinova and L.V. Nikolayev (1922–30); concurrently, he began studies in the architectural faculty of another Polytechnical Institute, which he soon abandoned. In 1924, he was dismissed from the Leningrad Conservatory in the course of a social purge of 'hopeless' students; Glazunov, Nikolayev and Yavorsky all helped to reinstate him in 1925.

In the 1920s, Popov participated in all the professional musical organizations in Leningrad such as the Leningrad Association of Contemporary Music or LASM (1926–8), the Circle of Friends of Chamber Music (1926–9), the New Music Circle (1926–7) and the Circle for New Musical Culture (1929–30). His music was frequently performed by these organizations and published by them in collections.

Popov's debut as a pianist occurred in Rostov-on-Don in 1924 with a classical programme; he next performed his own works in Leningrad and Moscow; he played in memorable productions of Stravinsky's *Les noces* (1927–9) and performed Mozart's Concerto K365 for two pianos with Shostakovich (1927). From 1921, he worked as an accompanist in the opera theatre and conservatory of Rostov-on-Don, and from 1924 to 1927 as a pianist-improviser at the Leningrad School of Plastic Dance. From 1927 to 1931 he taught composition and piano at the State Central Musical College, where A.M. Balanchivadze, N.V. Bogoslovsky, I.I. Dzerzhinsky and G.V. Kiladze were among his students.

During the first months of the siege of Leningrad (1941–2) Popov worked on his opera *Aleksandr Nevsky* (1938–42) which he never completed. In 1943 he was evacuated together with the staff of Leningrad's cinematic studios to Alma-Ata, where he worked on scores to patriotic war films, Ermler's *Partizanï (ona zashchishchayet rodinu)* ('Partisans She is Defending the Fatherland') and the Vasil'yev brothers' *Front*. Popov settled in Moscow in 1944. He was a member of the secretariat and committee of the Leningrad Union of Composers from its inception in 1932. He was awarded prizes at the all-Union competitions of 1932 and 1968 and a State Prize in 1946; he was made an Honoured Artist of the RSFSR in 1947.

From his earliest career as a composer, Popov was singled out by critics and senior colleagues, together with Shostakovich, as one of Russia's most promising new composers. Prokofiev noted the work of the young Popov on his visit to Soviet Russia (1927), and at the beginning of the 1930s sought to introduce his music to the West; he later proposed to Popov that he should collaborate with him on the music for the second part of Eisenstein's film *Ivan the Terrible* (1945), but the plan was not realized. Popov's early works display an urge towards innovation and renewal of musical content and, consequently, of stylistic solutions. In his early years Popov made an intensive study of the works of Skryabin, Ravel, Stravinsky, Hindemith, Schoenberg, Prokofiev and Krenek, and the experience fuelled his experimentalism. Spontaneous instrumental writing, linearity, rhythmic pungency, emotional uplift, thematic inventiveness and melodic gift were the chief elements of Popov's early style. His *Septet* (1927) and First Symphony (1934) drew a wide and enthusiastic response from musical circles. Popov and his work became the focus of critical, and later ideological debate, being subjected to special attack in the 1930s, when performance and public discussion of the First Symphony, the Orchestral Suite no.1 and other

works were banned. The 1948 Resolution of the Central Committee of the CPSU on Muradeli's opera *The Great Friendship* sharply criticized Popov – along with Khachaturian, Myaskovsky, Prokofiev, Shebalin and Shostakovich – as an 'exponent of Formalism'.

Popov's characteristics as a natural symphonist permeate all his music, including his film scores. His symphonies, which follow the epic tradition of Borodin and Glazunov, occupy a central place in his output and renewed the development of classic Russian symphonism. The Second Symphony has links with the traditions of the Russian epic symphony, moving towards a new embodiment of Russian melos with its inherent principle of germination, polyphony and a metrorhythmic freedom of melodic flow; fairground gaiety and buffoonery proceeds alongside high tragic tension. Popov's music displays an overall emotional expressiveness, a sharp-edged harmonic language, a tendency towards polyphonic styles, and a mastery of orchestral writing. His numerous choral compositions possess a monumental dramatic quality, and are shot through with Russian melos in the traditions of Glinka late Rimsky-Korsakov and Stravinsky's *Les noces*. His work has a variety of links with folklore, primarily Russian, such as Cossack songs; his Third Symphony (1945) draws on Spanish folk music.

Popov made a significant contribution to music for the theatre and cinema (both feature and documentary films), working with many leading figures such as the Vasil'yev brothers, Meyerhold, Eisenstein, Dovzhenko and others. His music in these genres has artistic qualities of a high order, and often served as the impulse and basis for major orchestral, choral and symphonic works, such as *Komsomol – shef èlekrifikatsii* ('Komsomol is the Boss of Electrification') and the Orchestral Suite no.1. Popov worked on many large-scale projects at various times that remained unfinished, among them an opera *Aleksandr Nevsky*, a violin, a piano and a cello concerto, and a seventh symphony.

WORKS
(*selective list*)

Orch and choral: Sym. no.1, op.7, 1927–34; Sym no.3, g 'Geroicheskaya' [The Heroic], op.45, str, 1939–46 [dedicated to Shostakovich]; Sym. no.2, 'Rodina' [The Homeland] op.39, 1943; Sym. Aria, vc, str, op.43, 1945; Sym no.4 'Slava otchizne' [Glory to the Homeland] (I.L. Sel'vinsky), op.47, 4 soloists, mixed chorus, 1948–9; Sym. no.5, 'Pastoral'naya', op.77, 1956–7; Sym. no.6, 'Prazdnichnaya' [Festive], op.99, 1969; Ispaniya [Spain], 7 sym. frag.

Chbr: Septet (Chbr Sym.), fl, cl, bn, tpt, vn, vc, db, 1927; Str Qt-Sym., op.61, 1951

PIANO

Pf: 2 p'yesï: Ekspressiya [Expression], Melodiya [Melody], op.1, 1925; Grosse Klaviersuite op.6, 1927: Inventsiya, Khoral, Pesnya, Fuga [Invention, Chorale, Song, Fugue]; 2 skazki [2 Tales], op.51, 1948

Incid music, numerous other vocal works

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Obituaries: *Sovetskaya kul'tura* (22 Feb 1972); *Muzïkal'naya zhizn'* (1972), no.8, p.24 [by N. Peyko]; *SovM* (1972), no.5, p.144

B. Mayzel': 'Gavriil Popov', *Muzïkal'naya zhizn'* (1979), no.4, pp. 15–17

I. Romashchuk: 'Tvorchestvo G.N. Popova 20–30kh godov (k probleme stanovleniya simfonizma)' [The work of G.N. Popov in the 1920s–30s (on the problem of the development of symphonism)] (diss., Institute of Art History, Moscow, 1986)

I. Romashchuk: 'Gavriil Popov: Simfonicheskiye idei kamernogo zhanra' [Gavriil Popov: Symphonic ideas of the chamber genre], *MAk* (1998), nos.3–4, pp.64–9

LYUDMILA KOVNATSKAYA

Popov, Todor (*b* Drzhanovo, 23 Jan 1921). Bulgarian composer. He graduated from the Sofia Music Gymnasium in 1942 and from the Sofia State Music Academy in 1949. From 1946 to 1949 he was composer to the folksong and dance ensemble of the Ministry of the Interior, and for a short time was musical director for Sofia Radio's children's broadcasting. Then after a period of five years as music editor for a youth publication, he continued his studies at the Moscow Conservatory (1952–7) under Golubev, Sposobin, Skryabkov and Rakov. Popov was secretary (1962–5) and general secretary (1965–9) of the Bulgarian Composers' Union, and in 1968 he began work as a composer to the army. Although he has written chamber music and some orchestral pieces, Popov is principally known as a composer of song; many of his works betray the influences of Soviet mass songs and light music. Primarily a melodist, he writes uncomplicated music bearing the stamp of national colour, derived mainly from folk music.

WORKS
(*selective list*)

Inst: Rozhen, orch, 1954; Str Qt no.1, 1952; Str Qt no.2 (1965); Dalechno detstvo [Distant Childhood], orch, 1957; Elegie, vc/db, str orch, 1965; Vc Conc., 1982; Passacaglia, str; Sinfonietta, str

Vocal: Svetal prasnik [Bright Festival] (orat), solo vv, chorus, orch, 1959; Pesen za golemiya den [Song for the Great Day], B, children's chorus, chorus, orch, 1968; Zingshpil (musical), 1979; 200 choral songs, folksong arrs., etc.; *c*20 solo songs

Film scores

Principal publishers: Muzgiz, Nauka i izkustvo (Sofia)

LADA BRASHOVANOVA

Popov, Valery (Sergeyevich) (*b* Moscow, 9 Sept 1937). Russian bassoonist. After studying at the Moscow Conservatory he joined the USSR State SO in 1962. He won the all-Russian competition in 1963 and the Budapest competition two years later. In 1971 he was appointed to teach at the Moscow Conservatory. The outstanding Russian bassoonist of his generation, his playing is warm and virile. He has become well known in Russia and beyond through a number of recordings, several with the Moscow Contemporary Music Ensemble. Over two dozen works have been dedicated to him by composers such as Mikhail Alekseyev, Edison Denisov and Lev Knipper, as well as the Duo, Trio and concerto by Sofiya Gubaidulina.

WILLIAM WATERHOUSE/R

Popovici, Doru (*b* Reşiţe, 17 Feb 1932). Romanian composer and musicologist. He studied composition with Jora and Andricu at the Bucharest Academy (1950–55) and attended the summer courses in Darmstadt in 1968. Between 1968 and 1997 he was musical editor at Romanian Radio. After an early flirtation with serialism, for instance in *Porumbeii morţii* (1957), Popovici returned to the neo-romantic style to which he has subsequently adhered, in which chromaticism is combined with a resonant, archaic modalism, free from the influences of traditional and Byzantine music. In the early 1960s he began to experiment less and to move towards a greater accessibility. He achieved a particular success with *Codex Caioni* (1967–8), a setting of melodies from the 17th

century anthology by Ioan Căianu. His lyrical, expressive scores convey a meditative sense of dramatic narrative.

WORKS
(*selective list*)

Stage: Prometeu (op, 1, V. Eftimiu), 1958, Bucharest, Română, 16 Dec 1964; Mariana Pineda (op, 1, after F.G. Lorca), 1966, Timişoara, Română, 21 June 1976; Les noces (ballet, H. Lupescu), 1971; Noaptea cea mai lungă [The Longest Night] (op, 1, D. Mutascu), 1977, Bucharest, Română, 9 June 1983

Vocal: Legendă (I. Pillat), chorus, 1952; În marea trecere [The Great Transition] (L. Blaga), T, orch, 1956; Porumbeii morţii [The Doves of Death] (I. Pillat), female chorus, orch, 1957; Omagiu lui Palestrina (cant., liturgical texts), 1966; Noapte de august [A Night in August] (M. Dragomir), Bar, orch, 1969

Orch: Poem, 1954; Conc. for Orch, 1960; Sym. no.1, 1962; Sym. no.2, 1966; Codex Caioni, str, 1967–8 [after I. Căianu]; Sym. no.3 'Bizantina', 1968; Sym. no.4 'In memoria lui Nicolae Iorga', 1973

Chbr: Sonata, vc, pf, 1952; Sonata, 2 va, 1960; Omagiu lui Ţuculescu, cl, pf qt, 1967; Muzică funebră, vn, pf, 1969

WRITINGS

Muzica corală românească [Romanian choral music] (Bucharest, 1966)
with C. Miereanu: *Începuturile muzicii culte româneşti* [The beginnings of Romanian religious music] (Bucharest, 1967)
Gesualdo da Venosa (Bucharest, 1969)
Muzica românească contemporana [Contemporary Romanian music] (Bucharest, 1970)
Cântec flamand: scoala neerlandeza [Flemish song: the Netherlands school] (Bucharest, 1971)
Arta trubadurilor [The art of the troubadours] (Bucharest, 1974)
Muzica elisabetană [Elizabethan music] (Bucharest, 1978)
Muzica renaşterii din Italia [Italian Renaissance music] (Bucharest, 1978)

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W.G. Berger: *Ghid pentru muzica instrumentală de cameră* [Guide to instrumental chamber music] (Bucharest, 1965)
V. Cosma: *Muzicieni români* (Bucharest, 1970)

OCTAVIAN COSMA

Popovici, Timotei (*b* Tincova, nr Lugoj, 1/13 Sept 1870; *d* Lugoj, 11 July 1950). Romanian choirmaster, composer and teacher. He studied in Caransebeş with Antoniu Sequens and Victor Nejedly, and in Iaşi (1893–95) with Gavriil Musicescu. As choirmaster of the music societies of Caransebeş, Braşov and Sibiu, as a prominent teacher in these cities, and as conductor of the Metropolitan Choir of Sibiu, Popovici was one of the leading artists in Transylvania at the beginning of the 20th century. His compositions, suited to the capacities of schoolchildren and amateurs, were designed to be both educational and patriotic. He wrote what was the first music dictionary in Transylvania-Romania (1905), after the incomplete lexicon of Titus Cerne (1889).

WORKS
selective list

Sacred choral: Irmosul Paştilor [Eastern Hymn], 3 equal vv, 1896; Troparele chemării Duhului Sfînt [Invocations to the Holy Ghost] (1901); Cîntări liturgice: liturghia Sf. Ioan Chrisostom [Songs on the Liturgy of St John Chrysostom], children's chorus (1902); Cuvine-se cu adevărat (Byzantine hymn), male vv (1902); Imn la centenarul I al Seminarului Andreian [Hymn for the Centenary of St Andrew's Seminary] (I. Teculescu), male vv, 1912; Repertor coral, male vv (1914); Cîntările liturghiei [Liturgical Songs], 2–3 equal vv, 1942; Cîntările liturghiei, 1943

Secular choral (on trad. texts unless otherwise stated): M-aş mărita [I Shall Marry], male vv, 1895; Foaie verde de trifoi [The Green Cloverleaf], op.5, male vv, 1898; Ştii, mîndro, cînd ne iubeam [You Remember, Dear, when we Were in Love], op.11, male vv, 1901; Doina (M. Eminescu) (1904); Cîntece naţionale [National Songs], male vv (1919); Regele munţilor [The Mountain King], S, T, chorus, 1924; Florile dalbe [White Flowers], bk 1, chorus, male chorus (1928); Hora lui Iancu [Iancu's Dance] (I. Soricu), male vv, 1940; Florile dalbe [White Flowers], bk 2, chorus, male chorus (1945); La oglindă [The Mirror] (G. Goşbuc), S, chorus, pf

Other works incl.: Potpuriu de cîntece populare, orch; Poem despre Avram Iancu [Poem in Honour of Iancu], orch; marches for military band

WRITINGS

Dicţionar de muzică (Sibiu, 1905)
Cum se face învăţămîntul cîntării în şcoalele primare [Teaching singing in the primary schools] (Sibiu, 1930)

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Gh. Zamfirescu: 'Timotei Popovici în cultura românească', *Biserica Ortodoxa Română*, xcii (1974), 956–62
D. Jompan: *Timotei Popovici: corespondentă*, i (Timişoara, 1997)
V. Cosma: *Muzicieni români: Lexicon* (Bucharest, 1970)
D. Jompan: *Timotei Popovici: Contribuţii la istoria muzicii bănăţene* (Reşiţa, 1970)

ROMEO GHIRCOIAŞIU/VIOREL COSMA

Popp, Lucia (*b* Uhorská Ves, 12 Nov 1939; *d* Vienna, 16 Nov 1993). Austrian soprano of Slovak birth. After studying at Bratislava, she made her début there as the Queen of Night in 1963, then sang Barbarina in Vienna, where she was engaged at the Staatsoper, and First Boy (*Die Zauberflöte*) at Salzburg. She made her Covent Garden début in 1966, as Oscar, returning as Despina, Sophie, Aennchen, Gilda and Eva. She first appeared at the Metropolitan in 1967 as the Queen of Night (a role she recorded with Klemperer), and later sang Sophie and Pamina there. Engaged at Cologne, she sang throughout Europe in a repertory including Zerlina, Susanna, Ilia, Blonde, Konstanze, Marzelline, Rosina and Zerbinetta. In the 1980s she took on heavier roles such as Elsa, Arabella and the Marschallin in Munich; subsequently she sang the two Strauss heroines at Covent Garden. Her voice, which was initially light and perfectly suited to the soubrette and coloratura repertory, matured to encompass the more intense emotions of the roles undertaken in her later career. Popp was also a delightful concert singer and a noted interpreter of a wide range of lieder, which she sang with charm and perspicacity. Among her many cherished recordings are Susanna, Pamina, Vitellia, Sophie, Gretal, Bystrouška (*Cunning Little Vixen*) and lieder by Schubert and Strauss.

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A. Blyth: 'Lucia Popp', *Opera*, xxxiii (1982), 132–8

ALAN BLYTH

Popper, David (*b* Prague, 18 June 1843; *d* Baden, Vienna, 7 Aug 1913). Austrian cellist and composer. He was born in the Prague ghetto, the son of Angelus Popper, cantor at two local synagogues. Having auditioned for the Prague Conservatory at the age of 12 as a violinist, he matriculated as a cellist because of the shortage of cello students, and became a pupil of Julius Goltermann. He made such rapid progress that within six years he presided over the cello class when Goltermann was on tour. At the age of 18 he was appointed assistant principal cellist of the Löwenberg Court Orchestra, and the following year assumed the post of principal. During this time he was engaged by Bülow and the Berlin Philharmonic as soloist in Robert Volkmann's newly composed concerto. In 1868 he secured the position of principal in the Vienna Hofoper and the Vienna PO (the youngest player to hold such a post) and later joined the Hellmesberger Quartet. In 1872 he married Liszt's pupil Sophie Menter (daughter of the cellist Joseph Menter), with whom he also toured. Denied leave for his solo engagements, he resigned from the orchestra the following year. In 1886 his marriage was

dissolved, and he was appointed by Liszt as professor at the National Hungarian Royal Acadamy of Music, where he established the cello and chamber music divisions. He remained until his death, having also served as a member of the Hubay Quartet.

A cellist of superior technique and a warm, powerful tone, Popper was a champion of new music, and the composer of more than 75 works, mostly for his own instrument. His most important contribution is certainly the *Hohe Schule des Violoncello-Spiels*, a set of 40 studies that examine the positions of the left hand within a highly chromatic, Wagner-influenced setting. His concert music has enjoyed a revival, and has been the subject of several recordings.

WORKS

4 concertos, vc, orch: d, op.8 (Offenbach, 1871); e, op.24 (Leipzig, 1880); G, op.59 (Hamburg, 1880); b, op.72 (Leipzig, 1900)
Requiem, 3 vc, orch, op.66 (Hamburg, 1892)
String Quartet, c, op.74, ed. B. Schmidt (Leipzig, 1905)
Suite, 2 vc, op.16 (Leipzig, 1876); Andante serioso, vc, op.27 (Leipzig, 1880)
Cadenzas for vc concs.: Haydn, D; Saint-Saëns, op.35; Volkmann, op.33; Schumann, op.129; Molique, op.45: ed. G. von Vikar (Vienna, 1924)
68 character- and salon pieces, mostly vc, pf, incl.: Elfentanz, op.39 (Leipzig, 1881); Im Walde, suite, op.50 (Hamburg, 1882); Wie einst in schöner'n Tagen, op.64 (Leipzig, 1892); Ungarischer Rhapsodie, op.68 (Leipzig, 1894)
Pf pieces, songs, transcriptions

TUTORS

Hohe Schule des Violoncello-Spiels, op.73 (Leipzig, 1901–5)
10 mittelschwere grosse Etüden, op.76 (Leipzig, *c*1905)
15 leichte Etüden in der ersten Lage, op.76a (Leipzig, *c*1905)

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MARC MOSKOVITZ

Popular Concerts. London concert series established in 1859. *See* LONDON (i), §VI, 2(ii).

Popular music. A term used widely in everyday discourse, generally to refer to types of music that are considered to be of lower value and complexity than art music, and to be readily accessible to large numbers of musically uneducated listeners rather than to an élite. It is, however, one of the most difficult terms to define precisely. This is partly because its meaning (and that of equivalent words in other languages) has shifted historically and often varies in different cultures; partly because its boundaries are hazy, with individual pieces or genres moving into or out of the category, or being located either inside or outside it by different observers; and partly because the broader historical usages of the word 'popular' have given it a semantic richness that resists reduction. The question of definition is further discussed in §I, 1, below.

Even if 'popular' music is hard to define, and even if forms of popular music, in some sense of the term, can be found in most parts of the world over a lengthy historical period, in practice its most common references are to types of music characteristic of 'modern' and 'modernizing' societies – in Europe and North America from about 1800, and even more from about 1900, and in Latin America and 'Third World' countries since the 20th century, and even more strongly since World War II. The focus in this article is on these musical types; the emphasis is on the main themes, debates and historical trends, and, in particular, on the USA and Britain, since 20th-century styles and practices originating in the USA (together with styles originating in Britain since about 1960) have come to dominate popular music worldwide. The period after about 1955 is discussed in more detail in POP and in other entries on specific genres. Further information will also be found in articles on individual countries.

I. Popular music in the West. II. World popular music.

I. Popular music in the West

1. Definitions. 2. Mass media and the cultural economy of popular music: (i) The main historical shifts (ii) Issues. 3. An outline history: (i) Before Tin Pan Alley (ii) From Tin Pan Alley to rock and roll (iii) Rock and roll and after. 4. Genre, form, style: (i) Genre (ii) Form (iii) Style (iv) Popular music and the musical field. 5. Social significance: (i) Politics (ii) Social identities (iii) Aesthetics. 6. The study of popular music.

1. DEFINITIONS. A common approach to defining popular music is to link popularity with scale of activity. Usually this is measured in terms of consumption, for example by counting sales of sheet music or recordings. While it seems reasonable to expect music thought of as 'popular music' to have a large audience, there are well-known methodological difficulties standing in the way of credible measurement, and – perhaps more seriously – this approach cannot take account of qualitative as against quantitative factors: for instance, repeat hearings are not counted, depth of response does not feature, socially diverse audiences are treated as one aggregated market and there is no differentiation between musical styles. Thus sales figures, however useful, measure sales rather than popularity.

Another common approach is to link popularity with means of dissemination, and particularly with the development and role of mass media. It is true that the history of popular music is intimately connected with the technologies of mass distribution (print, recording, radio, film etc.); yet a piece that could be described as 'popular music' does not cease to be so when it is performed live in public, or even strummed in the amateur's home, and conversely it is clear that all sorts of music, from folk to avant garde, are subject to mass mediation.

A third approach is to link popularity with social group – either a mass audience or a particular class (most often, though not always, the working class). In the first case, the theory is usually 'top-down', portraying the group as undifferentiated dupes of commercial manipulation; this tends to accompany pessimistic scenarios of cultural decline. In the second case, the theory is 'bottom-up', representing the group as the creative source of authentic (as opposed to ersatz) popular music; this tends to accompany populist scenarios of leftist opposition. The distinction is between production for the people and production by the people. This catches a real tension in the concept of popular music, not to mention the fact that so often it is defined by negation, that is, in terms of what it is not (e.g. popular music is not folk music, art music, commercial music and so on). Always positioned as subordinate in the musical field as a whole, popular music seems condemned to be an 'other'. But musical categories

commonly cross social boundaries (e.g. jazz could be described as 'popular music', as could arias by Puccini when sung by Pavarotti, or the music of Jimi Hendrix when played by Nigel Kennedy, or Elton John's *Candle in the Wind* sung after works by Verdi and John Tavener at the funeral service of Diana, Princess of Wales, in 1997). Even if 'the masses' or particular classes can be given precise sociological definitions, which is doubtful, the structure of the musical field cannot be mapped straight on to the social structure, and musical categories do not walk on to the historical stage in socially or musically pure forms.

These three approaches identify important tendencies. Yet all are too partial, too static, too prone to essentialism. For most popular music scholars, it is better to accept the fluidity that seems indelibly to mark our understandings of the 'popular'. From this perspective popular music has no permanent musical characteristics or social connections; rather, the term refers to a socio-musical space always in some sense subaltern, but with contents that are contested and subject to historical mutation. Stuart Hall, drawing on the theories of Antonio Gramsci, insists that it is impossible to understand the popular in any given moment except by placing it in a broader cultural context (the other categories it is working alongside and against) and that it possesses no essential content or social affiliations; rather, 'it is the ground on which the transformations are worked' (Hall, 1981, p.228). Frith (1996), emphasizing that the discursive formation of the popular is itself marked by internal distinctions and hierarchies, adds that the criteria for these are often drawn from neighbouring musical categories (notions of aesthetic value from art discourses, for example).

It follows from this argument that understandings of popular music have changed with time. Indeed, while all but the simplest societies probably have some sort of hierarchy of musical categories (as pre-modern Europe certainly did), the resonances now attached to the term came to the fore during the late 18th century (with the beginnings of late-modern society), and sedimented themselves into general awareness during the 19th. During this period a gradual but ultimately dramatic reshaping of the socio-cultural topography brought into being, in symbiotic interrelationship, hugely increased audiences for music; publicly accessible apparatuses for musical education, criticism and propagation; an emergent canonic repertory of 'classics'; and (as an apparent mirror image of this) a sense of low-class, 'trivial' genres as being problematic. On the one hand, this constructed what is now commonly known as classical music as, in a sense, the first modern popular music, laying the foundations for what would subsequently be its installation as the core of middlebrow taste; on the other, it imposed a new, explicitly moralistic pressure on 'low' music. Research by DiMaggio (1982), Levine (1988), Broyles (1992) and others has revealed many of the ways in which, in the USA, an earlier, easy, populist mixing of tastes was replaced, through the influence of the institutions of 'good music', by a sense of hierarchy, linked to social class. In Britain Haweis arranged the whole field into a moral-aesthetic ladder, with German symphonic music at the top and street entertainers at the foot (with ballads just above them) (*Music and Morals*, 1871). In the early 20th century the split intensified, the modernists defiantly esoteric, the emergent Tin Pan Alley defiantly commercial; the macabre dance of the Modernism–mass culture couple can now be seen as ideologically self-sustaining. On a broader front, the drive by the new mass media, especially radio, to identify and supply a fully national market brought all the musical categories into the same socio-technological space and also, as a result, revealed their differences: the BBC, for example, 'undertook the standardisation, classification and placing in rank order of the *whole field of music*' (Scannell, 1981, p.259). By the 1920s the now familiar highbrow–middlebrow–lowbrow model was fully in place. This 'sandwich' structure (a bifurcation with variable middle-of-the-road or light music fillings) remains fundamentally intact, even if by the late 20th century the boundaries blurred easily, crossovers abounded, new sub-terms (pop, rock, beat etc.) appeared, and the content of particular categories became increasingly unpredictable. The 'globalization' of the cultural economy may engineer a further shift – perhaps, as all music is further commodified and deracinated, towards an erosion of category distinctions. However, so long as cultural capital remains an important tool of social positioning within capitalist society, the principles seem unlikely to change significantly.

The history of popular music, then, can be described in terms of a sequence (somewhat variably dated in different societies) of three spatial metaphors. First there is an 'each to his own' model, with different musical categories located in different social spaces, though in some circumstances mixing unselfconsciously. Then these spaces start to be connected to a ladder, which may be climbed through techniques of social mobility and moral self-improvement. Finally, this ranking is consolidated into a unitary 'virtual space'. What is striking is how late, relatively, this final stage – the one we tend to take for granted – occurred. It was established fully only in the first half of the 20th century; in Britain, the restructuring of BBC programming into highbrow, middlebrow and lowbrow channels after World War II marked its complete acceptance. In most European countries, it coincided with the first large-scale incursion of American styles, in the shape of the new products of Tin Pan Alley (in Britain this process had begun somewhat earlier); indeed, in the USA itself it is these products that often are associated most closely with the term 'popular music', the characteristic post-1955 styles being covered by 'rock' or 'rock and roll'. Significantly, during the same early 20th-century period, translations or equivalents of the English-language 'popular music' appeared, taking over wholly or in part from previous terminologies. In German, for instance, *Populärmusik* gradually replaced the older *Trivialmusik* and *Unterhaltungsmusik*. By the 1960s, throughout Europe and North America, interrelated terminologies focussed on equivalents of 'popular' and 'pop' music reflected the consolidation of a socio-musical field that was increasingly internationally unified.

2. Mass media and the cultural economy of popular music.

(i) The main historical shifts. The most significant feature of the emergent popular music industry of the late 18th and early 19th centuries was the extent of its focus on the commodity form of sheet music. During the 19th century music publishers' catalogues and output grew enormously, and the products – many of them in 'popular' genres – were disseminated increasingly widely. Demand rocketed as an expanding, ambitious middle class (joined

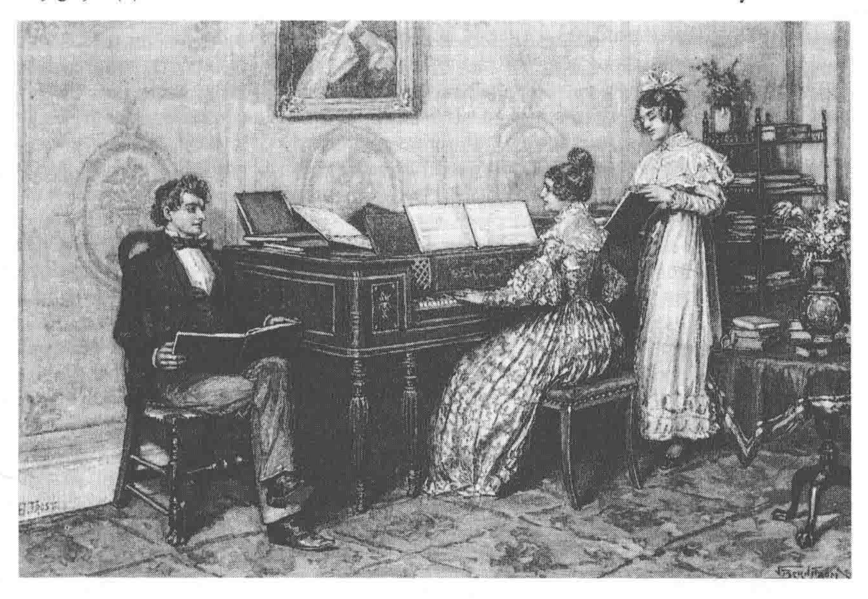
in due course by more affluent sectors of the working classes) bought pianos, which were falling in price and increasingly targeted at a range of social groups, and entertained themselves in the home. A variety of educational institutions and strategies promoted musical literacy. Song sheets, instrumental pieces and arrangements, cheap editions, music supplements in magazines, albums and part-works poured from the presses. New transport networks created national markets and speeded up supply, carrying the latest pieces quickly around Europe and much of America. At the same time, the provision of and access to public performances also increased. In pleasure gardens and dance halls, popular theatres and concert rooms, ordinary people – no doubt for the first time, in many cases – could enjoy music commercially provided by professionals. The first 'star' performers promoted publishers' products, for example through the British 'royalty ballad' system; one of the earliest, Jenny Lind, toured the USA in 1850–51 to great acclaim, a beneficiary of the pioneering publicity techniques of P.T. Barnum. Amateur choirs and bands mushroomed. Copyright legislation was in place or came into being in most countries, though enforcement was difficult and piracy abounded. Yet publishers profited from most of these activities, and thus, with the emergence of incipiently symbiotic music businesses, centred on the sale of compositional products and their performance to large markets, themselves marked by a variable balance between 'listening' and 'participation', consumption of musical pleasures and mastery of musical knowledge, and linked to the spread of 'leisure' as both a concept and a reality, a new kind of musical economy came into being.

In the 1880s and 90s American music publishing became centred in New York, in an area of the city later called 'Tin Pan Alley' (*see* PRINTING AND PUBLISHING OF MUSIC, §II, 4). These publishers developed a new method of production: aiming to construct a national market, they surveyed potential taste, contracted composers, established successful compositional formulae and assiduously promoted songs through 'plugging' techniques. As Charles K. Harris, one of the most successful Tin Pan Alley composers, wrote (1926, pp.39–40): 'A new song must be sung, played, hummed, and drummed into the ears of the public, not in one city alone, but in every city, town and village, before it ever becomes popular'. Within a decade or two the American model was copied in European countries. Copyright protection and royalty collection were tightened, especially in relation to performing rights (in the USA the American Society of Composers, Authors and Publishers (ASCAP), and in Britain the Performing Rights Society (PRS) were both formed in 1914: *see* COPYRIGHT §§V, 14(i); III, 16(i)).

Automatic player pianos (which, at the peak of their popularity, before succumbing to competition from radio and records, accounted for 56% of American piano production; Theberge, 1997, p.27) spread home music-making even more widely. The expansion and streamlining of sheet music production (American sales were around 30 million annually by 1910; Sanjek, 1988, iii, p.32) were linked to growing demand from vaudeville and variety theatres, to the popularization of dancing across all social classes (especially after World War I) and to the emergence of the gramophone record as a new medium of musical dissemination (*see* RECORDED SOUND, §I). After the success during the 1890s of publicly operated coin-in-the-slot machines, record players for home use took over from around the beginning of the 20th century, and the growth of production – much of it centred on 'popular' genres – was extraordinary. By 1920 there were almost 80 record companies in Britain, and almost 200 in the USA. American production reached about 27 million records in 1914, and peaked at 128 million in 1926, before the Depression devastated it (ibid., 27; Chanan, 1995, pp.54, 65–6). From the start radio transmitted music, from both recordings and live performances (*see* RADIO). In the USA radio broadcasting was organized commercially (the first station, KDKA, opened in Pittsburgh in 1920), while in Europe public monopolies were the norm (the BBC was formed in 1922). By 1927 there was a radio in about a quarter of American homes; the number increased by about 10% on average each year during the 1930s, and by 1950 virtually every household possessed at least one radio (Sanjek, 1988, iii, p.87; Ennis, 1992, pp.101, 132). Electrical recording (introduced by record companies in 1925) transformed sound quality and increased the appeal of the new media. The first sound film (*The Jazz Singer*) was released in 1927, and thereafter many films (and not only musicals) incorporated popular songs (*see* FILM MUSIC, §2–3 and FILM MUSICAL). By the mid-1930s 60 million cinema tickets were sold each week in the USA.

These inter-war developments reconstructed the economy of popular music. Radio and film were now at its centre, supported by records and music publishing, and the market was re-imagined in terms of anonymous consumers populating a space that spanned classes, regions and even nations. The same star performers appeared on film, radio and recording. Turnover of songs accelerated, as did media permeation of almost all corners of society. Record sales and radio plays became more important to revenues than sheet music, and the first 'charts' appeared, in trade magazines; so too did the first radio chart show, 'Your Hit Parade', in 1935. The interdependence of the various sectors is clear (even if their interests did not entirely coincide), and took institutional form: for instance, in Hollywood, Warners took over Tin Pan Alley publishers Witmark in 1928, and later, in Britain, EMI bought into leading music publishers Chappell. Similarly, in 1927 the Columbia record company set up CBS, and in 1929 RCA bought the record company Victor. The trend towards oligopoly drove the mergers that created EMI in 1932; by the outbreak of the war EMI and Decca between them controlled all record production in Britain, and in the USA the entire record industry was in the hands of three giant companies, RCA Victor, American Record-Brunswick and Decca. The entertainment conglomerate, with transsector and transnational interests, had arrived.

Intrinsic tensions within this symbiosis led to several conflicts in the 1940s, for example, between ASCAP and the American radio corporations, and between the American Federation of Musicians and the record companies. This led to new opportunities for publishers and composers from outside the mainstream (especially in the fields of country music and rhythm and blues), and, along with a reduction in production costs following the introduction of recording tape and cheap vinyl, also facilitated the emergence of a new wave of small, independent record companies, often aimed at new markets. At the same time, the general hegemony of the



1. Home music-making, c1830: engraving by Victor Bernstrom after Arthur Brudett Frost, late 19th century

big corporations continued, increasingly on a global stage; by the 1970s, this dominance was in the hands of five huge transnational organizations, three American-owned (WEA, RCA, CBS) and two European-owned (EMI, Polygram), who between them probably covered about two-thirds of the world market, slightly less (on average) in North America and European countries. Within a general picture of startling and continuous growth (British sales increased from 60 million units in 1955 to more than 200 million in 1977; the value of American sales increased from just over $100 million in 1945 to $3·5 billion in 1977; Harker, 1980, pp.223–6), the vicissitudes of the relationship between the large companies ('majors') and the smaller independent ones ('indies') became an important feature.

After World War II television began to take over some of radio's role, and, partly in response, radio (first in the USA, then elsewhere) cultivated new functions, notably specialized music channels (including 'chart radio'), whose presenters were increasingly prominent disc jockeys (DJs). The transistor increased radio's portability and ubiquity. The economic 'long boom' (1945–73) resulted in widespread increased leisure and spending power, disproportionately so among the young of the postwar 'baby boom' generation, at whom much of the expanded record production and its radio, television and film mediations were aimed. Musical production was now centred on the recording studio. Multi-track recording (from the late 1950s) and the development of more sophisticated equipment in the 1960s placed producers and engineers at the centre of the process, and the requirements and potential of this process increasingly affected the sounds and textures of the music. A plethora of charts on radio and television and in magazines focussed attention on record sales. The role of specialist composers was reduced as producers and performers increasingly wrote their own material, with the requirements of recording in mind. Increasingly, too, a performance was judged by its ability to reproduce the sound of the recorded version through which it was first known. As the sounds of recorded pop music permeated the soundscape, especially in cities, a further step towards the complete commodification of leisure was taken, and a new sort of virtual aural space – created through highly technical mixing together of varied sounds and musical products into inescapable media flows – started to come into being.

From the 1970s the tendency towards conglomeration and globalization intensified. The musical products of the majors continued to be dominated by American (and to a lesser extent British) performers, but although these companies were responsible for 90% of American record sales in the 1990s (Burnett, 1995, p.18), only Warner remained American-owned, the others being based in Japan (CBS-Sony, MCA) and Europe (EMI, BMG, Polygram). In 1994 total world sales of recorded music were valued at about $33 billion (ibid., 3), of which the majors took the lion's share; yet for them, both capital and markets were transnational. Moreover, all the majors were part of much larger media-entertainment conglomerates, and increasingly sought synergy between their activities (tie-ins between recording, radio, television – including terrestrial and satellite music-video channels – publishing, merchandising and advertising for other leisure products), if possible unified around a 'mega-star' performer and creating what has been called a 'total star text'. In the 1990s 'entertainment' accounted for a huge proportion of economic activity in developed societies, and its products were pushed into almost every social and geographical corner. And because music could be re-used so easily in different media contexts, recordings became not just commodities but 'bundles of rights'; back catalogue items were reissued in new formats (on cassette or compact disc or in 'greatest hits' compilations), and well-known recordings were used in television commercials, in movie soundtracks and for 'background music' in places such as supermarkets and airport lounges (*see* ADVERTISING, MUSIC IN, TELEVISION and ENVIRONMENTAL MUSIC).

At the same time, the introduction of digital equipment (mixing desks, synthesizers, samplers, sequencers) not only offered new sound worlds and new ways of creating music, accessible to people with little conventional musical training, but also drastically reduced production costs. As a result, 'do-it-yourself' home recording studios, tiny independent labels and small (often illegal) community radio stations formed the opposite extreme of the music

economy. SAMPLING technology and the ease with which records could be remixed (*see* REMIX) raised questions about the very identity of a composition and about its ownership. Similarly, the audio cassette made home taping easy, and cheap production technology prompted a huge increase in pirate compact disc and tape copies of commercial recordings. The potential threats to the existing structure of the music industry and to the hegemony of big capital and the potential for democratization of music-making were clear. Yet most 'indies' depended on the majors for manufacture and distribution, or, if successful, were bought by them or contracted as independent suppliers; alternatively, their innovations were copied and ruthlessly exploited on a bigger economic stage. The basic picture in the 1990s was of large and small, global and local, in uneasy but mutually advantageous co-existence. Thus the homogenized global pop style and the 'underground' dance club, the international multi-million seller and the niche market (catering for specific age groups, ethnic or regional tastes, or youth subcultures), seem to behave like different aspects of a single system.

These developments seem to represent a new stage in the aural compression of time and space. A constant search for novelty rubbed up against back-catalogue nostalgia; individualized consumption through the personal stereo threw into relief the global exploitation of markets and musical materials in 'world music'. Unprecedented amounts of exchange value streamed out of musical labours; yet the ease with which fans, performers and entrepreneurs could, using new technology, exchange roles offered at least the possibility of a new relationship between listening and participation.

(ii) Issues. Even if the main contours of the history of the mass media and popular music are reasonably clear, much of the detail of the developments, and their implications and effects, is less so, and has been the subject of lively debate among scholars, performers and listeners. Several arguments draw on the central idea of 'technological determinism' – that particular cultural practices owe their character to the nature of the technology they use. Marshall McLuhan's proposition (*The Gutenberg Galaxy*, Toronto, 1962; *Understanding Media*, New York, 1964) that different media, especially the broad categories delineated by oral, written and electronic modes of transmission, have intrinsic properties that condition diverse forms of consciousness and culture has been developed by John Shepherd and others in an attempt to explain distinct approaches to musical structure and process. To many, such views seem to allow too little room for other factors, including political struggle and human agency. Yet it is plausible to suggest, for example, that the 'rational' structures of many 19th-century popular-song genres and their explorations of major–minor tonal harmony are at least connected to their notated form; that this helps to differentiate them from orally transmitted folksongs (which are often monophonic, modal and more iterative in structure); and that the recording process facilitates the recontextualization of some techniques typical of oral cultures (particularly performed nuance – tiny pitch and rhythm inflections that cannot be notated – hence the success of such genres as black American blues), and at the same time introduces new approaches to sound, texture and form (e.g. montage, or repetition through computer-sequenced 'loops'). The historical model, rural (folk memory) – urban (sheet music) – cosmopolitan/global (electronic pop), makes some sense described in these terms, even if it is often too crudely drawn.

In an argument more sociologically sensitive than that of McLuhan, Walter Benjamin, writing about film in the 1930s ('The Work of Art in the Age of Mechanical Reproduction', 1936, repr. in *Illuminationen*, Frankfurt, 1961; Eng. trans., New York, 1968, pp.216–53), suggested that mechanical reproduction had drastically changed the status of the work of art, by destroying the 'aura' of the unique, authentic object, creating new processes of 'distracted' reception and thus empowering the viewer. At the same time, technically and collectively highly organized production demystified creativity, and turned passive consumers into critics. Applications of this analysis to music have become common. It is certainly clear that owners of a record, who can listen to it when, where, in whatever mental state and as often as they want, stand in a different relationship to the music from that of traditional concert-goers. Some, following Adorno, point out the ease with which new forms of 'aura' can be created – through the fetishizing of the musical commodity or the glamorizing of stars – and argue that, in actual musical practice, passive listening is still the norm. Similarly, while digital technology has the potential to democratize production and 'de-throne' the stars, it can also be used to create new stars, such as producers and DJs (*see* DJ (ii)) as well as performers. Nevertheless, Benjamin's inspiration continues to be evident in the stream of work that began in the 1970s on music subcultures, and in subsequent research on the 'active fan'.

Adorno believed that mass production is an adjunct of what he took to be the main ideological function of the 'culture industries' (including the music industry) in late capitalism, namely tying standardized products to equally standardized consumer (listener) responses; this maximizes profits (homogenized pieces can reach huge markets) and keeps people in their place. Many writers (for instance, Jacques Attali, in his concept of 'repetition') have advanced similar arguments. Given the financial rewards record companies gain from a large international 'hit', their desire to use the full array of mass media and marketing techniques to achieve the maximum possible market control is understandable. Nevertheless, research makes it clear that the market is not fully controllable (most record releases lose money); that music industry operations inhabit a field of conflicts among the various sectors, many of which mirror conflicts among musicians and fans; that new agents, new styles and new tastes can never be outlawed – indeed, the logic of the economy requires them; and that, in any case, musical values cannot be regarded as mere epiphenomena of economic exchanges: interpretation and use cannot be fully policed. In this context the most influential model for the popular music economy draws a relationship between the balance of industry concentration and diversity on the one hand and the degree of musical standardization or innovation on the other; the history is viewed in terms of cycles: periods of oligopoly and conservatism are broken up by new energies coming from independent sources, which are in turn incorporated and made safe by the major players. Some qualifications are necessary: late 20th-century technology loosened somewhat the connection

between industry structure and musical innovation; there are numerous examples of innovation in the outputs of major companies; and the model does not necessarily apply in the 1920s and 30s before the tendency to oligopoly really developed. Nevertheless, given that musical production here takes place in the context of the imperatives of a capitalist industry, the basic perspective of the model seems persuasive, suggesting that the history might be pictured as a spiral in which each stage strives to achieve an equilibrium that is nevertheless inevitably unstable.

Implicit in all these arguments are diverse views of what modern society is and what part mass-mediated music plays in it. It is a commonplace that each expansion in the scope of music markets, each increase in the speed of turnover, tends to intensify a process whereby metropolitan norms replace or absorb older, indigenous and peripheral styles and traditions. The trend is to rationalize and democratize by flattening out difference. Thus the promotional discourses around many 19th-century genres focussed on talk of fashion, the 'latest' composition, the 'talk of London' (or New York, or Paris etc.), performed 'with great success by . . .'. In the early 20th century J.B. Priestley described the appearance of ragtime as 'drumming us into another kind of life in which anything might happen' (Baxendale, 1995, p.138). Throughout Europe, American influences were associated, then and again after World War II, with modernization and the loss of old worlds. In the late 20th century the technophiliac futurism of club-dance styles seemed to threaten pop traditions and to signal the birth of a new transurban 'jungle'. But cultural geographers point out that while such processes may destroy and restructure communities, they can also create the possibility of new ones (real or imagined), for instance people coming together round a newly discovered music style accessible to them only electronically. At the same time, as the size of the geographical unit within which activity is organized expands, so in a paradoxical way norms associated with intermediate levels (the nation-state, for example) may weaken, allowing local 'scenes' to flourish; increasing compression of time and space makes plentiful musical materials available. In any case, the industry is adept at inventing traditions or adapting them for sale to consumers alienated from their own. The British case – from early 19th-century stereotypes of Irish and Scottish music, through English folk revival 'peasants' and a music-hall 'golden age', to lovable rock and rolling cockney teddy boys and assorted adherents of (black American or Afro-Caribbean) 'black roots' – is a good example. Modernity has an insatiable appetite for irrational tradition, and most European traditional musics, most American ethnic styles, not to mention world musics from further afield, have been drawn into the net. The best overall model, then, may be some sort of network of levels of activity, continuously evolving in shape and dynamics, such as the matrix of (global) 'superculture', (local) 'subculture' and (cross-cutting) 'interculture' proposed by Slobin (1993).

3. An outline history.

(i) Before Tin Pan Alley. As suggested above, it seems safe to assume that in all socially stratified cultures there is some sort of hierarchy of musical categories. While there may be a few remote regions where this seems barely to have obtained until relatively recently (the Scottish Highlands, Serbia, parts of the American frontier before the late 19th century, for example), in most of Europe and the New World distinctions between 'popular' and 'élite' types of music have a lengthy history. However, before about 1800 there is little sense of this being considered a problem. When the medieval theorist Johannes de Grocheio (*De musica*, *c*1300) wrote that the motet was not suitable for ordinary people 'since they do not grasp its subtlety or delight in hearing it . . . [it] should be performed for the learned', he seems simply to be stating an obvious fact. It was the growth of social mobility, the increasing effects of capitalist social relations and the appearance of commercialized leisure activities that led to anxiety about the culture of the people. This process can be dated to the 17th and 18th centuries: J.G. Herder's statement, late in the 18th century (cited in Burke, 1978, p.22), distinguishing an acceptable vernacular from the horrors of the contemporary *vulgus* – 'The people [*Volk*] are not the mob of the streets, who never sing or compose but shriek and mutilate' – may be taken as conveniently encapsulating the beginnings of the modern 'problem' of popular music.

The subject of popular music in medieval and early modern Europe is one of the weakest parts of its historiography. This is partly because the sources are scanty and often unreliable; partly because of insufficient research; and partly because the work that has been done often exists as an 'aside' in music-historical literature that is focussed elsewhere, or in the literature of highly specialized disciplines, notably folklore studies (*see* Folk music). Redfield's model of 'great tradition' and 'little tradition', the former accessible only to the educated élite, the latter to both the élite and the rest, but with two-way traffic in content and style, still holds good as a starting-point (see Burke, 1978, pp.23–64); but the task of placing data about the popular traditions within a picture of the development of the musical field as a whole is in its infancy (but see Maróthy, 1966; Ling, 1997). In some ways the interpretative difficulties intensify when more commercially orientated activities, often aimed at an embryonic middle class, increased during the 17th and 18th centuries. Broadside ballads (*see* Ballad, §I, 7) and the tunes to which they were sung had already been socially mobile for some time, but in the second half of the 17th century printed collections of songs and dance-tunes were published (in England, for example, John Playford's *The English Dancing Master*, 1651, *Apollo's Banquet*, 1669 and *A Choice Collection of 180 Loyal Songs*, 1685, and D'Urfey's *Wit and Mirth, or Pills to Purge Melancholy*, 1699), followed by individual songs, perhaps drawn from the theatre or, increasingly, specially composed for the growing domestic market. By the 18th century, simple instrumental pieces were being aimed at the domestic market too, and the first collections of 'folk' music (mostly 'Scotch') appeared. Popular tunes, previously used by, for example, Elizabethan composers of virginal and consort music, were used in 18th-century English ballad opera, German Singspiel and French *opéra comique*. Town bands, such as the English waits, were joined by more commercially organized groups performing in taverns and, later, in pleasure gardens and concert rooms. The new urban tunes percolated out into the countryside, for instance through the travels of itinerant fiddlers, pipers and singers, while many dances, from the saraband and country dance to the early 19th-century waltz, made the opposite social journey.

The essential background to the history of popular music in the 19th century is its industrialization. As this process gradually brought most of society within its orbit, the effect in some ways was to narrow the stream of musical practice: the range of activities was broad but, leaving aside older rural repertories, the stylistic range became less so. Much of what we think of now as art music was widely available through cheap editions, through transcriptions and arrangements (which often simplified difficult works), through the spectacular virtuoso recitals pioneered by Paganini and Liszt and through 'popular concerts'. A similar repertory was central to the activity of the mass amateur choral movements that developed in most European countries (stimulated in part by the invention of sol-fa notation systems); and art music (especially opera) also featured strongly in the repertory of the equally popular wind bands, such as the British brass bands which first appeared around the middle of the century and quickly coalesced into a unique working-class movement (*see* BAND (i), §IV, 3). Many of these activities were part of consciously pursued attempts to tie the lower classes into the norms (aesthetic and behavioural) of bourgeois society.

At the same time, it is often difficult to draw a clear dividing-line between these activities and more 'down-market' spheres. Weber (1975) shows that many early 19th-century concerts in London, Paris and Vienna cultivated a rather vulgar appeal to the *nouveaux-riches*. Similarly, in the 1820s, 30s and 40s in these cities (and later in others) a new breed of composer-conductor, with a flamboyant, 'marketable' personality, appeared: Louis Jullien in London, Philippe Musard in Paris, the two Johann Strausses in Vienna. Their promenade and outdoor concerts included not just dances (the Strausses, of course, owed their fame initially to the waltz) but also pieces for listening, and these performances (which themselves emerged from earlier pleasure-garden traditions) laid the ground for the 'popular concerts' that developed in the second half of the century. Large-scale dance halls were another new phenomenon, and dances (as well as marches) were also popular with wind and military bands. The flood of music written for domestic performance also shades stylistically from art norms into what has tendentiously been called *Trivialmusik*; the distance between Mendelssohn's *Lieder ohne Worte* and the salon pieces of, for example, Gustav Lange and Sydney Smith, or between the simpler lieder of Schubert and the songs of Adolf Jensen and F.W. Abt, is not large. Much the same point can be made about French *mélodies* and British drawing-room ballads: prevailing norms are simplified for a mass market. The relationship between the core operatic repertory – from which many overtures and arias in any case found their way into orchestral and band concerts, dance and domestic arrangements, and even barrel organ transcriptions – and new lineages of light opera and operetta (from Ferdinand Hérold and Offenbach to Gilbert and Sullivan and Lehár) is not dissimilar.

Even in the British MUSIC HALL (and equivalents elsewhere, such as the French *café chantant*; *see* CAFÉ-CONCERT) 'serious' music was sometimes included, especially extracts from operas and ballets. But the sources of these new institutions, which emerged during the mid-19th century, were socially and musically more diverse. Early audiences seem to have been predominantly working- and lower-middle-class, and the songs derived from existing folk, street and urban comic-song repertories. By the 1860s distinct song styles had been established, and the first star performers, such as 'swell' George Leybourne, had made their mark. Towards the end of the century, however, increased investment, a tendency to split the drinking from the entertainment and a broadening of the audience turned the halls into something more like variety theatres; there is still an observable difference in type of appeal and musical character between them and contemporary musical comedy (*see* MUSICAL), CABARET and Parisian vaudeville-operetta, but it is not a chasm. Further still down the socio-musical ladder lie resilient traditions of street, industrial and political song, which, as folklorists have shown, drew on and developed older tunes and styles, often using them in new contexts such as industrial disputes. Here is the place where striking musical difference (for example, in the form of modal tunes) may still be found.

The history of 19th-century popular music in the USA is similar in some ways to that in Europe, and different in others. The ideological gulf between 'popular' and 'élite' developed more hesitantly and patchily. There were exceptionally strong and active folk traditions among both rural white communities (notably in the South) and black slaves and ex-slaves; these assumed great importance in the early 20th century, since their modes of performance were far better suited to transmission by recordings than by notation. However, commercial music publishing in the USA drew at first on European (especially British) sources, initially broadside ballads and the 17th- and 18th-century collections of Playford and others, then the ballad opera and pleasure-garden and domestic song repertories. Irish songs (especially those published by Thomas Moore) and Italian opera were also popular. Many European musicians, such as the English singer and composer Henry Russell, visited the USA. Singing schools and other educational initiatives led to increased musical literacy (*see* PSALMODY (ii), §II and SHAPE-NOTE HYMNODY), and to the growth of domestic markets for vocal and instrumental music similar to those in Europe. At the same time, 'singing families' such as the Hutchinsons generated distinctive song repertories, as did the Civil War; and, much more significantly, the minstrel show – emerging as an identifiable genre in the 1830s, and soon an enormous success in Britain as well as throughout the USA – evolved in ways that were unique not only in relation to its negotiation of racial issues but also to its musical fusion of Anglo-Celtic, Italian and (to some degree and in diluted forms) black American elements (*see* MINSTRELSY, AMERICAN). The fusion is heard at its most influential in the songs, for both minstrel show and domestic parlour, of Stephen Foster.

Foster is notable for his ability to identify successful song formulae and exploit them. This tendency is seen even more clearly in the output of subsequent song composers, including H.P. Danks, Henry Tucker, Septimus Winner, Will S. Hays and David Braham, as well as in the production of drawing-room ballads in Britain from the 1870s by Arthur Sullivan, Frederic Cowen, James Molloy and others. Mass production techniques emerged at exactly the same time in the music hall: Felix McGlennon, who was self-taught, claimed to have written 4000 songs, Joseph Tabrar 17,000 (sometimes 30 in a day). McGlennon said that he would 'sacrifice everything



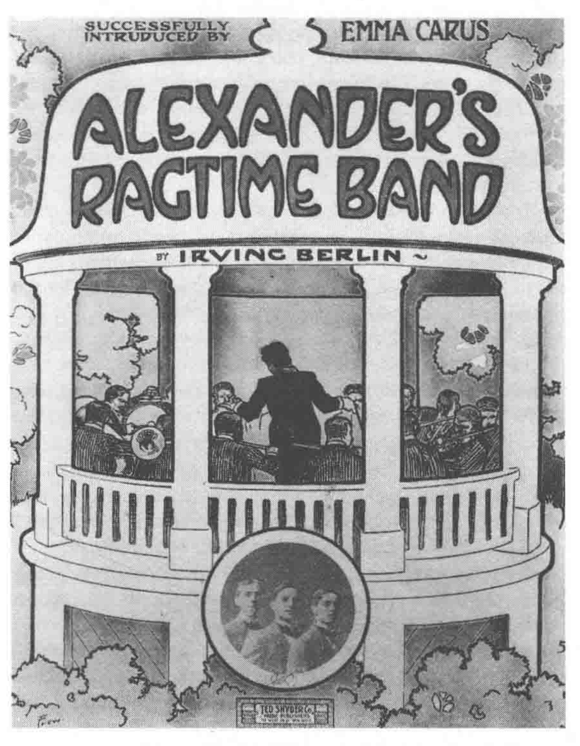
2. *Sheet-music cover 'Songs of the Hutchinson Family' (New York: Firth & Hall, 1843): lithograph by Endicott*

. . . to catchiness . . . . If a rowdy song takes the ear of the public, and rowdy songs set in, why, I must needs write them. [The] music hall songs of all time run in clear grooves' (Bennett, 1986, pp.9–10). The stage for Tin Pan Alley was set.

(ii) From Tin Pan Alley to rock and roll. Tin Pan Alley may have established itself in response to the growing demand for songs from the vaudeville theatres (which had replaced the minstrel show, just as variety replaced music hall in Europe, and which had their organizational centre in New York); but it quickly developed a commercial momentum of its own (*see* TIN PAN ALLEY). Many of the songs of the 1890s and early 1900s – by Paul Dresser, Charles K. Harris, George M. Cohan, Harry von Tilzer and others – are not radically different stylistically from their immediate predecessors; but the vibrant, punchy demotic manner of Irving Berlin's first hits (from 1909, and especially *Alexander's Ragtime Band*, 1911) may be taken to represent both a new phase and the multi-ethnic ferment in turn-of-the-century New York out of which the new music emerged. With the advent of records (George Gershwin's first big success, *Swanee*, 1919, sold over two million copies), then radio and films, the Tin Pan Alley composers between the wars were the hub of American popular music. The up-tempo, dance-orientated, novelty focus which was a feature of the period from 1900 to the early 1920s tended to shift subsequently to more introspective and sentimental moods, particularly in the 1930s as the Depression took hold, and compositional technique became somewhat 'denser' (involving more complex harmonies, phrase patterns, motivic relationships etc.). Nevertheless, a handful of celebrated composers – Jerome Kern, Cole Porter, Richard Rodgers and Harold Arlen, in addition to Berlin and Gershwin – dominated the entire period, even though notable songs were also written by many others, including Harry Warren, Vincent Youmans, Duke Ellington and Frank Loesser.

The connections between popular song and the theatre remained close. At the turn of the century, operetta and musical comedy composers such as Victor Herbert used a more sophisticated musical style than their Tin Pan Alley contemporaries, but, as American musical theatre left European models behind, the REVUE and the musical became important contexts for 'breaking' new songs. Many of the composers mentioned above wrote for musical shows, and their songs thus had a double life (indeed more than that, if arrangements for dance bands and performances by 'silent' cinema musicians are taken into consideration). In due course, a similar relationship developed between such composers and the Hollywood film industry. While songs for stage shows and musical films were often clearly intended for a subsequent independent, commercial life, there was also a counterbalancing tendency towards more dramatically coherent musicals, Kern's *Showboat* (1927) and *Oklahoma!* (1943) by Rodgers and Oscar Hammerstein II being the most celebrated examples. In any case, the best songs of this Tin Pan Alley–Broadway–Hollywood nexus have justifiably been considered as among the creative peaks of 20th-century popular music.

The new media disseminated a broad range of genres: novelties, old-fashioned vaudeville songs, religious music and a variety of traditional or 'ethnic' repertories (e.g. Polish, Jewish, Irish) adapting to 20th-century urban existence in the USA. Of these ethnic musics, two were to be of wider historical importance: COUNTRY MUSIC, at the time known as HILLBILLY MUSIC, and black American



3. *Sheet music of Irving Berlin's 'Alexander's Ragtime Band' (New York: Snyder, 1911)*



4. The Casa Loma Orchestra, 1930

music, put out on 'race' records. Each of these tended to have its own listing or label within record company catalogues, and eventually its own dedicated sales charts (hillbilly soon acquired its own radio programmes on certain Southern stations, too); and each was marketed primarily to its 'home' audience. However, from an early point in the century black American music was becoming more widely known and influential; indeed, this process can be traced back to the 1890s (if not, in a certain sense, to minstrelsy).

The COON SONG and CAKEWALK, deriving both their musical style and their portrayal of black stereotypes from minstrelsy, were among the most popular song types of the 1890s and early 1900s. They were followed by the astonishing commercial success of RAGTIME, which lasted until World War I, then JAZZ (the first records appearing in 1917) and, at roughly the same time, the first commercially disseminated BLUES (the earliest sheet music, by W.C. Handy among others, appeared in 1912, and the earliest recordings, by Mamie Smith, in 1920). Jazz bands enjoyed considerable popularity during the 1920s 'jazz age', and in the mid-1930s the big band jazz style known as swing (*see* SWING (ii)) achieved a national (and international) prominence that lasted until World War II. Many historians and critics have tried to draw clear boundaries around these terms, and to privilege certain strands, often associating these with the 'authentic' styles of black musicians, which they have wanted to distinguish from white 'dilutions'. It is easy to agree that the piano rags of Scott Joplin, the blues of Bessie Smith, Charley Patton, Blind Lemon Jefferson, Leroy Carr and Robert Johnson, the small group jazz of King Oliver, Louis Armstrong and Jelly Roll Morton, and the big bands of Fletcher Henderson, Duke Ellington and Count Basie were distinctive and usually superior to the music in similar styles, or styles derived from these, produced by white musicians. Moreover, much of this white music certainly offers a 'smoother', 'sweeter' alternative, in the quest for mainstream appeal. Nevertheless, the practices of black and white musicians were thoroughly intermingled. None of these categories was tightly defined at the time. 'Ragtime' encompassed not only the classic piano pieces but also songs and band music; and any music could be 'ragged'. Its origins lie in syncopated guitar, banjo and string band styles played by both black and white rural musicians, and in the march tradition represented most famously by J.P. Sousa. 'Blues' settled definitively into the structure we now associate with it only in the late 1920s (perhaps as a result of the influence of records); before that, the term seems to have applied more to an emotional character and to certain technical features, which might appear in a range of vocal and instrumental genres, including Tin Pan Alley songs; it could also denote a type of dance. 'Jazz' was used to describe novelty groups such as the Original Dixieland Jazz Band, the 'symphonic jazz' of white bandleader Paul Whiteman, 'sweet' big bands like the Casa Loma Orchestra (fig.4) and indeed any mildly syncopated dance music or 'hot' singing styles. Blues singers often included other types of song in their repertories and played rags; and white country musicians sang blues, and, in the 1930s, were influenced by jazz (in Western swing), dance-blues and BOOGIE-WOOGIE (in HONKY-TONK MUSIC). Early jazz musicians had their own repertory, but soon added Tin Pan Alley songs to it. Blacks working in the margins of the mainstream music business – 'society' dance-band

leader James Reese Europe, songwriters such as Perry Bradford, Clarence Williams, Eubie Blake and Noble Sissle, jazzmen such as Louis Armstrong and Fats Waller – drew on a range of available genres, a tendency given a particular point in the lineage of black musical shows, from Will Marion Cook's *In Dahomey* (1902–3) through Sissle and Blake's *Shuffle Along* (1921) to the various *Blackbirds* revues of the late 1920s and early 30s. Finally, melodic shapes, rhythmic patterns and blues-derived harmonies infiltrated much of mainstream popular song, most clearly in the 'jazz age', but – if often in subtle ways – permanently. Arguments that this represented no more than a veneer (e.g. Hamm, 1979, pp.358, 385), while appropriate in some cases, would seem to mistake hybridity for superficiality, and to underestimate its long-term historical significance. A somewhat parallel case – the 'Latin' influences on mainstream Euro-American popular music generated by successive fashions for TANGO, RUMBA and MAMBO – is perhaps more susceptible to Hamm's critique; but even here superficial exoticism is only a partial explanation for what, more carefully considered, may be a symptom of deep-rooted cultural ambivalence.

This is not to deny the need for distinctions, between white and black audiences and the musical styles that they typically favoured, nor that black musicians were other than heavily constrained in the activities open to them. Cultural and social relationships were no less complex than the psychology of the white reception of black music (welcomed as 'modern' and at the same time tantalizingly 'primitive'; attacked for its 'barbarity' and 'immorality'). Economic exploitation of black musicians was commonplace. Thus the biggest beneficiaries of the craze for swing music – based on musical innovations developed by blacks – were white bandleaders such as Benny Goodman, Tommy Dorsey and Glenn Miller. Similarly, a succession of dance fashions, from ragtime dances such as the bunny hug through the foxtrot and charleston to jitterbugging, all originating in black American practices, was 'cleaned up' for respectable white consumption, notably through the publications and educational projects of the dancers Vernon and Irene Castle (*see* DANCE, §7).

In a period marked by a growing cult of musical 'personality' it was white composers, singers and bandleaders who by and large enjoyed the greatest commercial success (not entirely, however: Ethel Waters, Ella Fitzgerald, Nat King Cole, Lena Horne, Duke Ellington and Louis Armstrong all achieved considerable popularity). In particular, star singers such as Al Jolson, Rudy Vallee, Ethel Merman, Ruth Etting, Bing Crosby, Frank Sinatra and Dinah Shore, with the benefit of new singing styles such as CROONING and more intensive publicity techniques, were associated with songs more than their composers were; record companies vied with each other to achieve this tie-up through multiple covers of new songs. Characteristics of voice and nuances of performance became at least as important as the notes on the page. At the same time, bandleaders, from Whiteman to Miller, could also become celebrities; songs, it was discovered, could be danced to (and tailored rhythmically for dancing), while conversely most dance bands had a vocal soloist. Social dancing was a major pastime, and could be pursued at home as well, to records or the radio. Most of the stars also benefited from film appearances. Increasingly, musical practice became multi-functional, musical success constructed through a concatenation of aural, visual and behavioural images.

In Europe, late 19th-century traditions of musical theatre, variety, dance music and domestic song survived into the next century for some time, but the vigour of the new American styles, transplanted to a context marked often by political and cultural self-doubt, led quickly to their popularity, forcing older practices to give way or adapt. Many American musicians visited Europe – Sousa, Cook, the Original Dixieland Jazz Band, Whiteman and Armstrong – and the black singer Josephine Baker settled in Paris. Ragtime revues (e.g. *Hullo Ragtime*, 1912) brought both the music and the new dances. Most major New York musical shows went to London. Dance bands on the American model sprang up across Europe (along with small nuclei of jazz aficionados); dancing – in dance halls, hotels and restaurants and at home to broadcasts – was cultivated by all social classes; bandleaders such as Jack Hylton and Ray Noble were as well known as singers following the American style, such as Al Bowlly and Vera Lynn. American films, including musicals, placed their stars before the gaze of Europeans. Native songwriters (in Britain, Horatio Nicholls, alias Lawrence Wright, Tolchard Evans, Will Grosz, Ray Noble, Jack Strachey) copied the American form and style.

Differences survived, however. Local theatre composers such as Ivor Novello, Noël Coward and Kurt Weill hybridized indigenous and transatlantic lineages; some singers resisted American models: Gracie Fields and George Formby, for example. In French *chanson* and *variété*, German *Schlager*, Italian *canzone* and some British songs in the music-hall tradition, native gestures and structures of feeling survived, intertwined with new rhythms. In more peripheral regions, old-established genres and practices changed less, and everywhere, it should be remembered, there was a less obvious network of vernacular musical activities, under-researched as yet.



5. Bing Crosby



6. Gracie Fields

In Britain, for example, these included middlebrow 'light classical' and 'palm-court' music, played in upper-class hotels and spas, accordion and banjo bands, old-fashioned ballads and 'romantic' operetta, alongside still older traditions of brass band, pub sing-song and choir singing.

However, World War II and its aftermath, which brought US troops to Europe, with their records and radio stations, and established the USA as the leading political and economic world power, laid the ground for a new phase in the rise of American popular music to global dominance.

(iii) Rock and roll and after. ROCK AND ROLL entered American public consciousness in 1955 (with the success of Bill Haley's *Rock around the Clock*, first released in 1954, when it was included in the film *Blackboard Jungle*), and threw up its first big star, Elvis Presley, in 1956 (with *Heartbreak Hotel* and *Hound Dog*). Its popularity, and the controversy that accompanied it (falling into a pattern set by the reception of ragtime and jazz), quickly spread through Europe, including (via illicit routes) communist eastern Europe. Musically, however, it was not new. It was derived from the driving, small-group rhythm and blues that had been developed by black 'jump' and city blues bands and vocal groups during the 1940s and early 50s, with an admixture of influences from the blues-influenced country music performed in the same period by such singers as Hank Williams. What was new, though, was that this music was 'crossing over', being heard and taken up by mainstream white (mostly young) audiences, and that it contrasted in style with the big band accompanied ballad singing that still dominated popular music immediately after the war. Several interacting factors were involved in this shift. In the USA huge numbers of Southern whites and blacks moved to northern cities during the war. Their musical tastes began to be catered for in larger-scale, more obvious ways, especially through a rash of new independent record companies and radio stations. New technology (described above) facilitated new modes of musical practice and dissemination. A postwar surge in births (the 'baby boom') coincided with the start of the economic 'long boom', leading to substantially increased disposable income and leisure time, disproportionately so by the mid-1950s for young people. A gradual shift in moral atmosphere revealed growing social tensions and made possible more public expression of cultural and generational differences.

All subsequent types of what became a new popular music mainstream, 'pop' or 'rock' music, can be traced back to rock and roll. Its historical significance is therefore obvious, but it is also manifold. It established black American traditions as central to popular music throughout America and Europe. It enthroned youth as the principal market for the music industry, and as the decisive arbiter of taste. It shifted the cultural politics of popular music: it was from this point on, for example, much more clearly about physical pleasures – indeed, sexuality – and about ideals and choices of life style. It was exceptionally well-suited to dissemination in recorded form (conversely, sheet music could not capture its textures, rhythmic dynamics and vocal inflections), and, as musicians realized this (Buddy Holly being, arguably, the earliest), it became the first popular music to be designed for recording.

The intricate history of pop music after rock and roll (intricate in terms of its chronology and its geographical variants) is recounted in detail elsewhere (*see* POP). The emphasis in this article is on laying out the pattern of major shifts that articulate this history and relating them to the longer-term popular music narrative. Three such shifts are apparent. The first relates to the emergence of ROCK as a self-standing stream distinct from its antecedents; this dates from the mid-1960s. The second is associated with the brief flowering of PUNK ROCK in the late 1970s, which was a symptom of a broader process of fragmentation in the popular music field. The third revolves around the appearance in the late 1980s of a new wave of highly technically mediated, club-based dance music styles, which seemed to some to threaten much of the basis on which the previous popular music apparatus operated (*see* DANCE MUSIC). It is important to note, however, that through these successive shifts existing styles rarely disappeared; on the contrary, the history shows a cumulative process and an expanding style-reservoir. Moreover, many pre-rock-and-roll styles also continued, in the margins, to be joined by a host of adaptations, hybrids and revivals associated with ethnic and indigenous traditions particular to many distinct regions of both Europe (from Irish show bands to Russian rock) and North America (from Louisiana swamp rock to Jewish *klezmer*). Indeed, there is an argument that, as media saturation brought all corners of these societies into the same electronically mediated space, the very concept of cultural centres and margins became doubtful, making the historiography of popular music a politically charged enterprise.

The assimilation of rock and roll by the music industry and mainstream taste in the late 1950s and early 60s (in the form of blander adaptations) was rudely upset by a constellation of new developments: from Britain, BEAT MUSIC, led by the Beatles, and a native derivative of rhythm and blues associated most influentially with the



7. Bill Haley and the Comets

Rolling Stones; from the American West Coast, new hybrids of folk, blues and rock and roll, leaving Californian 'surf music' behind and developing into PSYCHEDELIC ROCK; from New York (mainly), modernizing FOLK MUSIC REVIVAL and FOLK-ROCK styles led by Bob Dylan, and the incipient ART ROCK of Velvet Underground. In a context of rapid economic growth, an expanding college population, youthful protest (especially over the Vietnam War) and widespread changes in social values, all amounting (it has been suggested) to a crisis of legitimacy for existing political regimes, the music took on a rebellious edge and serious aesthetic aims. Rapidly changing studio technology, the growth of FM radio and the emergence of LPs (sometimes in the form of 'concept albums') as a rival to singles shifted the basis of production and enormously expanded the available musical means. By the later 1960s 'rock' was established in general discourse – with several variants, including (in addition to those mentioned above) PROGRESSIVE ROCK, HARD ROCK and COUNTRY ROCK – and was separating (in terms of audience, production and aesthetic) from more chart-orientated 'pop'. Alongside these developments, distinctive black American styles, notably MOTOWN and SOUL MUSIC, sometimes interplayed with rock currents (through such performers as Otis Redding and Aretha Franklin, for example) but by and large stayed relatively separate, in market and musical practice.

In 1976–7 the Sex Pistols, the Clash and others pioneered British punk rock. Some of its sources lay in earlier pop (for example, the Who and David Bowie in Britain, American garage bands and art-rock punks from New York such as Patti Smith and the New York Dolls), but by tying a stripped down musical revisionism to a pseudo-situationist philosophy and deliberately outrageous behaviour, British punk caught the mood of economic recession and social unrest among working-class youth and exposed the gargantuanism of progressive rock as pretentious. Perhaps most significantly, it offered an approach that was both aesthetically and organizationally democratic: anyone could make music, it was suggested; a huge number of new, often tiny, independent record companies, distributors and shops sprang up, in opposition to the established music business; and new production technology made very cheap recording possible. By laying bare the seams in their own music, behaviour and visual style, punk musicians and fans made the point that rock, for all its aesthetic claims, was really a branch of entertainment, with its own modes of artifice. Their insistence on organizational control galvanized the further fragmentation of popular music, laying the ground for



8. 'Free' pop concert in Hyde Park, London, 31 August 1974, with (from left to right) John Paul Jones (bass guitar), Steve Broughton (drums) and Roy Harper (lead guitar)

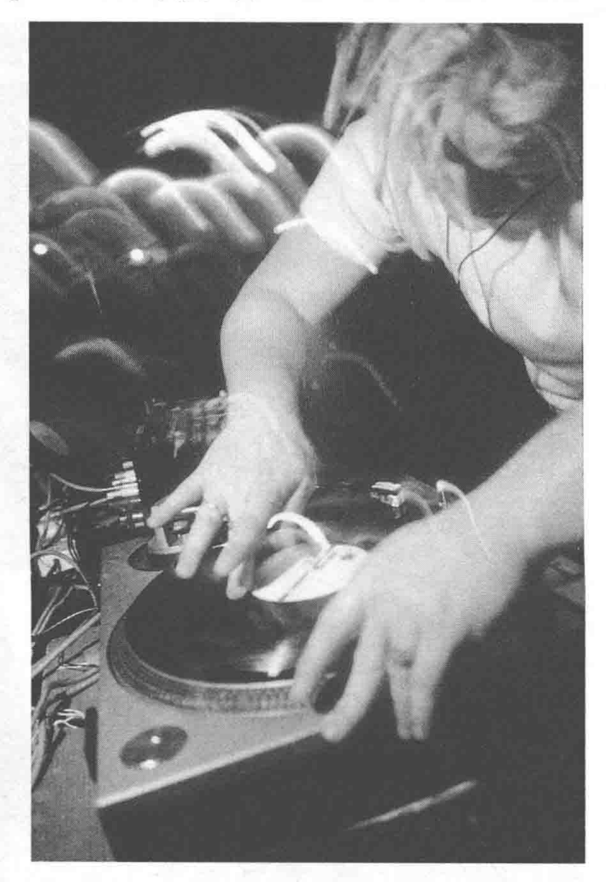
the emergence of INDIE MUSIC (the US equivalents were 'alternative' or 'college rock'), electro-pop (using synthesizers, drum-machines etc.), GRUNGE (a punk–heavy metal hybrid originating in Seattle) and WORLD MUSIC, each with its own audience and (often) organizational network. These joined chart pop, HEAVY METAL, the SINGER-SONGWRITER and various black genres (DISCO, soul, FUNK, REGGAE), as well as older styles and hybrids (rock ballads, rock musicals etc.), to make what was by this time an exceptionally broad pop field. The effects took institutional forms, bringing a diversity of performance contexts (clubs and discos, as well as concerts and festivals), of radio channels and programme formats, and of music magazines; similarly an intensification of merchandising and of star promotion occurred, but alongside an increasing acceptance of the legitimacy of serious pop journalism and critical writing. The international influence of punk, and of its effects, was enormous.

For some, these effects threatened 'the end of rock' (at least as an ideology), but arguably a more tangible threat was the rise in popularity of club dance music. With roots in disco (dance music designed for records to be played in discotheques, at the peak of its popularity in the 1970s), in funk, in dub (remixed reggae records; *see* DUB (ii)) and in HIP-HOP and RAP (originally New York street musics using intermixed rhythm tracks, drum machines, manually 'scratched' records and 'rapped' vocals), the new dance music was clearly based in black music traditions. Starting in the mid-1980s with Chicago HOUSE and Detroit TECHNO, and moving through British RAVE, a host of continually hybridizing styles had developed by the 1990s, in centres in North America, Britain and many parts of continental Europe. Dance had its own institutional networks (clubs, illegal raves, record companies, magazines, radio stations), its own production system (centred on producers, mixers and DJs, making music through techniques of sampling, sound synthesis, computer programming and live mixing, with few or even no performing musicians directly involved), its own approach to musical form and texture and its own social ambience, associated with lengthy (often all-night) dance sessions and recreational drugs. While crossover into the mainstream market became commonplace in the later 1990s (usually involving the incorporation of more conventional elements – instrumentalists, vocals, pop forms), dance music posed a clear challenge to the previous popular music paradigm.

Rock and roll is often seen as marking a radical shift in popular music practice, from literate styles clearly related in their musical techniques to broadly accepted norms of 19th-century European and Euro-American musics, to more corporeally exciting styles made for records and derived mainly from black American norms with strong orally transmitted elements. While there is a good deal of truth in this view, it is possible, that it both underplays the strength of black American influence before rock and roll (see Van der Merwe, 1989, esp. p.286; 'with the publication of the first blues the materials of the 20th-century popular composer were complete. Since then popular music . . . has striven to maintain a sense of breathless novelty. But it has come up with nothing that, fundamentally, cannot be traced back to 1900 or earlier') and overplays its triumph since (Tin Pan Alley musical forms and long-established ballad singing styles survived, for instance, and one of the best-selling albums worldwide since the 1960s is the sentimental Rodgers and Hammerstein musical *The Sound of Music*). Post-rock-and-roll pop might better be seen as the striking culmination of a lengthy process, going back at least to minstrelsy, whereby mainstream white society has come to terms with an internal cultural 'other'. But by this argument, a stronger claim to musical revolution might be made for late 20th-century dance music, which, in its most extreme forms, abandons the presentation of sung feeling, the portrayal of expressive character, in a way that rock music, any more than Tin Pan Alley songs and 19th-century ballads, does not.

It is clear, however, that the moments associated with the constellations of rock and roll on the one hand and Tin Pan Alley, ragtime and early jazz on the other do represent important historical shifts. They also map rather well onto contemporaneous and similarly important shifts in the technology and economy of musical production (which in turn are no doubt related to broader adjustments, routinely noted by historians, in the organization of Western capitalism). Whether or not technological





9. Club DJs at work

digitization and economic globalization imply an analogous status for the post-punk period, and especially for dance music, is a question perhaps best left for further historical assessment.

4. GENRE, FORM, STYLE.

(i) Genre. In a broad-brush analysis, popular music may be regarded as a single generic system. Its distinctive practices emerge from related sets of conventions organizing form, style, function, audience, meaning and appropriate discourse. It is at this level that popular music as such tends to be defined: for example, as normally comprising short pieces, accessible to large audiences, in familiar (rather than experimental) styles and requiring no great quantity of theoretical knowledge for its appreciation (or, often, for its production). Within this system, most popular music falls into one of three main functional categories: dance, entertainment or background, although there are also subsidiary categories, notably those to do with functions of drama (e.g. music theatre; film or television soundtrack). The three main categories often overlap (as, for example, with dance-songs treated as background music from a pub jukebox). This generic simplicity may be connected to the need of a commercial cultural system to maximize organizational stability, market size and stylistic flexibility. Its secular and vernacular qualities mark it as a product of modern, post-Enlightenment society, in which direct social functions tend to weaken and artistic practice strives towards a certain autonomy. Contrary to common assumptions about the nature of entertainment (the German term *U-Musik* has even stronger pejorative overtones), this function does not preclude intensive listening, a point supported by the aesthetic stance of many 19th-century listeners to domestic ballads or brass band performances of operatic arias or of many 20th-century listeners to jazz or rock singer-songwriters; indeed, certain strands in popular music have constantly implied claims to the status of art, from Scott Joplin's view of ragtime as a serious American music, to John Lennon's claim that rock and roll has 'something in it which is true, like all true art' (Wenner, 1971, pp.100–01). At the same time, older, quasi-ritualistic categories have survived to some extent, in residual or adaptive forms: hymns and carols, used in secular contexts; civic songs (e.g. national anthems); marches associated with particular military organizations; war, propaganda and political songs (from those of the British Chartists and the American Civil War to the Nazi 'Horst Wessel Song' and the Internationale); and songs and chants used by football crowds.

The big generic categories of the popular music mainstream break down into a large number of smaller ones. The pioneering Tin Pan Alley composer Charles K. Harris listed the following (Harris, 1906, p.13):

a. – The Home, or Mother Song. b. – The Descriptive, or Sensational Story Ballad. c. – The Popular Waltz Song . . . d. – The Coon Song . . . e. – The March Song . . . f. – The Comic Song. . . g. – The Production Song (for interpolation in big Musical Productions . . . h. – The Popular Love Ballad. j. – High Class Ballads. k. – Sacred Songs.

Similarly, categories in rock and pop songs include ballads (of a variety of types), up-tempo dance-songs,



10. Joan Baez in a typical folk club setting, 1960s

confessional songs (associated with singer-songwriters), character songs (dramatic or narrative presentations of a character), songs of social or political comment, songs about themselves (i.e. about pop music, 'rock 'n' rolling', dancing etc.), novelty songs and song cycles (on concept albums). 19th-century social dance may be subdivided according to differences of tempo, rhythmic gestures, typical social contexts and typical semantic associations; the same is true of late 20th-century dance music, which is particularly prone to generic splitting and hybridization. The proliferation of subgenres is probably the corollary of the large-scale systemic simplicity, the one providing a necessary stability, the other a desirable level of flux and novelty.

Elements of commonality are important at several levels. Romantic and sexual relationships provide easily the most frequent types of subject matter; indeed, this generic feature might in one way be regarded as subsuming many of the subgenres. Similarly, self-expression, taking a variety of guises, is fundamental to popular song throughout its history, marking its secular trend. The effects of commodity-form status (on dissemination, content, performance) are so general that they are only revealed when put in question, as in folk clubs or in the free rock concerts of the late 1960s. One of these effects is a tendency to multi-functionality: for example, songs appearing in the theatre, in recorded form, for dancing, on television commercials and on film soundtracks. (As classical music became more thoroughly commodified in the late 20th century it was affected by this tendency as well; by this criterion it turned into a type of popular music.) However, such recycling of material (e.g. tunes migrating from one context to another) has a much older ancestry in vernacular musical practice. Throughout the history, there is on the level of musical style and technique a sense of a generic centre, surrounded by, and from time to time refreshed by and interacting with, marginal genres (such as folk music, blues, reggae, world music etc.).

Some genres have seen significant change. Thus the popular ballad, starting in the 19th century as a narrative genre with roots in the folk ballad, came, in the Tin Pan Alley–Broadway song system, to combine narrative with (and often subordinate it to) the characteristics of a reflective romantic song; by the time of the development of the rock ballad the genre can be defined simply as a slowish pop song, with subjectively orientated and often romantic themes and a personal mode of address. At the same time, certain aspects of some genres seem to change very little. From the early British music-hall song *Bacon and Greens* to popular successes such as *Yes, we have no bananas* (1923) and *Barbie Girl* (1997, referring to a popular brand of doll), many of the features of the comic novelty song are remarkably stable.

(ii) Form. One way of writing the history of popular music forms would be in terms of an interrelationship

between iterative and additive modes on the one hand and the principle of sectionality on the other. The folk music forebears tended to privilege the first, through stanzaic song forms and repeating dance-tunes; and to a greater or lesser degree popular music in the 20th century returned to similar techniques, derived for the most part from black American influences. In between, sectionally orientated structures increased in importance, perhaps because of the closeness of much 19th-century popular music to contemporary art music norms. An additional factor to be borne in mind in the case of songs is the role of LYRICS. Through the demands imposed by setting existing words, or through mutual interaction, or sometimes through the effects of producing both together, the patterns of verbal form (rhyme scheme, line length, stanza structure etc.) and those of musical form are always interrelated.

Most 19th-century popular songs use a strophic form. The roots of such forms go back not only to folksong but also to theatre and pleasure-garden song, broadside ballad and *Gassenhauer*, *romance* and lied. Commonly (though not universally) each stanza ends with a short refrain. The phrase structure is generally made up of regular two-, four- and eight-bar units, phrases are often repeated, either immediately or after a contrasting phrase, and there is an important role for open–closed (antecedent–consequent) relationships between adjacent phrase-endings, produced melodically or harmonically, or both. Sir Henry Bishop's *Home, Sweet Home* (1823) exemplifies all these tendencies, illustrating the way in which the additive strophic principle is infiltrated by elements of a developing sectionalism. Perhaps under the influence of contemporary art song, some composers went further in this direction, especially in drawing-room ballads, into through-composed, modified strophic or other sectional forms. From the middle of the century refrains of American songs were often intended to be sung by a group (hence use of the term 'chorus') and, similarly, British music-hall songs often have a chorus in which the audience can sing along. Eight- or 16-bar sections were by now the most common, for both verse and chorus, and in both repertories a variety of phrase-structure patterns can be found, for example *AABA* and (the music-hall favourite) *ABAC*. The folding of repetition into lyrical shape through sequence and the rhyming effect produced by permutations of symmetry and contrast between phrases and by open–closed relationships between cadences create a sense of balance, of quasi-narrative movement balanced by degrees of closure, which is typical of this period.

The sectional principle was even more prominent in the instrumental dance music of the 19th century (including marches, which could be used for dancing the quickstep or galop). From quadrille, waltz, galop and polka to two-step and cakewalk, practice oscillates and permutates between two types of pattern, each based on sections of (normally) eight or 16 bars: the string or set pattern (a sequence of different themes) and the minuet-and-trio or *ABA* pattern (the trio generally being in a contrasting key, often the subdominant). Both tendencies were taken over into instrumental ragtime. Most piano rags use a two-part form, the first section having a ternary arrangement of sections (or 'strains'), the second introducing new strains and perhaps recapitulating an earlier one, but in any case being in a contrasting key, usually the subdominant (and often closing there – a peculiarity of ragtime). Common patterns are *ABA/CD*, *ABA/CA* and *ABA/CDC*, many of the strains being repeated.

In the later 19th century song choruses tended to expand and, increasingly, to become the focus of the form. This tendency continued in Tin Pan Alley song, and at the same time the verse section shrank in both size and number. By the 1920s one verse (in any case often omitted in performance) was the norm, and the chorus was generally 32 bars long, the whole approximating to a recitative-and-aria structure. Various chorus patterns were used but by far the most common is the ternary variant *AABA*, known as 'standard ballad form', with the bridge (the *B* section) providing contrast melodically, harmonically and sometimes in key. Such an expansive, well-organized structure can function as a self-standing entity (hence descriptions of the mature Tin Pan Alley–Broadway song as the lied of popular music), and would seem to mark the triumph of the sectional over the additive principle. However, on a micro-structural level many songs take over from ragtime and blues techniques of building form through repetition of short figures; from Joe Howard's coon song *Hello! ma baby* (1899) through Lewis F. Muir's *Waiting for the Robert E. Lee* (1912), Walter Donaldson's *Yes, sir, that's my baby* (1925) and George Gershwin's *I got rhythm* (1930) to Joe Garland's *In the mood* (1939), this technique points, at least incipiently, away from sectionalism, towards open-ended iteration.

12-bar blues form, which emerged during the same period, strings together a variable number of verses (often, confusingly, called choruses), each one marked internally by a good deal of phrase and smaller-scale repetition, call-and-response between voice and accompanying instrument(s) and the use of riffs (*see* RIFF). Early jazz musicians not only improvised on the 12-bar harmonic sequence (I–I–I–I–IV–IV–I–I–V–V[IV]–I–I[V]) but applied the same approach to the choruses of Tin Pan Alley songs. From this point 'chorus form' refers to pieces built on iteration (potentially open-ended and usually with variation) of a structural unit. This constitutes a principal resource for all black American genres, and also influenced the additive strophic forms typical of country music; from both traditions it entered mainstream pop music from rock and roll onwards.

Post-rock-and-roll, pop song used 12-bar blues, together with variant and equivalent chorus-form chord sequences, and drew on folk revival for simple additive strophic patterns; but it also retained elements of the standard Tin Pan Alley form, both the overall pattern itself (especially in ballads) and the verse–chorus–bridge sectional principle (more widely). By the later 1960s these lineages were thoroughly combined, and generalization is possible only to the extent of observing first that songs are usually constructed from a sequence of sections of variable length, which, depending on their function and interrelationships, may be termed 'verses', 'choruses' or 'bridges'; and second that at the same time processual links are often created across sectional divisions through the use of riffs, interrelated musical figures, harmonically open chord progressions or foregrounded rhythmic continuities. The impulse to avoid closure often results in fades at the end of recordings or performances. Riffs may be melodic (as in the guitar riff of the Rolling Stones' *Satisfaction*, 1965), but more commonly comprise a short chord sequence, a pervasive technique from the I–IV–v–IV

of Richard Berry's ubiquitous *Louie Louie* (1957) onwards, even in clearly sectional forms. The contrasting temporalities of short harmonic cycle and larger sections can intertwine in powerful ways: in REM's *Losing my religion* (1991) lyrics and musical content indicate an unorthodox sequence of verses, choruses and short bridges, but virtually all the music pivots around a two-chord riff (A minor–E minor), which, however, grows varied harmonic 'limbs' in the different sections of the song.

This pop form mainstream is broadened out by two divergent tendencies. Some progressive rock groups explored more extended forms (especially on concept albums), sometimes partly through-composed, sometimes partly improvisatory. While subsidiary, the influence of this strand can be felt in the fluidities and irregularities characteristic of the work of some indie bands and of the more experimental singer-songwriters. At the other extreme, hip hop and dance-music producers in the 1980s and 90s, using sampling, computer-sequenced rhythm-loops, collage and remixing techniques, developed a concept of form based on arbitrary cuts between a series of repetition-rich textures, each piece being potentially endless; articulation points seem to be largely local, and form is heard more like process.

Some scholars have connected the impulses towards form as process (iteration, variation) and form as organized structure (sectionalism) to non-Western (or specifically African and Afro-diasporic) and Western practices respectively. Thus Keil (*Journal of Aesthetics and Art Criticism*, 1966) distinguished between a tendency towards 'engendered feeling' in the former and 'embodied meaning' in the latter, while Chester (1970) distinguished between 'intensional' and 'extensional' forms. A dichotomy is established between pre-planned composition on the one side and moment-by-moment nuance and inflection, based on received frameworks, on the other. As ideal types, these provide useful models; however they are both better regarded as principles, variably active in all music, on both of which popular music practice draws, in continually changing proportions, manifestations and interrelationships.

Adorno (1941) connected formal moulds and frameworks in popular music to the pressures exerted by commodification, and grouped them all under the pejorative label of 'standardization'. From music-hall formula and Tin Pan Alley mass production to the 'hit-factories' of pop, it is clear that a tendency to structural predictability grows directly out of the imperatives of a capitalist industry. Yet the Adornian critique misses not only the productivity of formula (in stimulating variative invention) but also the range of formal designs and processes.

A further question is whether 'the piece' is the most appropriate unit for formal analysis. Two developments, one in cultural theory, the other in musical practice, have added extra charge to this question. Theories of intertextuality suggest that relationships between pieces or performances are of structural significance, and thus throw into relief the importance of covers, of recycling material, of 'tune families' that link songs together and of formulaic processes. Similarly, techniques of sampling and remixing raise queries about the boundaries normally placed around a singular musical event. The theory of 'Signifyin(g)' drawn by scholars from black American literary studies places the roots of Afro-diasporic formal thinking in the concept of a 'changing same', which generates intertextual relationships both historically and synchronically, through continual variation of formulae. The pervasiveness of repetition in popular music, at all structural levels, suggests that such a perspective may be at least as relevant here as European formal moulds and quasi-industrial standardization techniques.

(iii) Style. It is impossible to discuss in detail here even a few popular music styles, and the most that can be attempted is a sketch of some important trends. As with musical form, many aspects of 19th-century styles are linked or contiguous to contemporaneous art music techniques, while in the 20th century these were at least in part supplanted by, or mixed with, approaches drawn from black American (and to a lesser extent folk, country, Latin and world) musics. This shift happened in conjunction with a different one, a move from norms moulded by the demands of performance, often in intimate surroundings, to techniques designed for large-scale performance, often with the aid of amplification, or for recording, radio or film, and at the same time shot through with the effects of enormous changes in the resources and processes of sound production. This was accompanied too by a gradual transition from a relative separation of song and dance genres to a situation in which their attributes are thoroughly intertwined.

Tune-and-accompaniment textures, simple diatonic harmonies (with a variable admixture of chromatic elaboration), melodies conditioned by harmonic progression and its rhythm (often arch-shaped, with frequent use of phrase repetition and sequence, though sometimes affected too by *volkstümlich* traits) – the 'home-and-away' melodic and tonal processes of 'bourgeois song' have been described often enough, and they provide the basic attributes of many 19th-century popular song styles (though obviously with differences of detail between styles lying closer to, say, lied, Italian aria or English theatre song). Our knowledge of performing style is thin for this era before records, but many celebrated singers (in Britain, John Braham, Sims Reeves, Antoinette Sterling, Charlotte Sainton-Dolby and Adelina Patti, for instance) straddled the divide between art and popular music, and no doubt amateurs tried to imitate their pure tone, secure intonation and clear phrasing. Performance in the music halls and minstrel shows was much more theatrical, portraying character, inciting audience response and including speech-like effects and even patter. Street singers took such tendencies even further.

Similar melodic, harmonic and textural characteristics are found in much of the instrumental music, too, such as salon pieces for piano, though here typical instrumental figuration might feature. Many such pieces are in a dance genre, and, while the dance music of the period also shares the same overall stylistic framework, in this repertory rhythm, often a background feature in the songs, is of course more sharply etched. In the second half of the century especially, typical dance rhythms often invaded vocal music as well – in minstrelsy, for example, or the waltz songs so popular towards the end of the century, or in music hall, where the contours of galop, polka or waltz rhythms generate much of the sing-along impetus. So important is this influence in music hall (frequently both tempo and rhythmic character change for the chorus, introducing a more dance-like swing) that Bennett (1986) refers to the 'gestic' quality of the style – a memorable

figure, pregnant with rhythmic character, embodies the song's basic gesture (it is here, perhaps, that the device of the 'hook', so important in later popular song, was born). Throughout this 19th-century repertory textural principles differ little, whether the accompaniment is in the hands of piano, small orchestra of strings and wind, wind band or the small ad hoc groups of the music hall; but the banjos and guitars used in minstrelsy and the 'traps' (elementary drum kit) introduced in the later music hall and in vaudeville are pointers to the future.

With ragtime, blues and early jazz, rhythmic features moved more into the foreground, notably ragtime's half-beat syncopation and 'secondary rag' (three-note groups over a duple beat), the rhythmic flexibility of blues singing, the before-the-beat and after-the-beat phrasing against a strong regular beat (producing swing) that is typical of jazz, and sometimes the 3+3+2 metrical patterns characteristic of many Latin genres. Other important techniques in these styles include pentatonic and circling (rather than linear, goal-directed) melodic shapes; pitch inflection (including blue notes, i.e. variably tuned thirds, sevenths and sometimes other scale degrees); small-scale repetition, including riffs; call-and-response; a more natural type of voice production, manifesting itself often in speech-like singing styles and 'dirty' tone – techniques that, when imitated by instrumentalists, result in 'vocalized tone'; and a semi-improvisatory approach to performance.

Many of these techniques seeped, to variable extents and in variable ways, into the styles of Tin Pan Alley song, which in other respects continued to develop along lines already existing in the 19th century. Harmonically, circle-of-fifth and (from blues) I–IV^7 progressions are typical additions to the basic diatonic framework, though by the inter-war period some chromatic chords (dominant extensions, added 6ths, augmented and diminished chords) were also common, as were passing modulations (especially in bridge sections). Similarly, in the more sophisticated songs of Broadway shows a denser motivic texture developed, along with longer-breathed melodic lines. At the same time, dance band performance norms were influential: for example, there are the beginnings of a distinct rhythm section stratum in the texture; and sometimes strong bass lines suggesting top–bottom thinking; elements of call-and-response, riff, off-beat accents, parallel voicing and counter melodies owing more to jazz polyphony than to European textbook counterpoint infiltrate accompaniments. This applied across the range of performing groups, from small dance bands to large, string-dominated orchestras. Singing styles too were sometimes influenced by jazz (though bel canto norms remained important as well), and the novel intimacies, nuances and flexibility made possible by the microphone (in crooning, for instance) pointed towards the coming revolution in sound.

In rock and roll and subsequent pop styles, techniques derived from black American sources were developed further, notably shouted, 'dirty', dramatic and jazz-influenced singing, top–bottom textures with foregrounded percussion stratum, widespread use of riffs as a textural as well as a structural device and instrumental techniques organized around expressiveness and rhythmic bite. The standard performing group (guitars, drum kit, lead singer, perhaps with some group singing as well) emerged from the small-band lineages of rhythm and blues and country music, though additions (keyboards, brass, synthesizers) and larger groups were also used as the range of styles expanded. The 'standard rock beat' (kick drum on beats one and three, heavily accented backbeats on two and four, usually on snare drum, plus decorative cymbal patterns) was established, with a spectrum of variants in different genres (Moore, 1993, p.36). The harmonic language, while drawing on blues-type progressions and on Tin Pan Alley for circle-of-fifth and other diatonic progressions, is often modal, and favours short, repeating harmonic riffs; such sequences as I–♭VII–IV, I–vi and i-♭III–♭VII are common. Above all, perhaps, a new sound world was opened up by amplification (resulting, for example, in a range of electric guitar styles and in the deliberate use of feedback), by electronic effects (such as wah-wah and echo), by sound synthesis and by multi-track recording, which made available techniques of layering, balancing, blending and stereophonic spacing of voices that are impossible by any other means, thus radically changing conceptions of texture.

Texture and sound took on even greater importance in hip hop and subsequent pop dance styles. With the aid of digital technology, layers of sound, each one often created by looping rhythms, short figures or sampled noises, are assembled into montages. While the techniques were incipiently present in earlier black styles (disco, funk, dub), the tendency in much rave, techno, and drum and bass music virtually to abandon tune, to shrink periodicity to very short units and to constrict harmony to short, minimally directed (and often modal) sequences radically reconstructs the stylistic paradigm. A fast, metronomically regular beat supporting syncopated, short-note figures is standard, and a contrast between rapped lyrics and brief, soulful sung phrases is common. These dance music styles represent an extreme in the broad stylistic spectrum of popular music at the end of the 20th century; but their popularity, and even more their influence on more mainstream styles, points to a perhaps decisive historical significance.

(iv) Popular music and the musical field. It is easy to see that in the first half of the 19th century there were close links between a good deal of popular music and contemporary art music, in terms of genre, form and style; that in the second half of the century these links weakened, as distinctively popular genres appeared; and that, with the beginnings of Modernism, this parting of the ways turned into a clear split, which subsequent developments in the 20th century tended to deepen (Hamm, 1979, in particular, argues this view persuasively). However, the story is not quite as straightforward as it might at first seem.

One common way of seeing the popular styles of the 19th-century bourgeoisie is as dilutions of the contemporary art music; but the whole field may also be viewed in terms of divergent tendencies within broadly accepted norms. The popular styles and the immense educational and critical efforts to popularize the classical styles then appear as sociologically interconnected; we can see 'the rise of the musical masters as an early form of mass culture' (Weber, 1977, p.6), and by the 20th century it is clear that their works 'speak equally, or almost equally, to listeners in many countries because their native accents have been naturalised in an international musical idiom' (Parakilas, 1984, p.10). At the same time, it should be remembered that the favoured musics of many 19th-century Europeans and Americans – folk and folk-related styles – lie outside this idiom: it is here that clearly

articulated difference is to be located in this period. But the interplay between art and popular strands did not disappear in 1900. The popularization of classical music continued, from the work of the music appreciation movement to the commercial success of recorded compilations of classical 'greatest hits' in the 1980s and 90s. Basic 19th-century techniques and effects continue to inform the composition of cinema and television music and the repertory of light music. The ease with which classical pieces can be 'ragged', 'jazzed up' or given a rock beat is instructive. Mainstream popular music has often drawn on art music for material, from such Tin Pan Alley songs as *I'm always chasing rainbows* (1918, from Chopin) and *Avalon* (1920, from Puccini) to Procol Harum's rock recording *A Whiter Shade of Pale* (1967, based on a J.S. Bach chord sequence) and Sweetbox's 1998 hit *Everythings gonna be alright* (which makes use of Bach's Air from Suite no.3 in D, or 'Air on the G string'). Many progressive rock musicians have recorded arrangements of art music pieces or used art music techniques and textures, and some heavy metal guitarists consciously draw on Baroque virtuoso instrumental styles (*see* CLASSIC ROCK).

In the 20th century, admittedly, the relationship between art and popular strands became more complex. Early Modernists sometimes used elements of ragtime and jazz (and of folk music too), but they treated them as raw material, to be transformed and distanced. From the other side, symphonic jazz (in a variety of guises – Whiteman, Gershwin, Ellington, the Modern Jazz Quartet) is also permeated with stylistic and structural tensions. It has been suggested that more complete and less selfconscious crossovers emerged under the influence of postmodernism (from the 1960s). It is certainly often difficult to assess, on the level of style (and sometimes that of audience too), whether, within the avant garde, such musicians as LaMonte Young, Philip Glass, Brian Eno, Laurie Anderson, Frank Zappa, ambient dance group the Orb or drum 'n' bass musician Roni Size produce 'popular' or 'art' music.

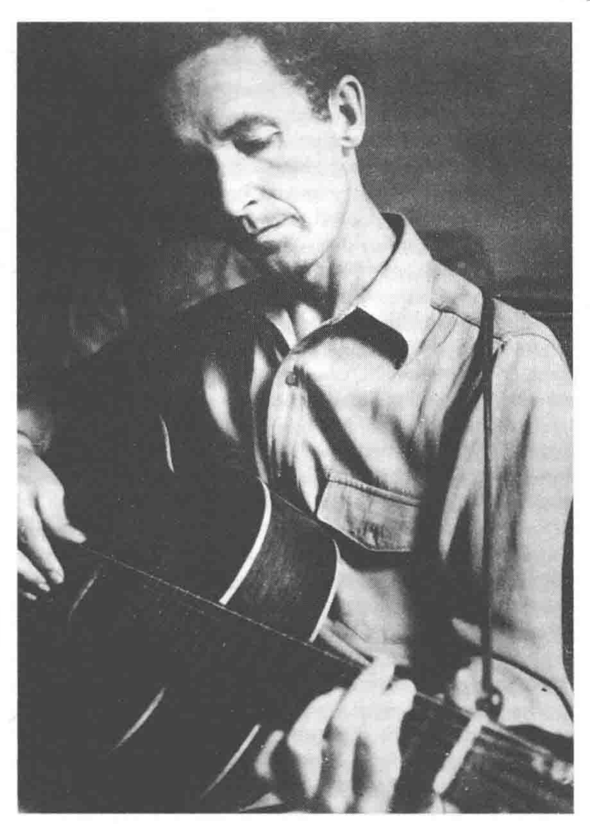
The story is so complex that generalization is extraordinarily difficult. Two points can perhaps be accepted: that attempts to discuss popular music in isolation, that is, without taking account of its variable relationships (positive and negative) with other musical categories, will inevitably be weakened in their analytic scope; and that these variable relationships are closely connected with shifts in social relationships and in associated broad cultural patterns. An example of the ground opened up by acceptance of the second point is provided by Paul Gilroy's concept of the 'black Atlantic' (Gilroy, 1993) and W.T. Lhamon's parallel history of blackface performance (Lhamon, 1998). If, as Gilroy argues, the presence of a slave and post-slave Afro-diasporic culture within late-modern bourgeois society is not marginal but significantly constitutive for that society, then the emergent role of black American music becomes important not just for popular music but for our understanding of the musical field in this society considered as a whole. If Lhamon's provocative argument is accepted, namely that blackface, for all its racist caricatures, constitutes a core site for the negotiation of a cross-race Atlantic popular identity, with a history traceable from early 19th-century New York through the performance styles of such figures as Al Jolson and Elvis Presley to that of the 1990s rapper M.C. Hammer, then the ethnic mediations of social class become central to an understanding of modernity and its musical culture. Against the background of such postcolonial critiques, the periodic incursions into mainstream popular music from outside its apparent geographical base, from tango in the early years of the 20th century through Afro-Cuban influences during the 1930s, 40s and 50s to reggae and world musics in the 1980s and 90s, suggests that the geo-cultural boundaries of 'the West' itself are as porous as its social identity is multi-faceted. The very concept of a mainstream might begin to come into question at this point, especially if, to the importance of the 'marginal' musics just mentioned, is added consideration of the historical significance of the other musical 'outsiders', for example Gypsy music (especially in 19th-century central Europe) and Jewish music (for instance, in the ethnic ferment out of which the formation of Tin Pan Alley and Broadway song styles emerged). It is not necessary to accept Constant Lambert's élitism or his unsavoury espousal of 'racial characteristics' in music to note the pertinence of his argument, in *Music Ho!* (1934), that, to many critics of musical change, 'the Jew is just as much an enemy of the British and Holy Roman Empires as the Negro' (3/1966, pp.177–8). Negotiations of difference and identity, representation and self-representation, relating to the full range of racial, ethnic, class and cultural hierarchies, have been a constant factor in the way that popular music has been located within the musical field as a whole.

5. SOCIAL SIGNIFICANCE.

(i) Politics. Art music in the West is generally portrayed as apolitical, and the contrast with popular music in this sphere is striking. Bob Dylan's protest songs of the 1960s may stand as key examples of one sort of popular music politics. Song lyrics with overt political content have not been uncommon in subsequent pop music, though in mainstream 20th-century popular music before the 1960s they are quite rare. In the 19th century there were songs about wars, campaigning songs (supporting the abolition of slavery, for instance) and songs of social comment (on such issues as the evils of alcohol), though often their aim was to affirm rather than protest, as in British music-hall songs with enthusiastically imperialist themes. Pop music protest stands more in the tradition of strike ballads and other politically motivated workers' songs, which in turn can be related to folksongs containing political comment (a trait surviving in blues and country music, and passing into pop through the influence of such American neo-folk and folk-revival singers as Woody Guthrie and Pete Seeger).

There is also a history of political movements making use of songs for campaigning purposes, and, in a linked though distinct way, some pop musicians have tied their music to political campaigns, such as Rock Against Racism in the late 1970s and in the mid-1980s the Band Aid and Live Aid movement in aid of the relief of world poverty. Similarly, the rather inchoate political demands of the 1960s counterculture were often seen as carried above all by the rock music of the time. In these cases, however, lyric content is relatively unimportant to the political effects; and arguably the politics of most popular music have generally had more to do with its sounds, contexts and uses than with its words.

Many popular music styles have been subjects of controversy. In the 19th century, theatres and pleasure

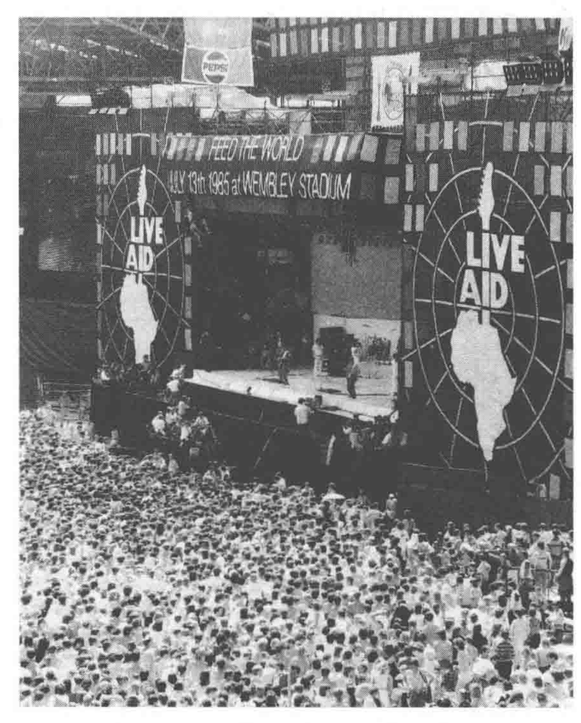


11. Woody Guthrie

gardens were often seen as morally suspect, and there were frequent attempts to clear music off the streets. New dances, starting with the waltz, had a habit (so it seemed to their critics) of infringing the canons of respectability. Music halls responded to efforts to control and censor them by becoming blander and less risqué. Ragtime, jazz, rock and roll and rap were each greeted by a chorus of condemnation which combined musical criticisms with a moral panic focussed around allegations of violence, sexual immorality and uncivilized 'jungle rhythms'. It is often difficult to disentangle musical dislike (frequently couched in terms of a discourse of 'noise') and fear of social disorder. Thus rock music was resisted by communist state authorities both because it was felt to be musically aberrant, indeed, primitive, and because it was seen as a symptom of bourgeois capitalism; conversely, to dissidents and alienated youth it represented freedom on both levels. Even claims to no more than 'fun' can be regarded as threatening by defenders of social (especially work) discipline.

For participants in popular music, it often represents 'community' at least as much as it does 'threat'. Pete Townshend of the pop group the Who wrote: 'When the music gets so good . . . everybody for a second forgets completely who they are and where they are, and they don't care. They just know they are happy' (Frith, 1983, p.80). Such a politics of community takes particularly overt form at a few specific moments (at the Woodstock rock festival in 1969, for instance, or in all-night 'raves' in the dance clubs of the late 1980s and early 90s), but forms a continuous thread in the appeal of pop music, a thread that appears to be derived ideologically from the myth of a 'folk community' constructed by folk revivalists and folklorists (and before them by the Romantics). It may manifest itself in some earlier proto-folk situations too – for example, in the relationship of brass band music or music-hall song to particular 19th-century British working-class communities. It constantly intertwines, however, with popular music's role in what Raymond Williams (1961) called a 'long revolution': the gradual extension of democratic opportunities (in this case, access to music, both its production and consumption) to more and more sectors of society. The politics of this shift are those typical of mass society, and their effects are variously construed (as, for example, alienation or empowerment; cultural flattening or cultural pluralism), depending on the observer's political point of view.

What most observers might agree on is music's power to 'place' people in society. For Adorno, this pointed to the way that popular music in mass society acts (he thought) as 'social cement', confirming consumers as passive units performing (willingly) their allotted roles in an incipiently totalitarian capitalist system. Still less tendentious critiques may refer to, for example, the escapism in Tin Pan Alley song; and similarly the historian Gareth Stedman-Jones (1974) describes late 19th-century music-hall song as a 'culture of consolation', its small convivialities (its 'fun') compensating for the seeming impossibility of real social change. For most popular music scholars, however, the ideological effects of the music are far more variable than Adorno allows, and more subject to negotiation. At the opposite extreme, subcultural theorists such as Willis and Hebdige argue for the possibility of particular music styles to act as vehicles of resistance to dominant cultural and social values, through the meanings read into them by consumers. It is nevertheless impossible to describe the politics of production as anything other than vitally important, for they



12. Live Aid concert, Wembley Stadium, London, July 1985

greatly affect what music consumers will hear. The imperatives of commodity form, of intellectual property law and of growing corporate power explain the appeal of neo-Marxist portrayals of the music industry as a monster. Theories of 'cooption' describe how musical innovations are often stripped of any power to upset, as they are incorporated into mainstream styles; one major record company enthusiastically promoted the radical musics of the 1960s counterculture under the now notorious slogan 'The revolution is on CBS'. As, through the 19th and 20th centuries, the cultural industries became more and more significant both to the economy and to social behaviour, the role of the state became increasingly important as well. Under fascist and Stalinist dictatorships it was overtly oppressive and directive, but in liberal democracies the concerns of state agencies are mostly to do with encouraging orderly consumption and profitable production, along with social tranquillity. Legal regulation of performance, broadcasting and copyright, taxation and subsidy policies, censorship and educational strategies form a network of official involvements. The systemic integrity of the whole production apparatus, especially by the later 20th century, can look impressive. Nevertheless, most popular music scholars would want to point also to the faults in this system (see §2(ii) above), to the impossibility of eradicating these and, above all perhaps, to the intense difficulties in controlling the meaning of music.

(ii) Social identities. Whatever the political context or ideological mechanisms, it is widely agreed that participation in popular music genres and styles is intimately connected with how people (listeners and producers) see themselves – that is, with their sense of social identity. A dramatic example is the way that the social category of youth has been configured since the 1950s, in large part through the images, values and behavioural possibilities made available in pop music. But social identity is an amalgam, standing at the meeting-point of various axes, including not only generation but also social class, gender, nation and ethnicity.

There is good empirical evidence to link many popular music genres with particular social classes, both working-class groups (street music, industrial song, brass bands, music hall, blues and country music up to the 1960s, hard rock styles and heavy metal) and middle-class groups (parlour and salon music, operetta and progressive and art rock styles). Such links tend to be obscured in the first half of the 20th century by discourses of mass culture, which assume an incipient universality of social positioning; and these discourses retain some importance subsequently, if only because, in societies with increasingly blurred class boundaries and in fluid mediascapes dominated by large organizations and with socially mobile audiences, theories of class ownership of and class expression through specific styles seem simplistic. Homology models, derived from anthropology, in which musical content and class position are mapped one to the other, raise difficult epistemological issues (they seem to require an analytical first cause), and, for most scholars, need to be written on a very coarse scale, to be modulated by theories of negotiation or to focus on use and consumption rather than on musical form and content. The last two are the favoured strategies of subcultural theorists, such as those who have identified resonances between particular pop styles and the values of punk, mod, teddy boy, hippie or other class-based subcultures. Even in the 19th century, when class-linked musical differences are relatively easy to spot, norms originating in bourgeois traditions gradually spread their influence through large swathes of popular music practice, so that a model based on the variable articulation of a core stock of techniques seems the most convincing one. Despite these qualifications, however, it remains important to place popular music in its class contexts. Whatever its exact definition, it is always in some sense culturally subaltern; from this point of view, all popular styles are 'people's music' (in a broad sense), positioned against whatever is defined as élite. At the same time, social distinctions have affected access and responses to musical resources, resulting in a multitude of differences in taste, practice, usage and interpretation, both within popular music and between it and other categories, but always in some sort of relationship with people's sense of their place in the social hierarchy.

Such differences are always mediated by other factors, however, notably inscriptions of gender, nation and ethnicity. Throughout its history, in both production and consumption, popular music has generally been gendered in quite clear ways. Domestic performance has been available to women, but public performance (increasingly the norm in the 20th century) has been overwhelmingly in the hands of men, a division that extends to all production roles in the music industry. On the whole, female musicians have been confined to singing, and to singing of particular sorts – in backing groups (women as support), of ballads (women as caring and naturally emotional), in erotically explicit personae (women as sex object). There have been exceptions to this pattern, however – female singers who have broken the rules, for instance, some blues, country and music-hall singers – and the 1970s saw the beginning of a more dramatic shift, with the number of female pop bands, songwriters and stylistically uncompromising singers increasing significantly. Popular music styles themselves, and their consumption, seem to have been gendered in similar ways to production. 'Softer' styles are often thought of as being disproportionately intended for women, 'harder' ones for men, and subject matter (particularly in songs about love and romance) is generally organized, narratively and in its presentation, to appeal differentially to male and female listeners. Similarly, performance styles often seem designed to facilitate predictable patterns of identification and desire on the part of fans. Yet while lyric themes, performer images and listener tastes cannot be isolated from the structure of gender relations in society at large, research (though it is as yet limited) suggests that the two spheres may not be entirely coextensive. It is possible, for instance, that for women an evening dancing or at the music hall may represent an escape from feminized domesticity; that a seemingly 'romantic' female vocal group such as the Shirelles or the Crystals may be interpreted as giving women advice about managing men; and that, conversely, men identifying with flamboyant, passionate male performers (such as Al Jolson, Elvis Presley or Freddie Mercury) may view listening to their music as an opportunity to imagine ways of acting not normally available to them. Long vernacular traditions of 'camp' performance, including cross-dressing, provide the historical context for the emergence of explicitly gay or bisexual performance imagery in pop (with artists such as

Little Richard, David Bowie, Madonna and many more; *see* GAY AND LESBIAN MUSIC), suggesting that to some extent popular music may represent an arena where gender roles and relationships can be queried, if only (for most listeners) in the imagination.

The relationship between 'black music' and 'white music' is another example of an apparently clear distinction that is in practice blurred. Historically, the extent of interplay and hybridization between styles, materials and techniques associated with black Americans (and Afro-Caribbeans) on the one hand and Euro-Americans on the other renders attempts to define a separate 'black music' problematic (as well as potentially racist). Yet many black people would defend such attempts, and with good reason (to mark their presence and defend their identity, against great pressures), and so would many whites, for reasons often connected with the appeal of the exotic – the attractions of 'black difference' as an alternative to the blandness associated with mainstream music. The complications are intensified by the facts that white investments in this relationship have often led to stereotyping (from the grotesqueries of minstrelsy to the macho posturing of some white blues-rock); that black musicians and their genres have largely been kept separate by the music industry, and their difference maintained; and that, at the same time, they have been ruthlessly exploited, their innovations taken to fuel the mainstream's need for novelty. In this context, 'white music' occupies a blank space: it represents the norm (that is, what is not defined as 'black'). Yet it has never been a monolithic category. In the USA, for example, country music has represented 'the South' in opposition to the cosmopolitanism identified with the north, while Polish, Jewish and other ethnic repertories have maintained a symbiotic but uneasy relationship with the mainstream. In Europe, American styles have been on the one hand welcomed, as symptoms of modernization or vehicles of rebellion, but on the other hand resisted, on behalf of local identity and heritage, an attitude sometimes institutionalized through broadcasting quotas or the promotion of local production, as in the San Remo song festival in Italy. Regional differences, still strong in the 19th century but declining as national music markets were consolidated, re-emerged in the second half of the 20th century, often linked to indigenous folk traditions. In Britain, for example, expressions of Irish, Scottish and Welsh difference, with their long histories, were joined by assertions of English provincial identity (the Liverpool of the Beatles; the London of the Kinks or Blur). Such strategies may draw upon local material and styles, or, often, just on characteristic patterns of diction. Some British punk rock bands cultivated an aggressively anti-American, English diction. For musicians in continental European countries, whether to sing in English or not is itself an issue, as it is for French-speakers in Quebec. In many countries such complications, both in tendencies of musical practice and in possible patterns of identity, are intensified by the presence of new or greatly expanding ethnic minorities since World War II: Hispanics and Asians, in the USA, Asians and Afro-Caribbeans in Britain, North Africans in France.

Whether considering class, gender or ethnic identity, much writing on popular music has tended to look for direct links between music and 'real life'. But, as some of the examples given above suggest, there is reason to think that music acts less as a mirror reflecting pre-existing patterns of identity than as an arena for their negotiation, or even their construction, as more recent work drawing on discourse theory and post-structuralist perspectives would indicate. In this latter approach subjectivity is seen as fluid, provisional and endlessly constructed in cultural practices, and from its application to popular music has come research into ways in which musical interests can support imaginary communities, transient subcultural taste distinctions, geographically virtual 'scenes' focussed on shared musical identifications, and searches for roots in styles originating far away, perhaps in one of the many manifestations of world music. This does not alter the fact that constructions of identity offered in music often confirm dominant positions already in existence rather than subverting them. Much depends on how listeners relate to their favoured performers, how they position themselves within lyrics (for example, which pronoun they take to represent them), which 'voice' (lead vocal, backing singers, guitar riff etc.) they identify with, what connotations they attach to the particular style, and so on.

(iii) Aesthetics. Any attempt to raise even the possibility of an aesthetics of popular music must somehow bypass the scepticism of mass culture critics (e.g. Adorno: 'The autonomy of music is replaced by a mere socio-psychological function'; 1941, p.3) and of liberal musicologists (e.g. Dahlhaus: 'it is uncertain whether . . . the surprisingly elusive qualities that determine a "hit" deserve to be called aesthetic at all'; 1989, p.312), not to mention the weight of a longer intellectual history extending back to the emergence of music aesthetics as a separate discipline in the 18th century. As Adorno's comment suggests, the underpinnings of this discipline lie in the doctrine of music's autonomy, and, while the insistence by popular music scholars on their music's social significance may seem unwittingly to support its reduction to a sociological datum, their more important achievement has been to show how popular music helps to reveal autonomy itself as a social construction. The sociological critique of aesthetics links all cultural practices, tastes and judgments to social, institutional and discursive conditions; thus the transcendent qualities attributed to autonomous music, and the disinterestedness allegedly required for its appreciation, are, by this argument, tied to specific interests of the Western bourgeoisie at a particular moment in its history. To be sure, the decidedly 'impure' production and consumption practices of popular music do not seem to suit it to the standard criteria of aesthetic worth (even though in its own way its emergence is linked to the wider spread of leisure time, which arguably also gave rise to the discourse of autonomy), but popular music scholars tend to work with theories of relative autonomy, which, while grounding taste in social conditions, insist that this rules out neither the integrity and irreducibility of that level of activity and meaning which is specifically musical nor the distinctive pleasures attaching to its appreciation.

In one of the most influential sociological critiques of aesthetics, Bourdieu (1984) made a clear distinction between the 'aesthetic disposition' (with its 'pure gaze') and the 'popular aesthetic' (which is 'realist', 'earthy', grounded in function), and linked these to taste differences between the bourgeoisie and the working class. Most popular music scholars have preferred a model with categories that are more fluid in both their contents and their interplay. Frith (1996), for example, argues for three

distinct discursive frames, each with its own values, institutions and social practices (and all arising at about the same time, around 1800): that of 'art', organized around ideas of creative truth-to-self and educated knowledge; that of 'folk', centred on ideas of authenticity and community; and that of 'the popular', focussed on ideas of commercial success (i.e. popularity), entertainment and fun. He suggests that none of these categories has any intrinsic musical content, so that 'popular music' (in fact, any music) can be, and is, placed in any category, or indeed in more than one. Of course, definitions of 'originality', 'authenticity' and 'entertainment' vary historically and socially; but this approach enables us to understand how a single piece – John Lennon's song *Imagine*, for example – can function variably, as a skilful and effective expressive statement ('art'), as a political *cri de coeur* around which a sense of community can be assembled ('folk'), or as a hit record, often transplanted to all sorts of routine situations including background music ('popular'). It also enables us to make sense of the ways in which performers and listeners talk about popular music in terms of musical skill, formal relationships, emotional truth, rhythmic power, original sounds and so on, without needing to deny that the criteria will differ historically (compare a Victorian parlour ballad performance and a rock concert), without forgetting that the criteria will often be at odds with those common for classical music (e.g. noise, incessant repetition and seemingly out-of-control vocalism are positive aesthetic qualities in much rock music), but also without wanting to erase the music's social and political significance.

This significance is vital. To think of a parlour ballad parody in a music hall, of Chuck Berry's rock and roll classic *Roll over Beethoven*, of the Sex Pistols' irreverent punk anthem *God Save the Queen* or of the rap group Public Enemy's *Fight the Power* is to see that their political charge, in specific social conditions (including, arguably, the large audiences delivered by their commercial success), is part of their aesthetic achievement. Equally, however, their political significance is dependent on the appeal of their musical qualities. While these examples are extreme, the point can be generalized for all popular music. In the end, then, the most important argument made by theorists of popular music aesthetics may be that aesthetic experience is not necessarily extraordinary but can be found in musical practices intimately enmeshed in (and indeed contributing to) the patterns of ordinary people's everyday lives in modern societies.

6. THE STUDY OF POPULAR MUSIC. A good deal of 19th-century writing about popular music consisted of reportage, reminiscence or polemic. Serious study started with the publications of antiquarians such as William Chappell and folk music collectors such as J.G. Herder, the brothers Grimm and Cecil Sharp, though they were rarely interested in contemporary musics, their preferences being often driven in fact by a pessimistic certainty of cultural decline. There is useful journalistic comment on contemporary, commercially produced popular musics from the late 19th and early 20th centuries, and a continuing stream of memoirs, biographies and popular books on the emerging music business, but scholarly work on this repertory really began (aside from the beginnings of a literature on jazz) with the mass culture critics, of whom the most important was Adorno. More empirical sociological publications started to appear shortly after World War II (Riesman, 1950), and the influence of the British mass culture critic F.R. Leavis can be seen in the 1950s and 60s in the work of Hoggart (1957) and the young Stuart Hall (Hall and Whannel, 1964).

There was as yet no 'popular music studies'. The discipline emerged in large degree as the offspring of a meeting between the impact of rock music on young scholars beginning their careers in the 1960s and 70s and their reception of a wave of new cultural theories that were beginning to transform the existing humanities and social science disciplines. From the start, though, the study of popular music was a broad (and at times uneasy) coalition. It drew on several fields: social studies (especially the sociology of youth, institutional sociology and communication studies); radical strands in musicology (notably what has sometimes been called cultural or critical musicology, but also the pluralistic approach to American music represented by the work of such musicologists as Chase, Mellers, Hitchcock and Hamm); cultural studies (in particular the movement originating in the Birmingham University Centre for Contemporary Cultural Studies from the encounter of British culturalism – the tradition of Leavis, Hoggart and Raymond Williams – with continental Marxist, structuralist and post-structuralist theory, subsequently exported to North America, Australia and elsewhere); ethnomusicology (e.g. Keil, 1966) and, to a greater extent, progressive folkloristics (e.g. the work of Oliver on blues and of Green, D.K. Wilgus and Charles Malone on country music, in a tradition going back to American collectors of the early 20th century); and pop music journalism (especially in the USA, e.g. in the work of Greil Marcus). These varied strands did not so much coalesce as ferment (though at times they ignored each other, too). By the early 1980s the new discipline had a well-regarded academic journal (*Popular Music*, published by Cambridge University Press) and scholarly society (the International Association for the Study of Popular Music), both founded in 1981; research papers were presented at conferences and in journals associated with established disciplines; and the subject was starting to be taught in some universities. During the 1980s and 90s a substantial literature accrued and new generations of scholars emerged.

A variety of issues troubles the new discipline. Among the most important are the following:

(*a*) Research resources are generally scanty or inaccessible. Good library collections and archives (of printed literature, sheet music and recordings) are rare. Much of the relevant material is ephemeral.

(*b*) The context within which popular music studies emerged has led to a strong research emphasis on Western pop and rock, the industry that produces it and its youth audiences. This bias (sometimes criticized as 'rockism') has been at the expense of the study of other popular musical tastes in Western societies, of historical developments before rock and roll and of popular musics elsewhere in the world.

(*c*) The most active, best populated and most strongly supported research strands have, on the whole, been identified with predominantly social and cultural studies interests. At its most reductive, this appears as 'sociologism', and, while there have also been excellent interpretative work and first-class studies of the industry and audiences, this focus has somewhat overshadowed the study of musical practices, structures and meanings.

(*d*) At the same time, the musicology of popular music has been troubled over methodology. It seems clear to most of the scholars concerned that, for a good deal of pop music and most genres of black American music, the technical differences between this music and mainstream Western art music (e.g. the emphasis on sound-quality, the distinctive singing styles and treatment of timbre, the relative importance and complexity of rhythm, the significance of pitch inflection, the valorization of harmonic simplicity and structural repetition) raise questions about whether conventional analytical method, designed for study of the art-music repertory, is always appropriate. Even for some other genres, such as Tin Pan Alley song or music-hall song, where congruence with art music practice is greater, the importance of performance, and disparities between performance and text, mean that the question still arises. The lack of recorded evidence for the pre-1900 repertory compounds this problem. Analysts have thus tried to develop methods that can take account of timbre, complex rhythms, pitch and rhythm effects that are impossible to notate, and textural effects that are only possible on recordings. The issue of notation is itself difficult, with some arguing that it distorts much of this music, turning subtle aural process into a reified approximation, and others supporting the use of notation (of various sorts, including transcription) for particular purposes.

This methodological debate can be pursued on deeper levels, for it seems to be rooted in the difficulties that most popular music scholars have with the formalism and immanentism that they take to permeate much of the mainstream musicological approach. Dealing with genres whose techniques, uses and effects seem to be grounded in emotional and bodily activity and response, in culturally defined meanings and in the particulars of distinctive social conditions, these scholars have tended to reject not only the privileging of score-based formal analysis and disinterested contemplative listening but also the philosophical underpinnings of this in the doctrines of autonomy, genius and 'the masterwork'. Partial resolution of this dispute may be visible in the move within mainstream musicology itself towards more interpretative and culturally contextualist approaches. Musicologists of popular music have also looked towards semiology (notably in the work of Philip Tagg and Dave Laing) and towards discourse theory (e.g. in the work of Robert Walser and David Brackett). One limitation of such perspectives may be their analytic focus on verbal connotations or discourse surrounding music or, in some cases, a tendency almost to equate music with words about it. The semiotic privileging of language over music was subjected to thorough critique by Shepherd and Wicke (1997), and, as they suggest, the other side of a resolution to the dispute may lie in the development of a method that, while maintaining the sense of music's cultural constructedness on which popular music studies has always insisted, is also able to reveal the specificity of musical processes. There are signs, on both sides, that such moves may be leading to a recognition that popular and art musics are not always so very different, or not in every way, or at least that they live in the same world.

A further issue debated in popular music studies – often prompted by attacks on the scholars by practitioners and critics, and sharpened by the impact of complex cultural theory – is the relationship between theory and practice. This was placed in even higher relief by the introduction in the 1980s of the teaching of popular music in some universities, conservatories and schools. While it can act as a catalyst to the opening up of issues concerning educational aims and relative cultural values, popular music placed in such contexts raises questions about the desirability and implications of its own legitimation. On one level the questions concern whether to teach the music's production or its understanding, and the wisdom of teaching either aspect to young people who may well be closer to the music, as consumers or as practitioners, than their teachers. It is not obvious whose terms should be used, for example, or what should be the relationship between academic and vernacular theory. But on a broader level these questions are symptoms of problems that affect the study of popular music in general. The questions are not just tactical (how to attain the best understanding): given that the situation presents itself in terms of 'ordinary' culture under the gaze of 'experts', the people interpreted by the intellectuals, they must also be epistemological (how to define what is a 'true' understanding of this music) and even ethical (who is entitled to speak about this, and in what terms). The quandaries are akin to those surrounding the interplay of etic and emic modes of interpretation, much discussed by ethnomusicologists. For the encounter of musical science with the popular musics of its own hinterland, no less than for its dialogues with musics of other cultures, they are at the heart of the matter.

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II. World popular music

Several interrelated developments in global culture since 1980 have had a substantial effect on world popular music and its study. These include the phenomenal increase in the amount of recorded popular music outside the developed world, as a result of the expansion of extant modes of musical production and dissemination and the advent of new technologies such as cassettes; the effective compression of the world by intensified media networks, transport facilities, diasporas and the globalization of capital, which has increased the transnational circulation of world popular musics and their availability in the West; and an exponential growth in the 1990s in the number of scholarly and journalistic studies of world popular musics.

Some of the major conceptual approaches that have informed modern scholarly studies of world popular musics are reviewed in the following sections. The term 'popular music' is used here to connote genres whose styles have evolved in an inextricable relationship with their dissemination via the mass media and their marketing and sale on a mass-commodity basis. Distinctions between popular musics (defined thus) and other kinds of music, such as commercialized versions of folk musics, are not always airtight. The scope of the present section of this article is limited to popular music idioms that are stylistically distinct from those of the Euro-American mainstream. The significant role that Euro-American popular music styles play in many non-Western music cultures is discussed only tangentially here, and is addressed more specifically in Pop, §V.

There is at present no satisfactory label for popular musics outside the Euro-American mainstream. Terms such as 'world music', 'world popular music', 'world beat' and 'ethnopop' are too imprecise to be taxonomically useful. The term 'non-Western', if applicable to many musics, is hardly a satisfactory label for genres such as reggae or salsa, which, although peripheral to Euro-American mainstream culture, are certainly products of 'Western' societies. The increasing globalization of world culture and the proliferation of syncretic hybrid musics also blur the dichotomy of Western and non-Western world musics, and intensify the terminological challenges.

For further information see articles on individual countries and regions.

1. Growth of studies. 2. The mass media. 3. Urbanization. 4. Modern social class structures. 5. Modernity. 6. Conceptual and analytical approaches. 7. Social significance. 8. Dynamics of socio-musical interactions: (i) Local and national contexts (ii) International contexts. 9. The musical dynamics of global cultural flows. 10. Gender.

1. Growth of studies. If commercial popular music in general was long ignored by the academy, the scholarly study of popular music outside the Euro-American mainstream began even later. Notable publications from the 1970s include Bruno Nettl's *Eight Urban Musical Cultures* (1978) and the informative, if somewhat more journalistic, works of authors such as John Storm Roberts (1972, 1979). The amount of scholarly literature on world popular musics greatly increased in subsequent years, with the belated academic recognition of the sociological importance of popular culture, the spread of multiculturalism as an academic paradigm in the West and the active interest of a new generation of scholars who had been personally immersed in popular music since adolescence. The journal *Popular Music* (founded in 1981) and other subsequent journals devoted to cultural studies now provide broad forums for published research in world popular music.

Popular music literature since the early 1980s, whether scholarly or generalist, has included a number of descriptive overviews, some attempting more or less comprehensive global perspectives (e.g. Manuel, 1988; Broughton and others, 1994) and some surveying a given region,

such as Africa (e.g. Bender, 1991; Graham, 1988, 1992; Collins, 1992). Of greater detail and depth are ethnographic studies of individual genres or music cultures (e.g. Coplan, 1985; Peña, 1985; Perrone, 1988; Waterman, 1990; Erlmann, 1991; Stokes, 1992; Guilbault, 1993; Hill, 1993; Loza, 1993; Webb, 1993; Pacini, 1995; Savigliano, 1995; Austerlitz, 1996; Averill, 1997) or of specific theoretical issues in relation to individual genres or areas (e.g. Manuel, 1993; Aparicio, 1998). Of particular interest are the handful of works that incorporate cross-cultural perspectives in exploring the musical ramifications of global networks of capital, media images and diasporic communities (e.g. Wallis and Malm, 1984; Garofalo, 1992; Lipsitz, 1994).

Some of the most important scholarly literature on non-Western popular music has been written outside the Euro-American academic world, in languages other than English and for predominantly regional readerships. Prominent in this category, for example, are the numerous Spanish-language works published in Latin America (e.g. Matamoro, 1969; Rondón, 1980; Acosta, 1982, 1993; Lloréns Amico, 1983; Quintero-Rivera, 1998). Language and geographic barriers and the ephemerality and obscurity of many developing-world publications mean that much of this literature remains relatively inaccessible in the West. Even English-language works produced outside the metropoles, such as Rohlehr's magisterial study of calypso (1990), are scarcely disseminated outside their country of origin. Conversely, the Western, predominantly English-medium scholarly world, with its networks of presses, libraries, funding sources and research institutions, has perhaps inevitably constituted a scholarly mainstream, and has accordingly attracted many of the best non-Western scholars to its own institutions.

Representing a somewhat different category is the voluminous and growing body of generalist literature on popular music, including not only music journalism found in newspapers and magazines but also various accessible books on popular music which, although not academic in orientation, are often colourful and richly informative (e.g. Kanahele, 1979; Andersson, 1981; Reuter, 1981; Díaz Ayala, 1981, 1994; Davis and Simon, 1982; Malavet Vega, 1988; Calvo Ospina, 1995; Barlow and Eyre, 1995). Also worthy of mention are the increasing numbers of documentary films and videos on world popular music, such as Jeremy Marre's series *Beats of the Heart*, made in the 1970s and 80s. Taken as a whole, the growing body of world music literature and research material has immeasurably enhanced the documentation and potential understanding of global culture. At the same time, the processes of musical evolution, innovation and cross-fertilization continue to provide fresh challenges to scholars and students of popular culture.

2. THE MASS MEDIA. The evolution of modern popular musics has been closely associated with certain broader socio-historical developments, particularly urbanization, the emergence of modern social classes, the general context of late modernity as a whole and, most directly, the advent of the modern mass media. Incipient popular song genres can be said to have emerged in 19th-century Europe in connection with sheet music, player pianos and musical boxes. Similarly, in Japan during the Edo period (1603–1868), commercial publishers mass-produced cheap songbooks and pamphlets that, while serving to document pre-modern song genres already weakened by print itself, also initiated a commodification process characteristic of commercial popular music industries (Groemer, 1995–6). However, the advent of popular music *per se* is better linked to the 'Second Industrial Revolution', in which electricity and industrial techniques were applied to cultural production, primarily in connection with capitalist patterns of development. The invention of the phonograph in the 1880s and its mass marketing from around 1900 were particularly important in stimulating the emergence of modern popular music.

The effects of mass mediation on music have been varied and profound, encompassing such phenomena as the detachment of performers from their products; the introduction of new dimensions of commercial considerations into music; the emergence of new links and barriers between audiences and performers; a tendency for mass-mediated music to become detached from ritual and life-cycle performance contexts; an unprecedented emphasis on the solo 'star' performer; the emergence of the studio recording as an autonomous art form rather than a copy or rendition of a performance; and the subjection of music production in general to the same processes of commodification, rationalization and bureaucratization as other aspects of modern economic production. If in the West such musical developments proceeded largely in the wake of broader processes of social, economic and technological modernization, in much of the developing world popular music industries have emerged and flourished alongside musical genres, social practices and technological infrastructures that remain essentially pre-modern.

The core mass medium for popular music is the phonogram (shellac and subsequently vinyl discs), supplemented by cassettes from the 1970s and compact discs from the 1980s. While imported records from the West initially dominated many regions, in other areas production of records for local markets commenced early in the century, with the British-owned Gramophone Company producing over 14,000 recordings in Asia and Africa alone by 1910 (see Gronow, 1981). Records produced during this period consisted primarily of genres marketed towards élites, among whom ownership was concentrated. Public exposure to phonographs greatly increased in the 1920s and 30s, as middle-class ownership grew and less affluent listeners acquired access to records in local cafés and on jukeboxes, or, in countries like India, from itinerant entrepreneurs who carried spring-driven turntables around villages, playing requests for a small fee. In response to market demand, production came to include an eclectic variety of genres, with increasing emphasis on syncretic popular musics that evolved in connection with the new medium. The advent of magnetic tape recording and LPs in the 1950s reduced production costs and overcame the time constraints associated with 78 r.p.m. records, although most popular song genres worldwide continue to adhere to three- to five-minute formats.

The spread of phonograms in the 1920s coincided with the advent of RADIO, whose reach soon extended at least as far. As with phonographs, access was not limited to private ownership, but could include various forms of communal listening in public places. Throughout much of the developing world, as in many European metropoles, radio is under state control, operating as a public service and/or as a vehicle for propaganda. Dependence on electric power, whether external or battery supplied, continues to limit access in poorer communities, with the

spring-driven radio not being marketed, somewhat surprisingly, until 1996.

The spread of sound films in about 1930 introduced a new mass medium for music that was particularly effective in reaching consumers who were too poor to purchase radios or phonographs but could afford occasional cinema tickets. Because of cinema's accessibility, its inherent appeal and its ability to add a new visual dimension to music, several popular music genres became closely associated with cinematic musicals, including the tango, Turkish *arabesk*, Indonesian *dangdut* and mainstream Egyptian and Indian popular music (*see* INDIA, §VIII, 1). In most cases, star singers were thus obliged to act (and often dance) as well, although in the 1940s Indian films adopted the 'playback' system, in which actors would mouth words in 'lip-sync' to songs separately recorded by professional singers. Meanwhile, film-related musics were marketed independently as phonograms. In some regions, such as Latin America and the Near East, television appears largely to have replaced cinematic musicals as a medium of musical dissemination. Thus, in Egypt, popular music eventually became disassociated from melodramatic films while in other respects becoming linked to television, so that, for example, Sunday evening broadcasts of concerts by Umm Kulthum became national events throughout the 1960s and 70s.

In the 1980s the spread of video technology intensified the production and accessibility of visually contextualized music. To some extent, consumer video players served to supplement and extend cinema and television, offering users greater control over selection, storage and retrieval. Their use also tended to privatize consumption, bankrupting many cinemas and further replacing live performance attendance with atomized domestic viewing. The founding of MTV (Music Television) in 1981 inaugurated the cultivation of music video as an independent art form. As with phonographs and cinema, the developed West, and especially the USA, monopolized production at first. Satellite transmission of MTV International, and of Western television in general, provided an additional means of extending American penetration of global viewing markets. By the late 1980s, however, music videos were being produced around the world, for dissemination on local television, in independent video formats or on MTV International. Although many music videos outside the developed West are unpretentious, low-budget productions, others – for example in Indonesia – are slick and sophisticated, using picturization techniques that are distinctively local and yet characteristically modern or even postmodern in style.

In the late 20th century two contradictory trends in the financing of mass-mediated music intensified. Music production, especially as conducted by the multinational record companies, became increasingly capital-intensive, with expenditure on production and promotion of individual recordings routinely running into millions of dollars; accompanying this trend was the spread of the relatively expensive consumer format of the compact disc. Yet at the same time, with the advent of new micro-media, especially cassettes, it became increasingly possible and common for small-scale, local entrepreneurs to produce recordings for negligible sums; this development has contributed greatly to the unprecedented ability of subcultures and social minorities to represent themselves in recent decades.

The development of the international record industry has followed the general pattern of monopoly capitalism and domination of the Third World by the West. By the 1930s the world's major music companies had rationalized the industry and divided the world into distinct spheres of interest and control: RCA dominated the Americas, Philips controlled northern and central Europe, the British-owned Decca and EMI (including products marketed as 'His Master's Voice') dominated the entire British Empire while the French company Pathé-Marconi monopolized markets in France and its colonies. In the decades after World War II, the oligopoly coalesced into the dominance of the 'Big Five': WEA, CBS, RCA (all US-owned), EMI and Polygram (the Dutch-owned heir to Philips). Multinational ownership became further concentrated, if less American-controlled, in the 1990s with the purchase of CBS by Sony and of MCA by Matsushita, and by Philips's acquisition of an 80% stake in Polygram.

Regional independent recording companies, which first emerged in the 1930s, became more numerous and active from the 1960s. Such companies existed in an uneasy relationship, at once symbiotic and competitive, with the Big Five, which could draw on greater experience and better resources, technology and marketing and distribution networks (see Wallis and Malm, 1984). The multinationals were allegedly responsible for roughly two-thirds of world (non-pirate) record sales in the mid-1970s. In addition to producing local musics for local markets, the multinationals marketed Western popular musics throughout the world; in a few cases, as with the Argentine tango in the 1920s to the 1940s, developing-world genres were disseminated for cosmopolitan audiences in Europe and the USA.

The multinationals, while introducing technology and distribution systems to underdeveloped countries, have been criticized for stifling competition in their domains, extracting huge profits from developing countries and promoting standardization by superimposing Western pop or regional common-denominator genres. The tendency towards homogenization is conspicuous in some countries, such as India, where EMI was able to dominate the music industry for some 70 years by means of a single, albeit eclectic, mass genre: Bombay-based film music, produced by a small coterie of artists and music directors. In other cases, however, multinationals have been fairly active in promoting musical diversity. In the first half of the century, US-owned record companies marketed a wide variety of genres to consumers in Latin America, including the Argentine tango, the Mexican *ranchera*, the Colombian *bambuco* and the Cuban *son*, bolero and *danzón*, as well as Euro-American foxtrots, waltzes, polkas and the like. Records proferred by multinationals such as HMV in Africa covered an even richer diversity of local and regional genres.

Accordingly, patterns of music industry ownership have differed from place to place, especially in the post-colonial period. In the newly independent African countries, for example, there are several distinct forms of development (see Graham, 1988). In some countries, such as Kenya, South Africa and Côte d'Ivoire, local music industries failed to develop, allowing the continued domination of multinationals and the predominantly foreign musics (typically Western or Congolese) that they marketed. By contrast, in countries such as Ghana, Nigeria and Zaïre, resilient local producers emerged that, often in tandem

with multinationals, energetically recorded and marketed a wide variety of local musics. A few quasi-socialist countries, notably Tanzania and Guinea, kept multinationals out by nationalizing music sectors; such policies succeeded in promoting lively local music scenes, but the financially constrained national governments were unable to fund the development of dynamic state music industries. Meanwhile in other countries, such as Mozambique and Angola, persistent poverty and war served to discourage both local production and foreign investment.

The communist countries constitute a distinct category, being the only ones rigorously to restrict multinational penetration while constructing indigenous music industries. The performance of socialist popular music industries under state ownership has been generally mixed. On the one hand, popular musics under socialism avoid most of the negative features of commercialism, including the link to corporate sponsorship and consumerism, the fetishism of stars and fashions and the deforming pressures exerted on musicians by the market. At the same time, most communist countries – which were underdeveloped to begin with – have been unable to devote adequate financial resources to entertainment industries and related sectors such as consumer electronics. Bureaucratic inefficiency and authoritarian cultural policies have exacerbated problems of creative innovation and material production.

Patterns and policies of popular music production have varied in communist countries, with results ranging from the moderately successful to the disastrous. Perhaps the most egregious example of the latter is China during the Cultural Revolution (1966–76), when all types of formal music production were disrupted, and music disseminated through the mass media was limited almost exclusively to selections from the five 'model operas' and three modern ballets. Music production in communist Cuba, although equally centralized in control, has been more satisfactory, with energetic state support, the richness of the inherited popular music tradition and prevailingly pragmatic rather than dogmatic cultural policies to some extent offsetting the continued bureaucratic bungling, unresponsiveness to popular demand and a generally phlegmatic economy (see Manuel, 1987; Acosta, 1991; Robbins, 1991). A different, more idiosyncratic sort of socialist production was practised in Yugoslavia under Tito, where decentralized local production and state subsidies of less commercially marketable musics managed to sustain a fairly lively and diverse popular music culture.

A more significant revolution in control of the means of musical production came with the spread of new technologies, especially cassettes, from the early 1970s. Cassettes (like video, photocopy machines, personal computer networks and cable television) are a form of micro-media whose patterns of control, production and consumption are typically more decentralized than those of the 'old media' of cinema, television and radio. Cassettes and cassette players are inexpensive, portable, durable and have simple power requirements; most importantly, the mass production of cassettes is incomparably cheaper and simpler than that of records or compact discs. According to some estimates, cassettes make up over half of world phonogram sales; their impact has been most dramatic in the developing world, where they have almost entirely replaced vinyl records, thus extending and restructuring music industries.

The initial impact of cassettes was most obvious in the endemic spread of cassette piracy (the unauthorized duplication of commercial recordings), which effectively bankrupted legitimate music industries in countries from Ghana to Tunisia and inhibited their development in many other regions. However, as cassette players spread and several countries enacted and enforced copyright laws, piracy in those nations was brought within manageable limits, allowing legitimate cassette production to flourish. While cassette technology has served to further the dissemination of mainstream hegemonic musics, it has also encouraged the emergence of innumerable small, local cassette producers worldwide, who record and disseminate genres whose commercial markets were in many cases too localized or specialized for record companies to represent (see El-Shawan, 1984; Manuel, 1993). Several popular music genres have emerged in close association with cassettes, including Sundanese *jaipongan*, Andean *chicha*, Thai *luktoongh* and Israeli 'Oriental rock'. Cassettes have also served to disseminate musics that have been formally banned or discouraged by authoritarian governments.

Complementing the cassette revolution have been other developments involving new technologies and associated socio-musical practices or, in some cases, new and alternative usages of pre-existing technologies. In urban Japan, low-powered 'mini-FM' stations have diversified local radio programming, compensating in numbers for their limited broadcast ranges of only a few hundred metres (Koguwa, 1985). Personal computer networks, although less widespread in the developing world, offer new formats for popular music dissemination, while posing new challenges to copyright enforcement. The advent of digital multi-track recording has enhanced the ability of performers to produce songs as composites whose individual tracks are recorded separately, often in different continents. Digital recording technology has also spawned a vogue for innovative remixes, in which pre-existing recordings, or individual tracks or samples thereof, are combined with 'techno-pop' elements, such as drum machine rhythms. Popular among South Asian urban bourgeois youth, for example, are disco-orientated remixes of old Hindi film songs, which, in their new dehistoricized, pastiche-like rendering, acquire a markedly postmodern flavour. Jamaican dance-hall reggae has paralleled rap music in exploring the potential of digital sampling and the use of the record turntable as a musical instrument in its own right, in both recording and performance. Even vinyl records continue to find new uses, as in the *picó* phenomenon of Cartagena, Colombia, where a musical subculture has emerged around DJs playing imported African pop records on mobile sound systems (Pacini, 1996).

Particularly widespread is the karaoke format in which amateur solo singers, in pubs, rented parlours or private homes, croon familiar pop songs, backed by commercially marketed recordings of ensemble accompaniments, often with the song lyrics and romantic video scenes projected from a television monitor. Karaoke emerged in Japan in the early 1970s, functioning as an extension of the extant practice of informal singing, especially of *enka* songs, by men at social gatherings. It has become a widespread and even focal form of socializing and music-making throughout capitalist East and South-east Asia and among East Asian immigrant communities in the USA and elsewhere

(see Lum, 1996). In general, technological innovations such as karaoke, digital sampling, cassettes and 'mini-FM' stations have tended to diversify and democratize modes of musical production and increase consumer control.

3. URBANIZATION. The development of modern popular musics is intimately tied to the phenomenon of urbanization. Cities, with their concentrations of wealth, power, heterogeneous social groups and institutionalized forms of musical patronage, naturally constitute focal socio-musical environments. The depth and range of the effects of urbanization on culture and social structure in the 20th century have been unprecedented, owing to the intensification of urban growth and the qualitatively new and distinct processes accompanying it.

One of these processes is the development of new forms of mass entertainment, including popular musics. As well as providing the necessary technological infrastructures for commercial music industries, urban environments, with their dense populations and cash economies, present concentrated, easily accessible markets for music producers and for the mass media in general. Perhaps more significant, if less tangible, are the ways in which the urban milieu stimulates the creation of syncretic popular musics by generating new social identities and aesthetic sensibilities. City dwellers are generally exposed to diverse ideologies, music styles and media discourses. Such exposure invariably colours attitudes toward and presents new alternatives to traditional folk musics, many of which, in pre-modern and especially rural societies, flourished partly by virtue of being the only forms of music known to their patrons and practitioners. By contrast, most urban dwellers enjoy several kinds of music and develop multiple social identities. While exposure to alternative art forms may occasionally provoke a self-conscious revival of traditional musics, more often it alienates listeners from them and stimulates the development of new syncretic genres.

Popular music often plays a crucial role in the process of adaptation to the new environment. As Coplan (see Nettl, 1978; 1982) has discussed in relation to West Africa, this adaptation involves not only reactive adjustment but also the formation of new identities and their metaphorical articulation in new, syncretic forms of expressive culture. In such situations, popular musicians can become important agents of syncretism and innovation, serving as cultural brokers who articulate new metaphors of social identity and mediate traditional–modern, rural–urban and local–global dichotomies. As rapid urbanization brings together people of diverse regional, linguistic or ethnic backgrounds, popular music can serve as a vehicle for social differentiation, mediation or homogenization. In many cases, popular music becomes a focus for the maintenance or construction of discrete social subgroups, who congregate at their own music clubs, form taste cultures around certain genres or performers and celebrate favoured idioms as unique expressions of their distinct identity. In such instances music may play an important role in the maintenance of ethnic, regional, racial and generational heterogeneity.

In other cases music may serve to mediate differences between people of different backgrounds, or even to unite them, especially as commercial music industries attempt to create and exploit mass homogeneous markets. Hindi film music in North India has certainly functioned in this manner, serving as an aesthetic common denominator for urban dwellers of varied linguistic, regional and caste backgrounds. Certain social formations also intensify processes of aesthetic homogenization. The centripetal, unifying possibilities of popular music are particularly clear in situations where socially diverse communities, thrown together in neutral urban settings, develop more inclusive identities based on occupation, class or nationalism rather than on regional or ethnic origin. Such, for example, was the case to some extent in Zaïrean mining towns in the mid-20th century, where the proletarianization of migrant workers created a precondition for the emergence of the pan-Congolese pop music that evolved into SOUKOUS (wa Mukuna, 1979–80). Similarly, as Coplan (1985) has documented, South African MARABI music, performed in proletarian beer gardens, became an important vehicle for the development of a pan-ethnic urban identity. While the depth of 'detribalization' occurring in African cities varies widely and should not be exaggerated, there is no doubt that the broad, pan-regional appeal of genres such as *marabi*, *soukous* and Nigerian JÙJÚ has been both cause and effect of a new sort of link among otherwise disparate ethnic communities. Whether popular music serves to reinforce social distinctions or to negate them, many contemporary idioms, with their idiosyncratic combinations of various local and global style features, can be seen to reflect fairly explicit strategies by which artists and communities discursively position themselves in their socially heterogeneous surroundings.

4. MODERN SOCIAL CLASS STRUCTURES. The new socio-musical identities generated by urbanization are inseparable from the emergence of modern social classes, with their own distinct roles in the evolution of commercial popular musics. Of these classes, the urban bourgeoisie, although often proportionally small, in many cases plays the most conspicuous and influential role because of its affluence, its domination of the mass media and patronage institutions and the access of its professional performers to formal musical training. Popular musics cultivated by bourgeois audiences often evolve as commercialized and perhaps simplified versions of light classical genres; these intermediate forms may retain some of the prestige of their élite antecedents while at the same time becoming accessible to emerging bourgeoisies less steeped in aristocratic tastes. In North India and Pakistan, for example, a pop, cassette-based version of the light-classical Urdu *ghazal* became widely popular in the 1970s among bourgeois audiences, combining simplified diction and standardized melodies with some of the expressive mannerisms of its aristocratic antecedent (Manuel, 1993, chap.5). Elsewhere in the developing world, comprador bourgeoisies are often the first social classes to cultivate local popular musics, typically by indigenizing musics associated with colonial or post-colonial élites. Thus, for instance, West African brass band HIGHLIFE developed in part out of local renditions of foxtrots, mazurkas and marches played for Christian élites.

Nevertheless, despite the economic, ideological and aesthetic hegemony exercised by élites, it is often the lower classes that play the most important role in creating modern urban popular musics, such as rhythm and blues, Greek *laika*, Texas-Mexican *conjunto* music, Indonesian *dangdut* and Colombian *porro*. The general categorization of such diverse entities as 'people's music', however

(Keil, 1985, p.119), may not do justice to the heterogeneity of urban social formations, in which a number of distinct social classes, even within the realm of subaltern groups, can be seen to play their own qualitatively distinct roles in musical culture.

In several cases, 'people's musics' have emerged not from the working class (an assimilated, wage-earning proletariat) but from more marginal sectors of society. Particularly notable is the musical influence sometimes exercised by lumpen proletarian groups. While often including some rural migrants, lumpen subcultures are generally wholly alienated from rural society, knowing and celebrating no other home than the urban underworld, in all its bohemian perversity. Such diverse musics as Indonesian *kroncong*, Greek REBETIKA, the early TANGO, South African *marabi* and Trinidadian STEEL BAND music have emerged primarily from this otherwise most peripheral and liminal part of society (see, for example, Becker, 1975; Holst, 1975; Castro, 1984, 1986; Erlmann, 1991; Steumpfle, 1995). Some such idioms eventually percolate upwards to become accepted by middle and even upper classes, as the new genres grow in sophistication and attract the input of trained bourgeois musicians, music industries recognize the profits they potentially offer and urbanites belatedly acknowledge them as aesthetically valid expressions.

Other forms of 'people's music' distinct from those of the assimilated working class arise in association with rural migrants to cities. Such migrants and their descendants account for much of the exponential growth of modern cities in the developing world, in many cases constituting a majority of the population. While migrants may join the ranks of the assimilated, wage-earning proletariat, more often they constitute an 'underclass' working in the economy's informal sectors. Migrant underclasses often make distinctive and original contributions to urban musical culture, from Dominican *bachata* and Brazilian *música sertaneja* to Thai *luktoong* (Siriyuvasak, 1990; Carvalho, 1993; Pacini, 1995). Migrants generally bring rich traditions of rural folk music with them, whose perpetuation or reconstruction, in however stylized a form, may provide some sense of stability and identity in the otherwise disorientating urban experience. At the same time, migrants, especially of the second generation, often become at least partially alienated from traditional rural musics as a result of ambivalence toward their humble backgrounds, exposure to new musics and the general acquisition of new social identities. In response they may cultivate modernized forms of traditional rural musics, as in the case of Turkish pop *türkü*, or they may idiosyncratically rearticulate other pan-regional genres that they encounter in the cities, as in the case of Turkish *arabesk*, which draws from mainstream Egyptian pop styles, and Andean *chicha*, which constitutes a local adaptation of the internationally popular *cumbia*. As with certain genres of black American music, some traditional genres seem well-suited to mass-mediated dissemination, albeit in stylized forms, by virtue of their association with exclusively oral transmission and their aura of alienation from modernity (see, for example, Middleton, 1990, p.72). Often, as in the case of Turkish *arabesk*, migrant-based genres embrace urban modernity in their stylistic syncretism while at the same time criticizing in their lyrics the anomie it can entail (Stokes, 1992). Such musics, disseminated by the mass media and migrant networks, often circulate back to the countryside, mediating rural–urban distinctions. Although often initially deprecated by established city dwellers, like lumpenproletarian genres they may eventually be enjoyed and actively cultivated by established urban working and middle classes, as in the case of Dominican *bachata*.

Many of the most widespread popular musics do not bear exclusive class affiliations, however, especially in developed countries such as the USA where mass-media culture, middle-class values and an ideology of individual opportunity are pervasive. Similarly, in many countries, such as in most of the Caribbean, notions of class are inseparable from racial or ethnic distinctions, which may be accordingly more significant as emic constructs (that is perceived by those within such cultures). In much of Africa, ethnic and linguistic differences and urban–rural (or 'urban–bush') dichotomies may inhibit class consciousness and constitute more essential analytical categories. Even in some monolingual countries, such as Trinidad and Guyana, preferences in popular music are less likely to be determined by class than by race (East Indian or creole), illustrating how socio-economic classes are only potentially rather than inherently constituted. Furthermore, as has often been noted, social classes are porous entities, and their forms of expressive culture are invariably conditioned by processes of mutual, incessant and often contradictory interactions with other classes. Such considerations do not negate the importance of class as an analytical construct, but illustrate its inseparability from other parameters and perhaps explain the tendency of modern studies of popular music to focus on other aspects of identity, including gender and ethnicity.

5. MODERNITY. Many aspects of the development of modern popular musics are best understood as ramifications of the advent of modernity in general. Urbanization, the mass media and the rise of modern social classes (considered in §§2–4 above) are important components of modernity, along with more general processes of commodification and the emergence of modern bureaucracies and the concept of the nation-state. In most of the world these phenomena are closely associated with capitalism and westernization. Equally important to the rise of popular musics are more subjective features of modernity, including the spread of secular rationalism, a sense of individual responsibility and freedom and the diminished social and ideological realm of inherited religion, dogma and habit. The undermining of traditional identities may itself generate neo-fundamentalist revivals of sectarian identity, which, while reacting against modernity, are at the same time firmly embedded in it.

The spirit of modernity, however locally experienced, pervades most world popular music, whether in the parameters of style or in song lyrics. This spirit is most typically expressed as one of two reactions – angst or exuberance – to modernity's disruption of traditional beliefs, social relations and modes of production: as noted in §4 above, a sense of loss and dislocation is often particularly explicit in musics associated with lumpen proletariats and migrant underclasses, from *rebetika* and *arabesk* to the early tango; alternatively, modernity's erosion of tradition may be experienced as liberating and exhilarating, and is celebrated as such in various world popular musics, however modulated through local cultural configurations. Political songs denouncing social or political oppression represent a third expression of this

spirit, one that is characteristically modern in its links to concepts of nationalism, civil rights and Enlightenment values.

In most of the world, popular music's celebrations of freedom appear in the somewhat more subtle but no less profound form of songs about sentimental love. Romance and desire are hardly new phenomena or song topics, but the portrayal of a relationship indulged in for its own sake by two socially autonomous beings is a distinctly modern entity, linked to the detachment of love and marriage from kinship and economic considerations and the disassociation of sexuality from procreation. Modern sentimental love has become the single most prominent theme of popular music around the world, contrasting markedly with more traditional portrayals of heterosexual relationships as embedded in and often constrained by specific social circumstances. In South Asia, for example, the traditional Urdu *ghazal*, like medieval troubadour songs, portrays the lover pining for a woman whom he has only glimpsed, while folk genres such as *rasiya* (Manuel, 1993, chap.9) typically focus on the tensions and frustrations associated with village life and watchful relatives. By contrast, commercial film songs tend to depict the more distinctively modern form of 'pure' relationship, wherein the only factors involved are the emotions of the two individuals. In the Western world, including Eastern Europe and Latin America, the quintessential musical vehicle for depicting such relationships is the pop ballad, a transnational genre that rigorously avoids reference to any social contexts or constraints, portraying instead an amorphous, 'virtual' world of the emotions. Although neglected by ethnomusicologists, international versions of the pop ballad, from pop Java to the songs of Julio Iglesias, are increasingly pervasive features of world music cultures.

Sentimental pop songs have been criticized as being complicit with the most overtly commercial aspects of capitalist music industries. In their rigorous avoidance of social contextualization they orientate themselves toward passive fantasy (often focussed on the idolized star performer) rather than social action, and both exploit and help to create the homogeneous mass audiences sought by record industries. At the same time they may constitute expressions of hope and utopian affirmation of a private emotional sphere uncontaminated by the commodifying and dehumanizing forces of modernity (see Giddens, 1992, p.44).

The message of emotional and sexual freedom, whether conveyed in pop ballads or disco-type dance-songs, may be experienced as especially liberating by women in rigidly patriarchal societies. Popular musics embodying such themes have been perceived and even repressed as threatening and subversive by conservatives in such societies; for example, militant fundamentalist Muslims have banned the music of pop singers such as Gougoush in Iran, and have even assassinated Algerian *rai* artists. A different sort of backlash against the female liberation implicit in the sentimental love song is represented by numerous songs in male-dominated genres such as Jamaican dance-hall that objectify women in the most explicit terms, deny any sense of male vulnerability or commitment and cynically reduce human relationships to sex and money.

6. Conceptual and analytical approaches. Although the amount of scholarly literature on world popular culture has increased exponentially in recent decades, there have been relatively few studies of the formal aspects of popular musics, whether Western or non-Western. The inherent difficulties of analysing popular musics are compounded by the specialized and consequently esoteric nature of analytical studies of remote societies. Thus, for example, the relation of linguistic tones to melody in a tonal language such as Ga may be an important factor in Ga music, but a technical English-language article exploring that subject is unlikely to have an interested readership exceeding a few dozen people.

Perhaps the most important impediment to formal analysis of popular musics is the fact that many such musical styles tend to rely on expressive features that are resistant to staff notation – or, in some cases, to any sort of extant or even imaginable notation. For instance, conventional notation would be of little use in analysing a performance by the Jamaican vocalist Buju Banton of a dance-hall piece, much of whose affective power may derive not from its two-note 'melody' or even from the semantic meaning of its lyrics, but rather from Banton's micro-rhythmic nuances, ingressive vocalizations, guttural growls, dramatic timbral and dynamic variations and other untranscribable and verbally indescribable effects. It remains difficult to conceive what sorts of graphic notation could do justice to such expressive techniques and be intelligible at the same time.

Among scholars of Western popular music, Middleton (1990) has led the way in stressing the need to develop new terminologies and notational approaches and in exploring innovative approaches to transcription and analysis. In ethnomusicology Keil (1966, 1987, 1995), recapitulating Jairazbhoy's interest in notating micro-rhythmic variations (1983), has emphasized the importance of processual, often spontaneous interpretive nuances, which he calls 'participatory discrepancies'; Washburne (1998) has explored the role of these nuances in performances of salsa. Opinions differ as to whether such features correspond to what Meyer (1956) terms 'syntax', understandable in terms of formal tensions, resolutions and 'simultaneous deviations', or whether they, like ostinato-based dance-orientated musics in general, call for a qualitatively different form of analysis (see Keil, 1995, and responses).

The description of such nuances, although essential, remains but a first step towards a more holistic understanding of their meaning to listeners. For example, the difficulties in ascertaining how people in diverse non-Western cultures perceive phenomena such as chordal harmonies are formidable. Similarly, ethnomusicological attempts to find homologies between sound structures and social stuctures may be fruitful in the case of isolated, classless societies (e.g. Feld, 1988–9) but are less so in the case of complex cultures. In general, the difficulty of conducting and contextualizing formal analysis should not continue to cause a scholarly 'retreat into sociology' (Middleton, 1990, p.117); technical analyses of popular music must, however, be integrated with broader socio-musical questions.

7. Social significance. The tendency for scholarly literature on world popular music to focus on sociological rather than formal musicological aspects derives both from the difficulties of technical analysis (discussed in §6 above) and, more importantly, from the recognition of

popular music's undeniable social significance. Whether or not popular music is seen as aesthetically worthy, its pervasivenesss and popularity indicate the importance of its role in contemporary culture. Much scholarly interpretation has focussed on the nature of this role, and especially on its relation to interrelated questions of hegemony, manipulation, alienation, resistance and agency.

The socio-political significance of popular music is most overt in the case of explicitly political musics, such as Latin American *nueva canción* ('new song'), Turkish *özgün* music, Zimbabwean CHIMURENGA songs, Thai *pleng pua chiwit* and the songs of artists such as FELAANIKULAPO-KUTI (Nigeria) and Baris Manca (Turkey, *d* 1999). Such musics are typically associated with disaffected members of cultural élites who seek to create musical idioms that are sophisticated, non-commercial and yet accessible to dominated groups with whom solidarity is sought. Despite the tendency to oppose American imperialism, musicians often reflect their westernized education and sensibilities by basing styles on American models, whether rock music or that of the 'Dylanesque' singer-songwriter.

Popular music may also assume particular political significance under repressive governments. Dictatorships of both left and right have often found reason to attempt to regulate, co-opt, exile or otherwise silence outspoken popular musicians, generating complex dialectics of accommodation and resistance in music cultures. In many cases, shadow wars occur as dissident artists voice their critiques in increasingly oblique metaphors, leading to state censorship of all but the most bland and trivial texts. In several cases strict censorship of open political discourse has led subaltern opposition to be expressed, however ambiguously, in other forms, for example in the use of lower-class argot and frank sexuality in Thai *luktoong* (Siriyuvasak, 1990) and of visual symbols such as Cui Jian's celebrated red blindfold (Jones, 1992; Lee, 1995).

The socio-political significance of popular music in open societies is generally more ambiguous and open to interpretation. Scholarly treatments of these questions are often informed by neo-Marxist conceptions of hegemony, while extending Marxism's traditional emphasis on class to include concerns of race, gender, ethnicity, generation and community identity in general. Some of the more pessimistic assessments of popular music, elaborating the concept of mass culture outlined by Adorno (1962), focus on the ways in which music allegedly serves as a vehicle for the manipulation and stupefaction of dominated peoples, legitimizing unequal social orders and promoting mindless consumerism, socio-political passivity and creative atrophy. Indian film music is one genre that has been criticized in such terms, partly because of its stylistic standardization, oligopolistic modes of production and ties to escapist and arguably alienating cinematic melodramas (see, for example, Manuel, 1993, chap.3). The partnership of big business and popular music is even more explicit in the case of Japanese 'image songs', which function simultaneously as 'hit' songs and corporate advertisements (Kimura, 1991, pp.318–19).

Most late 20th-century scholars have tended to adopt more sanguine perspectives on popular music culture, however, exploring ways in which it can be seen as empowering, enriching and 'subversive' in the sense of being counter-hegemonic and progressive. The influence of cultural studies has been particularly notable in the conception of popular culture as neither pure domination nor resistance but as a site of contestation where contradictory tendencies are symbolically negotiated and mediated. These processes may be seen not only in overtly political types of music but also in genres orientated toward diversion, personal relationships or identity formation in general. In contrast to Adorno's concept of passive consumption, contemporary theorists stress the importance of studying reception, noting that the meanings of a text or song, rather than being immanent and pre-given, can be co-produced by listeners and idiosyncratically authenticated by distinctive social practices. Attention has been focussed particularly on the way in which subcultures and individuals construct distinctive identities by selective consumption and resignification of mass-culture artefacts, for example with reference to REGGAE (Hebdige, 1979), Indo-British BHANGRA (Baumann, 1990) and Philippine-American rap (Wong, 1994). There is no simple dichotomy between creative activity and passive consumption (Middleton, 1990, pp.139–40), but rather a spectrum of social practices, often involving idiosyncratic usages, resignifications and new technologies, that blur distinctions between production, reproduction and consumption. In world music such practices include karaoke, the use of digital sampling by Jamaican DJs and the widespread recycling of stock melodies (parody) in Indian folk and popular music. The emergence of 'democratic-participant' micro-media (see §2) has further decentralized music industries worldwide, rendering the Orwellian vision of media totalitarianism a vision of the past rather than the future. Moreover, as Lipsitz (1994, p.28) and others have shown, cultural opposition can consist not only of headlong, utopian confrontation but also, increasingly, of immanent critique from within a given ideological and stylistic culture. Such considerations both enrich and complicate the interpretation of modern culture, illustrating the limitations of 'Frankfurt school' critiques and suggesting some of the contradictions and complexities that must be explored.

This re-evaluation of popular music and culture has inspired newly envigorated celebrations of the allegedly progressive character of musics such as Jamaican dancehall, despite its often overt glorification of machismo and violence (see, for example, Cooper, 1993, p.141; Scott, 1990). Some have questioned this sort of contemporary critical theory, with its tendency to romanticize resistance, its celebration of discursive subversion that lacks any material counterpart, and its equation of consumption with agency and of nihilistic subaltern anger with revolutionary fervour. It could be argued, for example, that while the aggressive, often sexist and homophobic posturing of some popular musicians does indeed foreground and valorize proletarian discourse, it may represent less a subversion of established mainstream values than a hyperconformity to them. In many cases, a subaltern popular music may be less a pure 'resistance transcript' than a contradictory mixture of progressive and reactionary elements. It may be difficult, as Lipsitz (1994, p.25) observes, to distinguish these oblique, contradictory 'immanent' critiques from collaboration and co-optation. Limón (1983, p.241), writing of Texas-Mexican proletarian popular music, reiterates the view that working-class musical expression is invariably

fraught with contradiction because it does not own the means of its musical production. Clearly, a vast amount of research must be undertaken into the reception of popular music and its associated social practices before generalizations can be made. The work of Middleton, Erlmann, Frith, Garofalo, Lipsitz and others has been exemplary in showing how dynamics of hegemony and resistance generally operate not in crude dichotomies, but in complex social fields replete with contradictions, ambiguities and paradoxes.

8. Dynamics of socio-musical interactions.

(i) Local and national contexts. Certain styles of popular music have evolved in close association with particular subaltern groups, whether social classes or ethnic communities. Such genres rarely develop in isolation, however, but are rather the products of mutual and ongoing interaction with dominant groups. Processes of hegemony and resistance are invariably conditioned by the complex and contradictory dialectics of the social configurations involved. Such interactions often involve a 'stereotyping and reappropriating' dynamic (Keil, 1985), wherein dominant groups co-opt and stylize subaltern groups' music, often in ways that trivialize and exoticize it. Such appropriations by élites may involve complex mixtures of homage and parody and of patronage and exploitation. More subtly, as same have argued, élite appropriations may serve as strategies by which dominant groups reformulate hegemony and preserve core values by regulating and incorporating elements of subaltern expressive culture. For their part, subaltern performers, conditioned by the 'doubleness' of minority identities, may participate in this process in order to gain access to markets. In some cases, however, they are eventually able to transcend such house-of-mirrors deformations and to popularize more vital versions of their music. The emergence of Cuban dance music in the early 20th century, for example, involved complex dynamics of white Cuban racism, bourgeois cultural nationalism, the influence of foreign interest in Afro-Cuban music and the successive white acceptance of Afro-Cuban music in parodic, diluted and eventually dynamic forms (Moore, 1997). Similarly complex social dynamics in a popular music's development may obtain in relation to horizontal dialectics between groups in different geographic regions within a country. Yampolsky (1989), for instance, shows how the trajectory of a single song (*Hati Yang Luka*) and its stylistically and linguistically diverse spin-offs reflected the ambivalent relationships of regional Indonesian cultures to the dominant, Jakarta-based mainstream.

(ii) International contexts. The ethical, ideological and aesthetic ramifications of regional interactions between popular musics are particularly complex in the international realm, where they involve interrelated themes of homogenization and diversity, cultural imperialism, the roles of diasporas, the significance of 'world beat', and other issues pertaining to the contemporary globalization of culture.

Global interactions have led ethnologists and others to voice fears about the homogenization, and especially the westernization, of world music. Lomax (1968, p.4), for example, raised the spectre of a 'cultural grey-out', with centuries-old expressive traditions 'being swept off the board', leaving whole cultures both alienated and rootless. It is clear that by the end of the 20th century Western pop music's global penetration has indeed been vast. Throughout the world, it has been abetted by the quest of powerful multinationals for mass markets, the extension of Western-dominated mass media to all regions and peoples and the widespread association of Western popular culture with modernity and fashion. In many countries, from Indonesia to South Africa, Western-style pop has provided an imported solution to the problem of finding a musical idiom with pan-regional, pan-ethnic appeal. Influenced by these and other factors, entire cultures have forsaken indigenous music traditions in favour of Western-style idioms. By far the most popular musics throughout much of East and South-east Asia, for example, are varieties of the Western pop ballad and soft rock (e.g. 'pop Indonesia', Thai *sakon*, Chinese Cantopop and *gangtai-yue*) in which distinctively Asian stylistic features are generally minimal. Such rearticulations of Western 'light music' may be skilful, and may even be seen as forming the bases for authentic music cultures. Nevertheless, it remains significant that, for whatever complex historical reasons, musical energies in these vast societies are increasingly devoted less to the cultivation of distinctive, original styles than to Western-style pop – especially to what would be seen in the West as the most bland and commercial-sounding 'easy-listening' music.

Such tendencies towards homogenization and westernization are substantially counterbalanced by trends toward diversification and creative hybridity, however. The advent of cassettes (described in §2) promoted the emergence of a wide variety of regional popular genres, a few of which, such as Sundanese *jaipongan*, do not exhibit any Western stylistic influence. As global communications networks spread, cross-fertilizations between genres (e.g. Korean rap, Indo-Caribbean chutney-soca) enrich and diversify the world music scene, and the sheer amount of commercial popular music available in the late 20th century shows simultaneous trends toward homogenization and diversification. The ethnic and nationalistic revivals flourishing around the world, in some cases promoted by national cultural policies, also promote local musics, both traditional and syncretic.

In some cases, Western-derived instruments, stylistic features and social practices may be subject to indigenization, as in the use of electric guitar to imitate *mbira* patterns by Zimbabwean artists such as Thomas Mapfumo. Innovative musicians have not hesitated to modify Western instruments to suit indigenous styles, as in the Near Eastern technique of altering electric organs to accommodate neutral intervals, or the Vietnamese practice of carving concavities in the guitar fretboard to facilitate fast vibrato in *cai luong* music. Similarly the American-derived big band format informed the creation of the Mambo by Cuban musicians in the 1940s and 50s, and the emergence of similar big-band renditions of the Haitian *méringue*, Dominican Merengue and Puerto Rican Plena. Western-derived music genres may themselves develop stylistically into distinctively local forms, as in the evolution of West African *adaha* from colonial military-orientated brass band music. In places as diverse as Sumatra and Brazil brass bands were important transitional media for the development of syncretic local musics. Some transformations follow a process of 'saturation and maturation', in which a foreign (often Western) music, after an initial period of domination, is eventually absorbed and either stylistically indigenized or abandoned

in favour of syncretic local genres. For example, the hegemony of Cuban dance music in much of urban Africa declined after the 1960s as performers such as YOUSSOU N'DOUR (Senegal) and FRANCO MAKIADI (Zaïre) gradually shifted to popular music styles (MBALAX and *soukous* respectively) that were more indigenous (if often more rock influenced). Much of the evolution of modern African popular music can be seen less as a westernization of extant indigenous genres than as an Africanization of transplanted Western idioms.

A purely textual, stylistic focus on cross-cultural musical borrowings may obscure the ultimately more important ways in which communities are able effectively to adopt a given music, regardless of its stylistic origin, by making it express and resonate with their own experiences and aesthetic predispositions. Puerto Ricans in New York, for example, resignified and rearticulated 1950s-style Cuban dance music as an expression of their own world view in the 1960s and 70s, in such a way that the music, despite being a largely inherited style, well merited a new name, SALSA (see Manuel, 1994). Where societies have become alienated from their traditional musics, they may appropriate foreign music genres as dynamic vehicles for the construction of a new self-identity, becoming, in some cases, 'more themselves' in the process. The popularity of Bob Marley's music among dominated peoples of colour around the world is one remarkable example, with reggae being actively cultivated and effectively indigenized by Hawaiians (under the moniker 'Jawaiian'), Australian aborigines and African performers such as ALPHA BLONDY (see Lipsitz, 1994). Such resignifications illustrate how the history of music, and of culture in general, consists not merely of the evolution of overtly new genres and styles but also of the rearticulation of extant idioms, whether local or borrowed, to respond to new social circumstances. Thus theorists such as Wallerstein (1984), Hannerz (1988–9) and Hall (1991) describe the advent of a new global culture characterized less by relentless homogenization than by the integration, interpenetration and rationalization of local and diverse media discourses into a set of interconnected, if internally diverse, music cultures.

9. THE MUSICAL DYNAMICS OF GLOBAL CULTURAL FLOWS. The cultural interactions outlined above typically involve power asymmetries that condition the nature of musical exchanges. Many commentators since the 1960s have seen as particularly significant world popular music's domination by Western stylistic influences and Western-based music industries and its relation to Euro-American global economic hegemony, whether in the form of direct colonial control or of neo-colonial power arrangements. Some (e.g. Linares, 1984; Laing, 1986; Goodwin and Gore, 1990) link these forms of domination in a discourse of cultural imperialism, implying a process by which political, economic, military and cultural power combine to exploit a society economically and to exalt and spread the values and practices of a foreign culture, particularly that of the developed West, at the expense of local cultures.

Cultural imperialism and its musical manifestations have several dimensions. One is the largely uncompensated appropriation of foreign music (and even musicians) by the Western music industry, according to contemporary fads and fashions; another is the apparent deformation and marginalization of music in the developing world, and of cultural identity in general, by the inundation of commercial Western pop superimposed by powerful Euro-American multinational record companies and radio networks. In some cases, the musical ramifications of cultural imperialism may be painfully overt, as in the aftermath of the CIA-supported military coup in Chile in 1973, when *nueva canción* and even neo-folkloric renditions of Andean music were effectively banned, American pop came to dominate the mass media as never before and leading progressive musicians were exiled or even, in the case of VICTOR JARA, killed. Indeed, throughout Latin America military dictatorships supported by the USA have consistently censored, exiled and imprisoned outspoken local musicians while tolerating or encouraging domination of local media by North American music.

However self-evident American political imperialism and cultural influence may be, some scholars (e.g. Tomlinson, 1991; Garofalo, 1992, pp.1–7) have argued that the cultural imperialism thesis is of little empirical or analytical value. Accusations of cultural imperialism often invoke romanticized visions of a prior authentic, autonomous and 'pure' local culture, uncorrupted by foreign influences; but such notions have difficulty accommodating processes of creative syncretism and transculturation. Other aspects of the thesis's imprecision may derive from the confusion of cultural imperialism with the spread of capitalism and modernity in general. Listeners are also able creatively to resignify imported media images in accordance with the aesthetics and values of their own interpretative communities. In Argentina, for example, local rock music became a vehicle for the protest of progressive young people against the military dictatorship of the 1970s and 80s (Vila, 1987). Local appropriations of black American musics, from ragtime to rap, by Africans, Maoris and others, could also constitute meaningful vehicles of self-assertion rather than simple capitulation to hegemonic cultural industries (Lipsitz, 1994, chap.3; Collins, in Garofalo, 1992). Negus (1996, chap.6) argues, therefore, that the cultural imperialism thesis is better understood as relating to processes through which dominant power is exerted rather than to quantifiable effects.

Whatever the merit of the thesis in the Cold War years, by the late 1980s the intensification of various interrelated tendencies of late modernity had led to a new situation. Developments such as the new mobility of capital, the enhancement of travel and media networks, the prominence of diaspora subcultures and the rise of reactive, ethnic or religious neo-fundamentalisms have made world culture both more fragmented and more interconnected than ever before. The globalization of world culture, with its social, political, economic and cultural ramifications, has necessitated the formulation of new analytical approaches to understanding cultural interactions and flows. The applicability of the cultural imperialism thesis to music has become increasingly problematic at a time when only one of the 'Big Five' multinational recording companies is US-owned, and when direct, palpable American (or even distinctively Western) economic domination has been replaced by a virtual, amorphous world of rootless multinationals and global networks of capital, technologies, people, images and cultures (Appadurai, 1989–90; García Canclini, 1990, chap.7). The 'core–periphery' model of cultural relations, with its crude

Manichean dichotomization of the world in terms of 'the West and the rest', is particularly obsolete. Most importantly, the conventional conception of musical cultures as closed, organic, geographically bounded entities must be discarded in favour of an approach that recognizes each society as a crossroads on a matrix of intersecting, interacting local and global cultural flows (see, for example, Wallerstein, 1984; Robertson, 1992). The new global economy calls for a new ethnography of the circuits of global music interactions (Erlmann, 1993). Particularly noteworthy in this regard is Slobin's replacement of the core–periphery model with a more fluid web of 'supercultures' and 'intercultures' (*Subcultural Sounds*, 1993), whose shifting interactions involve not only hegemonic, pan-regional music genres but also myriad 'micromusics' representing specific taste cultures.

Many of the most vital and innovative of the new micromusics are associated not with established cultural hinterlands but with the dynamic and fluid borders, margins and, especially, diasporas. Diaspora subcultures are of unprecedented importance in popular music production in the late 20th century, because of their increased size, their access to mass media, their selfconsciousness as a group and their proclivities toward multiple identities and cultural syncretism (see Clifford, 1994). Migrant communities are thus increasingly recognized as dynamic and distinctive subcultures in their own right, rather than as mere transplanted homeland fragments. Studies have explored the popular music cultures of such various groups, including North Africans in Paris (Gross, McMurray and Swedenburg, 1994), Puerto Ricans in New York (Flores, 1993; Glasser, 1995), Sephardi/Oriental Jews in Israel (Shiloah and Cohen, 1983; Halper, Seroussi and Squires-Kidron, 1989; Perelson, 1998), Haitians in Montreal (Juste-Constant, 1990), Arab-Americans (Rasmussen, 1992), Filipino Americans (Trimillos, 1986) and South Asians in Great Britain (Baumann, 1990), in South Africa (Jackson, 1991) and in the Caribbean (Manuel, *Popular Music*, 1998). Certain modern cities have emerged as unique crucibles of world popular music: Paris has been for many decades a centre for African music, for example, as has New York for Caribbean music (Allen, 1998). Immigrant musics flourish in such places because of the presence of concentrated ethnic enclaves, media and technological infrastructures, political openness and the exposure of musicians and audiences to new ideas and influences.

Popular music has been an active agent rather than merely a reflection of the dynamics of cultural globalization. As Erlmann (1993) notes, translocal taste cultures have both compensated for and contributed to the decline of communities based on locality. Overtly postmodern musical hybrids celebrating fusion and pastiche both express and reinforce consumers' sense of cultural dislocation and split identities, while more selfconsciously essentialist forms of popular music are used as vehicles for nostalgic revivals of exclusivist ethnic identity, as in parts of the former Yugoslavia (Broughton and others, 1994, pp.90–91). In some cases, subcultural popular musics can be seen to use postmodern techniques of pastiche and blank irony in the service of more essentially Modernist projects of identity construction and psychic adaptation (Manuel, 1995). In general, the emerging global culture presents both new obstacles and new opportunities for progressive uses of popular music (Garofalo, 1992, pp.1–13). As Lipsitz (1994) argues, the global ecumene offers new possibilities for empowerment and mobilization. In an era characterized by ethnic and sectarian fragmentation, hybrid popular musics can offer visions of transnational alliances and expressive strategies of adaptation, opposition and immanent critique, even if these new sensibilities may have no impact on material realities of deprivation and exploitation.

The complexities, contradictions and asymmetries of global cultural interactions are particularly clear in the set of phenomena grouped in the category of 'world beat'. While this ambiguous term is often used to imply syncretic popular music with non-Western elements (whether created by Westerners or by others), a more relevant connotation would include world music that is commercially marketed to Western consumers with eclectic tastes. Reggae is generally regarded as being the original world beat music, being the first music of the Third World to reach Western markets and the first to have been subsequently exploited by Euro-American pop musicians (such as Sting and Eric Clapton). In its wake many Third World musicians, from the Senegalese bandleader Youssou N'Dour to the Pakistani singer Nusrat Fateh Ali Khan, have orientated much of their output towards the Western market – often, in doing so, finding themselves juxtaposing different strategies in an attempt to appeal to their diverse local and international audiences.

The imbalances of power and wealth that condition such interactions are particularly evident in Euro-American artists' selfconscious incorporations of elements of non-Western music, especially of African and Afro-Latin musics. Despite the honourable intentions of many such innovatory performers, these musical excursions raise thorny questions about the power asymmetries involved. Critics allege that some Western appropriations of Third World musics exoticize or trivialize such musics, or are disproportionately profitable to Westerners (see Feld, 1988–9; Lipsitz, 1994, pp.60–61; Taylor, 1997). The ethical and ideological considerations involved in Paul Simon's album *Graceland* (1986), a collaboration with black South African musicians, generated a substantial body of critical literature (e.g. Feld, 1988–9; Hamm, 1989; Meintjes, 1990; Garofalo, 1992, pp.1–7; Lipsitz, 1994, pp.56–61).

10. Gender. Since the growth of academic feminism in the 1970s, considerable research has been published on issues of gender in Euro-American popular music and, more recently, Latin American and Caribbean popular music (e.g. Rohlehr, 1990; Pacini, 1995; Aparicio, 1998). However, although published studies relating to Asia, Africa and other regions remain relatively scarce. As a result, the following discussion of gender and world popular music is necessarily tentative and incomplete.

The effects of popular music on the extent to which women play an active role in musical culture are varied. Women's musical activities, especially in traditional societies, are often relegated primarily to private, domestic spheres, with public performance being reserved either for men or for 'professional' women of dubious respectability. In some traditional societies the emergence of a popular music industry has reinforced this form of discrimination by creating a new and expanded sphere of public discourse from which respectable women are largely barred. Thus, for example, although women have been active carriers of genres such as Bedouin music and

North Indian regional folk *rasiya*, modest women have been precluded from contributing to the cassette-based revivals of these musics, since it would be unacceptable for them to enter urban recording studios or for their songs to be heard by strange men (see Abu-Lughod, 1989, p.10; Manuel, 1993, pp.175–6). Instead, most female popular music performers in the Arab world and other conservative societies are assumed to be 'public' women in one way or another; in some cases they come from the ranks of traditional courtesan-performer castes, such as the Javanese *ronggeng* or North Indian *nautanki* theatre songstresses.

However, there has been a marked trend for popular music cultures to accord increasing space to female performers of 'respectable' (if often colourful) backgrounds. One celebrated example is the Egyptian singer UMM KULTHUM, whose humble but honourable social background and rigorous training in Qur'anic chant enhanced her unique status and differentiated her from the women who sang only light, commercial songs (Danielson, 1997). Increasingly, female popular music singers come from urban middle classes, among whom female public performance is no longer regarded as improper. As a result, female singers of Indonesian popular music, Indian film music and other genres are no longer assumed to be disreputable. (Female instrumentalists remain rarities in world popular music.)

In general, most popular musics tend to have predominantly male performers, to be orientated primarily towards young adult males and to be dominated by commercial music industries whose personnels are overwhelmingly male. Many genres were products of distinctively male subcultures, including the macho, urban underworlds of *rebetika* and the early tango, the competitive, rowdy calypso tents, the street-gang hangouts of Trinidadian steel bands and the lower-class Dominican taverns in which urban migrant men would gather to listen to *bachata*. Popular musics emerging from such contexts typically focus on extravagant male boasting and its counterpart, indulgent self-pity, while either idealizing women as unattainable objects of longing or disparaging them as sex objects or as corrupted by modernity. Representing a somewhat different category of male discourse are the innumerable Dominican *merengues*, Cuban *guarachas*, Colombian *porros*, Trinidadian calypsoes, Indian regional folk-pop songs and other genres that foreground whimsical erotic puns and *double entendres*.

However palpable the sexual politics of some song texts may seem, scholars increasingly recognize the caution that must be exercised in interpreting them and attempting to generalize about their meanings to consumers and their relations to social attitudes and practices. Many song texts are polysemic enough to allow listeners of either sex (or sexual orientation) to identify with the first-person narrator, regardless of the specific gendering suggested by the grammar or by the identity of the singer or composer. Thus women around the world are often able to enjoy sentimental male-gendered songs, even those denouncing treacherous women, by relating to the abstract emotions of longing, desire and loss expressed in the lyrics, and overlooking the gendered aspects of the song (Manuel, *Popular Music in Society*, 1998). Attempts to 'read off' meanings from song texts are further complicated by the need to contextualize popular musics in their social milieu. Thus, for example, while some West Indian popular song texts may seem openly sexist, their musical cultures as a whole may be relatively progressive in the social space they offer to women, who can exuberantly celebrate their independence and sensuality on the dance floor (see Cooper, 1993, chap.8; Miller, 1994, pp.113–25). It must also be remembered that lyrics do not indicate social relations *per se* but rather attitudes about them, especially male attitudes. Therefore it may be in some cases that expressions of misogyny in song lyrics reflect less the actual subjugation of women than male resentment of or backlash against genuine female autonomy.

Such considerations aside, there is no doubt that the increasing presence of female performers and perspectives enriches popular music's potential to constitute a democratic *vox populi*. Performers such as MERCEDES SOSA, VIOLETA PARRA, CARMEN MIRANDA, CELIA CRUZ and Umm Kulthum have constituted inspiring role models and spokeswomen for their female audiences. In the late 20th century more women have entered the field of popular music around the world, and the trend towards greater representation of women seems inevitable, however challenged by neo-fundamentalist reaction in places such as Algeria and Iran. Particularly remarkable is the emergence, especially in the Americas, of a set of flamboyantly sexual and transgressive female performers, such as the Cuban singer La Lupe and the Mexican vocalist Gloria Trevi. While seen as embarrassments by some women, to others these performers represent a new breed of emancipated women who, rather than being passive sex objects, are fully in control of their exuberant sensuality.

In general, world popular music seems destined to reflect the greater presence of female performers, the increasing purchasing power of women and the modern trend toward greater sexual openness and awareness. Popular genres such as calypso and Congolese *soukous* are often vehicles for spirited gender polemics, in which male and female artists trade ripostes in successive recordings. In such animated and often humorous exchanges, popular music seems to live up to its potential as a dynamic expression of grassroots sentiment in all its earthy richness and diversity.

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A. Quintero-Rivera: *Salsa, sabor y control!: sociología de la música tropical* (Mexico City, 1998)
C. Washburne: '"Play it *Con Filin*": the Swing and Expression of Salsa', *LAMR*, xix (1998), 160–86

RICHARD MIDDLETON (I), PETER MANUEL (II)

Poquelin, Jean-Baptiste. *See* MOLIÈRE.

Porcelijn, David (*b* Achtkarspelen, 7 Jan 1947). Dutch conductor and composer. He studied the flute with Vester and composition with Van Baaren and Van Vlijmen at the conservatory in The Hague. In 1972 he moved to Geneva to pursue his studies with Tabachnik, whose assistant he was until 1976. Porcelijn has occupied several important conducting posts in the Netherlands: with Ensemble M (from 1972), the Radio Wind Ensemble (1973–7), the Gewestelijk Orkest (1977–82), the Nederlandse Danstheater (1977–86) and the North Netherlands PO (1996–8). In 1993 he was appointed chief conductor of the Adelaide SO, a post he holds concurrently with that of principal conductor of the Tasmanian SO. Porcelijn also appears as guest conductor with major symphony orchestras and opera companies throughout the world, and has built a special reputation as an interpreter of contemporary music. His recordings include Messiaen's *Eclairs sur l'au delà*, Willem Pijper's *Merlijn* and works by Richard Meale and Graeme Koehne. Most of his own compositions date from the 1970s. Notable among them are *Requiem* for percussion (1970), *Pulverization II* for alto saxophone and orchestra (1973) and *Terrible Power* for orchestra (1977). His later works have moved towards a more traditional lyrical idiom.

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(*selective list*)

Requiem, perc ens, 1970; Confrontations and Indoctrinations, jazz qnt, big band, ens, 1971; Cybernetisch Objekt, large ens, 1971; Pulverization, str orch, 1972; Pulverizations, wind qnt, 1972; Pulverization II, alto sax, orch, 1973; Sound-Poem in Shikara Tala, chorus, 1973; Concerto (10-5-6-5b), fl, hp, ens, 1973; Explosions, ens, 1977; Terrible Power, orch, 1977; Symphonic Requiem, orch, op.1, 1985; Sinfonia concertante, va, db, str qnt, orch, op.2, 1986; Unfinished Songs for an Elusive Sphinx, ob, cl, bn, op.4, 1986

Principal publisher: Donemus

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LEO SAMAMA

Porcile, Giuseppe. *See* PORSILE, GIUSEPPE.

Pordenon, Marc'Antonio da [Forlano, Marc'Antonio; Dal Violin, Marc'Antonio; Dalla Viola, Marc'Antonio] (*b* Pordenone, *c*1535; *d* ?Padua, after Sept 1586). Italian composer. Son of *ser* Salvatore *muraro* (mason) of Pordenone, he probably received his training in the circle of Francesco Portinaro at Padua, where he passed a good part of his life. Together with Portinaro he was, in June 1555, among the members of a *societas musicorum*, and during the years 1559–60 he was in the service of the Accademia degli Elevati of Padua. In 1568 he was the guest of the Accademia Filarmonica of Verona a number of times; before 1571 he was *maestro di cappella* of the 'most illustrious and most Reverend Strozzi' (perhaps Cardinal Lorenzo Strozzi). In December 1573 he entered the service of the Accademici Rinascenti of Padua (again together with Portinaro). From 18 July 1575 to 27 May 1578 he was *maestro di cappella* of S Marco, Pordenone. In November 1580 he applied without success for the position of *maestro di cappella* at Padua Cathedral. In March 1585, on the occasion of the inauguration of the

Teatro Olimpico, he was the honoured guest of the Accademia Olimpica of Vicenza, to whom he had dedicated a book of madrigals in October 1580. Around 1585 he may have been in Venice as musician of the Grand Prior of England, Sir Richard Shelley. Pordenon wrote mostly secular vocal music, having worked above all for academies and for the students of the University of Padua. His compositions show a good technical knowledge of harmony and a notable freedom of polyphonic dialogue.

WORKS

Edition: Marc'Antonio Pordenon: *Madrigali*, ed. F. Colussi (Udine, 1989)

all except anthologies published in Venice

Il primo libro de madrigali, 5vv (1564)
Il secondo libro de madrigali, 5vv (1567)
Il terzo libro de madrigali, 5vv (1571)
Il quarto libro de madrigali, 5vv (1573)
Il quinto libro de madrigali, 5vv (1578)
Il primo libro de madrigali, 4vv (1580[11]); 2 repr 1583[14], 1 Eng. trans. 1588[29]
Madrigals, 4vv (A only), *I-VEaf* 229
Secular works in 1563[13], 1577[7], 1583[11], 1584[15], 1587[7], *D-ASsb* 4783, *I-VEaf* 220
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FRANCO COLUSSI

Porena, Boris (*b* Rome, 27 Sept 1927). Italian composer. He studied in Rome under Petrassi and others, receiving diplomas in the piano (1948) and composition (1953) at the conservatory and graduating in literature at the university (1957). In 1957–60 he attended the Darmstadt summer courses and in 1965 he won the Città di Milano award with *Über aller dieser deiner Trauer*. He has contributed to RAI and specialist publications (e.g. the *Enciclopedia dello spettacolo*), and in 1972 he was appointed to hold an experimental course in composition at the Rome Conservatory, increasingly turning towards musical-pedagogic experiments. In 1974 he succeeded Petrassi as president of the Sindacato Musicisti Italiani.

Unlike other Italian composers of his generation who are generally termed 'independent', Porena's independence was constantly conditioned by the newest developments in music. He began to break out of the backwater of his early works (the Concerto with trombone obbligato still clumsily derives from pre-war Italian neo-classicism) in *Der Gott und die Bajadere*, a cantata setting Goethe's verse in the original and stylistically referring to middle-period Stravinsky. Immediately thereafter his attendances at Darmstadt, together with Nono's example, promoted the cautious serial apprenticeship shown in *Vor einer Kerze*, thus enabling Porena to achieve, in the succeeding *Vier Lieder aus dem Barock*, an outstanding concision. Already hostile to the 'rationalistic frenzy' he saw in post-Webernism, he subsequently developed a humanistic opposition to the capsizal of serialism into irrationality, proceeding – between the Gryphius Cantata (1959–61) and the *Musica per quartetto* (1967) – to the elaboration of a technique assuming a prototype of tonality. Not that this solitary effort prevents references to both the main compositional tendencies of the period: formal indeterminacy and social commitment. Quite consistently, however, the model of the rhythmically aleatory writing adopted in *Neumi* (a work involving perhaps Porena's most adventurous use of sound) goes back to plainsong, and the texts concerning the Nazi persecution of Jews, which he set in the Nelly Sachs Cantata and *Über aller dieser deiner Trauer*, focus on the archetypal features of such a historical tragedy.

In 1968 Porena ended his neo-tonal experiments with *La mort de Pierrot*, a 'melodrama' whose unpretentious Italian text strikingly contrasts with the German high literature employed in his preceding vocal works, and significantly supports a stylistic regression to pre-war modernism. This highlights that turning from his creative if polemic participation in the problems of contemporary music which eventually led to the recovery of a pure pleasure of music-making balanced by stoical surrender to the present. Hence his use – in the context of private or collective recreation – of radical techniques previously rejected, which the *Inquisizioni musicali* even introduce into a thought-provoking exhumation of Schubertian style, and which the educational collection *Kinder-Musik* fully exploits according to its cheerful 'musikantisch' purpose, recalling the youthful *Blockflöten-Album*.

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(*selective list*)

for fuller list see 'Voci aggiunte' (1961)

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Choral: 3 pezzi sacri, S, chorus, brass, 1953; 6 responsori per la settimana santa, 1955–6; Der Gott und die Bajadere (J.W. von Goethe), S, Bar, chorus, orch, 1957; Todesfuge, 4vv, str qt, 1957; Cantata (A. Gryphius), 3 solo female vv, chorus, orch, 1959–61; Cantata da camera (G. Trakl), B, male vv, 10 insts, 1959–64; Cantata da camera (N. Sachs), S, female vv, 8 insts, 1964; Über aller dieser deiner Trauer (P. Celan, N. Sachs), S, B, chorus, orch, 1965
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Chbr and solo inst: Blockflöten-Album, rec, 1955; 3 pezzi concertanti, 2 pf, brass, str, 1955; Neumi, fl, mar, vib, 1963; Cadenze, fl/vn, 12 insts, 1965; Musica, str qt, 1967; D'après, fl, 1968; Inquisizioni musicali, 1971: 6 Laendler, pf; 5 bagatelle, pf; 30 canoni per Aldo Clementi, pf/insts; Per una schubertiade, pf, vc; 2 fughette e una fuga, pf; 15 finzioni, vc; early chbr works
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Principal publisher: Suvini Zerboni

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CLAUDIO ANNIBALDI

Porfirii [Porfiri], **Pietro** (*b* Mondolfo, *c*1640; *d* after 1714). Italian composer. He was a member of the clergy and in 1692 was *maestro di cappella* of the collegiate church of S Nicolò at Fabriano. According to Radiciotti (1893) he lived for many years in the vicinity of Senigallia and was *maestro di cappella* at Ostra, Iesi, Arcevia and Pesaro. He was a canon at Urbino in 1709 (according to *RicordiE*); this information probably derives from the libretto to *La Leucippe*.

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Lo schiavo fortunato in Algeri (Gasparini), Treviso, S Margarita, 1688 and perhaps earlier (pubd lib *I-Bc*); also perf. Pesaro, 1699, according to Radiciotti
Il Vespasiano (G.C. Corradi), Fabriano, 1 June 1692 (pubd lib *Vgc*), rev. of C. Pallavicino
La forza del sangue, o vero Gl'equivoci gelosi (G.A. Lorenzani), Mondolfo, nr Senigallia, 1696 (pubd lib *Vgc*), rev. of F. Lanciani
L'Isifile amazzone di Lenno (A. Aureli), Pesaro, Sole, 1697 (pubd lib *Rn*)
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G. Radiciotti: 'La cappella musicale del duomo di Pesaro', *Santa Cecilia*, xvi (Turin, 1914)

□

Porges, Heinrich (*b* Prague, 25 Nov 1837; *d* Munich, 17 Nov 1900). German editor and writer on music. In 1863 he became co-editor with K.F. Brendel of the *Neue Zeitschrift für Musik*, and in 1867 he assumed responsibility, with the editor, Julius Fröbel, for the arts pages of the *Süddeutsche Presse*. He remained in Munich as music critic of the *Neueste Nachrichten* (from 1880). He came to the attention of Wagner in Vienna in 1863, and although he declined to accept Wagner's summons the following year to join him in Munich, he did later act as his assistant, most notably at the rehearsals for the first *Ring* at Bayreuth, which, at Wagner's request, he recorded in detail in *Die Bühnenproben zu den Bayreuther Festspielen des Jahres 1876* (Leipzig, 1881–96; Eng. trans., 1983). His daughter, Else Bernstein-Porges (*b* Vienna, 28 Oct 1866; *d* Hamburg, 1949), was a dramatist who published under the pseudonym Ernst Rosmer. Her fairy tale play *Königskinder* (1893) was adapted by Humperdinck originally as a melodrama, subsequently as a full-scale opera.

BARRY MILLINGTON

Porphyry [Porphyrios, Porphyrius] (*b* Tyre or Bashan [Batanea], *c*232/3; *d* Rome, *c*305). Greco-Syrian Neoplatonic philosopher and scholar. His original name was Malchos ('king'). He was a pupil of Longinus at Athens and of Plotinus at Rome, and spent much time in Sicily. Eunapius, in his *Lives of the Sophists* (late 4th century), praised Porphyry for having presented the doctrines of Plotinus in a clearly comprehensible manner. Whereas Plotinus denied the Aristotelian categories, however, Porphyry wrote a commentary on them and added an introduction, which strongly influenced medieval logic through Boethius and others; his ideas became authoritative for the Latin Neoplatonists, including Augustine. Porphyry's central doctrine was the idea of submerging the soul in the Deity through an ecstasy that can be induced by means of magic (*theourgia*) and asceticism.

Porphyry's treatise *Against the Christians* (*Kata Christianōn*), in 15 books, was destroyed under Theodosius II in 448. However, fragments of it quoted by the Church Fathers reveal certain points of agreement with Christianity, especially concerning music. Porphyry may have been the first author to attack secular music for its sensual attraction; his treatise *De abstinentia* contains a polemic against dance and drama, and the music associated with them, for they deflect man from his true goal. Even though inferior deities (good and evil demons) could be influenced by orgiastic music, the highest deity should be approached only 'with pure silence and pure thoughts' (*On Abstinence*, ii.34).

In his commentary on Ptolemy's *Harmonics* (*Eis ta Harmonika Ptolemaiou hypomnēma*), Porphyry shows a greater technical knowledge of music (*see* PTOLEMY). The work survives in 70 manuscripts and is quoted in numerous Byzantine scholia in manuscripts of Ptolemy's treatise. (Pappus is no longer considered to be the author of part of this commentary.) It extends only as far as the seventh chapter of the second book of Ptolemy and is uneven in content: there is little on Ptolemy's doctrines of intervals, genera and modes (i.4–15; ii.1–7) but much on the introductory chapters setting out the structure of the work. Porphyry discusses in detail basic principles of harmonic theory (i.1–2), and, above all, acoustics (i.3); he compares sense perception and reason, the criteria by which former theorists had judged consonance. Porphyry assigned Ptolemy to an intermediate position between the Pythagorean and Aristoxenian schools of music theory, since Ptolemy had conceived of reason according to the former and sense perception according to the latter.

According to his Pythagorean point of view, Porphyry adopted the same numerical proportions as the foundation of both rhythm and melody (i.e. successions of pitches). Quantitative differences in the speed of vibrations determine whether a note is high or low; but Porphyry, unlike Ptolemy, went on to claim that these differences of pitch are qualitative (Düring, 1932/*R*, esp. p.58).

One of the most valuable aspects of Porphyry's commentary derives from his extensive use of earlier specialist treatises on music, some otherwise unknown. He quoted from the *Pythagorean Primer of Music* of Ptolemaïs of Cyrene, *Concerning the Difference between the Pythagorean and Aristoxenian Theories of Music* of Didymus, the *Compendium of Music* of Heraclides, an

Interpretation of the Timaeus by Aelian, the *Likenesses* of Dionysius 'ho mousikos', the *Mathematics* of Archytas, the *Music* of Theophrastus, and a *Sounds* (*Peri akoustōn*) of the school of Aristotle.

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LUKAS RICHTER

Porpora, Nicola (Antonio) (*b* Naples, 17 Aug 1686; *d* Naples, 3 March 1768). Italian musician. He was internationally famous during his lifetime both as a composer (particularly of vocal music and opera) and as a singing teacher.

1. LIFE. He was the son of Caterina and Carlo Porpora, the latter a Neapolitan bookseller. On 29 September 1696 he was enrolled at the Conservatorio dei Poveri di Gesù Cristo, where Greco is assumed to have been his composition teacher. His fees were waived after the first three years; presumably by 1699 he was earning his keep as a student teacher. His first commission was for an opera, *L'Agrippina* (1708), which was successful, although it was several years before he obtained another commission. The libretto of his second opera *Flavio Anicio Olibrio*, performed during Carnival 1711, describes him as *maestro di cappella* to Prince Philipp of Hesse-Darmstadt, the general of the Austrian army in Naples. By the time of the prince's departure from Naples in June 1713, Porpora had obtained a new patron; the libretto of *Basilio re d'oriente* designates him as *maestro di cappella* to the Portuguese ambassador in Rome. In 1716 he apparently obtained an honorary title from Prince Philipp, who had become Imperial Governor of Mantua.

The first dozen years of Porpora's career as an opera composer were rather lean, which was probably partly owing to Alessandro Scarlatti's dominance of the Neapolitan scene. Moreover, the death of Porpora's father and eldest brother in 1717 left him as head of the family. At this time he began his other career, as a music teacher, being appointed as *maestro* at the Conservatorio di S Onofrio in 1715; he also gave private lessons.

With Scarlatti's return to Rome in 1719, new opportunities emerged. By the end of the year Porpora's opera *Faramondo* was given its première in honour of the Empress Elizabeth's nameday. For her birthday celebrations in 1720 and 1721, he composed the serenatas *Angelica* and *Gli orti esperidi*, both with texts by the young Metastasio, *Angelica* being his first libretto. One of his singing pupils, the castrato Farinelli, also made his début in the latter work. Porpora began to make his mark as a teacher; from his private singing classes there emerged both Farinelli and, several years later, Caffarelli. The anecdote about Caffarelli singing the same page of vocal exercises for five years suggests that Porpora put a great deal of emphasis on pure technique. Not only were his teaching methods continued by several of his pupils, most notably Domenico Corri, but also the *solfeggi* attributed to him and published in various 19th-century editions were used by generations of singers, creating a living pedagogical tradition rather like that of Liszt for the piano. The basic principle was the development of absolute control of the voice, particularly with regard to agility, dynamics and colouring, through the use of regular and rigorous exercises.

It was also during these years that Porpora established a reputation as an opera composer in Rome. *Eumene*, performed at the Teatro Alibert (1721), was particularly successful and was judged 'superior' to Scarlatti's *La Griselda*, performed during the same season. He was invited back to the Teatro Alibert for the 1722 and 1723 seasons, both of which featured Farinelli. During summer 1722 he resigned from his position at the Conservatorio di S Onofrio. After fulfilling two commissions in 1723–4, he set out to try his fortunes in Germany and Austria. With the exception of *Damiro e Pitia*, produced in Munich in 1724, little came of this journey; in Vienna the emperor apparently found his music too florid and ornate.

Returning to Italy in early 1725, he collaborated with Metastasio in a new setting of *Didone abbandonata* for Reggio nell'Emilia. The libretto of *Siface*, one of his most successful works, lists Porpora's new appointment as 'maestro del pio Ospitale degli'Incurabili'. He settled down in Venice and for several years his operas featured prominently at the Teatro S Giovanni Grisostomo. Foremost among these were his settings of Metastasio's *Ezio* and *Semiramide riconosciuta*. During this period a rivalry developed between Porpora and his younger colleague Leonardo Vinci. This rivalry, which according to Burney went back to their studies at the conservatory, was renewed during the 1726 and 1727 carnival seasons, when they were both producing operas in the same theatres in Venice and Rome. According to Friedrich

Marpurg (*Kritische Briefe über die Tonkunst*, Berlin, 1760, vol. i, pp. 225–7), it came to a climax during Carnival 1730, when Vinci and Porpora produced operas at the two competing Roman theatres, the Delle Dame and Capranica. After Vinci's death later that year, Porpora appears to have shifted his attention to J.A. Hasse. During the 1730 season, while Porpora was in Rome, Hasse scored a major success in Venice, which led to his appointment as Kapellmeister to the Elector of Saxony, a position for which Porpora was being considered. From this point on, their careers criss-cross, giving substance to Burney's statement that Porpora was Hasse's 'old and constant rival'.

In 1733 Porpora resigned from the Incurabili and travelled to London, having received an invitation from a group of nobles intent on setting up an opera company to compete with the existing one under Handel. The new company, the so-called Opera of the Nobility, opened its first season in December 1733 with the première of his *Arianna in Naxo*. Over the next two and a half years he composed four more operas, an oratorio and a serenata; none of them, however, matched the success of *Arianna*, not even *Polifemo*, with which Farinelli made his London début. In spite of a superb team of singers, Porpora and the Opera of the Nobility did not establish superiority over Handel. While in England he published his op.1 cantatas, which came to be regarded as his 'masterpieces', and his *Sinfonie da camera* op.2. His last work written in London was the serenata *La festa d'Imeneo*, produced in May 1736 to celebrate the marriage of the Prince of Wales. He left England later that summer, less than a year before both companies collapsed owing to lack of public support.



Nicola Porpora: engraving by Hasler, 1825

He returned to Venice, resuming his old position at the Incurabili while the current *maestro*, Hasse, was on extended leave in Dresden. With a commission from the new Teatro S Carlo, he moved back home to Naples in October 1738 after a dozen years absence. A revised version of *Semiramide riconosciuta* was produced for the king's birthday in January 1739. By the summer he was appointed *maestro di cappella* at the Conservatorio di S Maria di Loreto, and additional commissions were obtained from both the S Carlo and the comic theatres. In 1741, however, Porpora's regular output of one or two operas a year came to an end; like Handel, he was having problems in holding the operatic stage. The apparent dearth of commissions may have been a factor in his subsequent movements. In October 1741 he obtained leave to go to Venice to fulfil an opera commission. By the time *Statira* was produced, he had already accepted the position of *maestro di coro* at the Venetian Ospedale della Pietà. Payments at the Pietà came to an end in November 1742, when he may have taken leave to go to London for the première of his *Temistocle*.

Shortly after his appointment at the Pietà, he began giving singing lessons to pupils at one of the other Venetian conservatories, the Ospedaletto, where he was formally appointed *maestro del coro* on 20 January 1744. By the end of the year, however, he was applying for the post of *maestro di cappella* at the Neapolitan court. He not only submitted the required test pieces, but also wrote a supplication to improve his situation at the Ospedea
letto. This double-dealing backfired. He was greeted with hostility by the governors of the Ospedaletto and was informed by the court in Naples that he had to appear in person to complete his application, which his current position in Venice would not allow. Things were apparently resolved between Porpora and the Ospedaletto governors, since he remained there without incident until January 1747, when he resigned on account of an unspecified family emergency.

Later that year he was in Dresden as singing teacher to the Electoral Princess of Saxony, Maria Antonia Walpurgis, for whose birthday he composed the comic opera, *Filandro*, introducing his latest protégée Regina Mingotti. Unfortunately the old rivalry between Hasse and Porpora was augmented by a new rivalry between Hasse's wife Faustina Bordoni and Mingotti. Although Hasse scornfully referred to Mingotti as 'Porpora's last stake; the only twig he had to catch at', in April 1748 Porpora was appointed Kapellmeister. There was, however, something hollow about this victory; the appointment carried with it the caveat 'until further notice', and in January 1750 Hasse was appointed as Ober-Kapellmeister. Porpora was pensioned off in January 1752 and left for Vienna.

Although he and Metastasio had had a serious falling out over the première of *Issipile* in Rome, Carnival 1733, they apparently reconciled, and during winter 1753 Metastasio considered asking him to set his new libretto, *L'isola disabitata*. Unfortunately an illness on the part of the composer prevented this old partnership from being revived. During his years in Vienna Porpora gave singing lessons to various pupils, including Metastasio's protégée, Marianne von Martínez. Metastasio was probably responsible for introducing the young Joseph Haydn to Porpora. Haydn became Porpora's valet, pupil and his

keyboard accompanist; he claimed to have learnt 'the true fundamentals of composition from the celebrated Herr Porpora'.

Porpora's Dresden pension ended with the invasion of Saxony during the Seven Years War. In March 1759 Metastasio wrote to Farinelli describing the misfortunes of their former master, asking him to excuse 'Porpora's irregularities' and remember him as a man 'of eminence, and a friend'. Porpora overcame his misfortunes by turning again to the Conservatorio di S Maria di Loreto, Naples. Although he had abandoned this institution about 20 years before, in spring 1760 the governors elected him as 'another *maestro di cappella*', in addition to the two they had already employed. He also accepted a commission for an opera at the Teatro S Carlo, and in the autumn he obtained a second position at the Conservatorio di S Onofrio. These honours, however, were somewhat ephemeral. The opera, a new version of *Il trionfo di Camilla*, was a failure, and by September 1761 he had resigned from both teaching appointments. His final years of retirement were spent in considerable poverty. Among his last pupils were Giuseppe Gazzaniga and Domenico Corri. The latter reported that 'Porpora kept so miserable a table, that he was frequently driven out of the house, by hunger to seek a dinner elsewhere'. After his death, the musicians of Naples banded together to perform gratis at his funeral in their church of Ecce Homo, where he was buried.

2. WORKS. Though Porpora wrote several instrumental works, his output in this field was small by comparison with that of his vocal works. In any assessment of the composer the secular operas have to be stressed as they comprise the largest and most important category. Though he wrote his first opera as early as 1708, he only gradually acquired sufficient fame to be constantly in demand as an opera composer. His great period of operatic composition occurred between 1718 and 1741, after which his popularity among theatre audiences declined.

Musical taste in Italy changed considerably during the first years that he was active as a composer. Styles emphasizing melody with a simple homophonic accompaniment (usually for full strings and continuo) came into fashion, and vocal melody acquired both more lyrical, lilting qualities and, at times, more decorative ornament. The development of Porpora's own style ran parallel with this general trend, and it may be argued that he was one of the composers chiefly responsible for the trend towards more embellishment in vocal melody. Being a great singing teacher, he understood as well as anyone the capabilities of the voice, and he exploited its range and flexibility in passages that were unusually florid and sustained. The vocal phrases tend to elide into one another, often creating a seamless periodic melody that appears continually to push the limits of the singer's breath control, one of the techniques he emphasized. This deep understanding of the art of singing had its drawbacks, for there are signs in his operas of the 1720s and early 30s that he sometimes came to rely too heavily on the ability of singers to sustain the musical interest through virtuoso display. He made little attempt at this stage of his career to strive for variety in his arias (the da capo structure was the norm), and he rarely applied unusual procedures for the sake of dramatic impact. To some extent this attitude changed when he arrived in London in 1733. Faced with competition from Handel, who had an uncommon flair for making opera theatrically effective, Porpora sharpened his powers of characterization: he aimed for more attractive melody, became more willing to vary the da capo formula of the arias, and made much more extensive use of accompanied recitative than hitherto. This stimulant to his ingenuity was no longer present, however, once he returned to Italy in 1736, and his last operas show somewhat of a slow decline in his compositional powers and a return to conventionality, as he turned his attention more to church music.

Intricate embellished vocal writing was a characteristic of many of his sacred compositions too. Most of his surviving religious music represents his contribution to the concerts and other musical functions of the three Venetian hospitals he served. The vocal parts in his music for the Incurabili and Ospedaletto are for sopranos and contraltos only, but his works for the Pietà (1742) contain chorus parts in the bass clef and sometimes also in the tenor. All these Venetian compositions are accompanied by strings and continuo. The pieces concerned vary from the very simple *In exitu Israel* of February 1745, with homophonic, antiphonal writing for two SAA choirs in one tempo, to the very elaborate *Magnificat* in G minor of 1742 for SSATB and SSAB choirs (with additional solo parts for soprano and contralto) in nine movements, some for the choruses, some for soloists, and some for a mixture of both, written in a variety of homophonic and contrapuntal idioms. In addition to his other pieces, Porpora wrote some solo Latin motets for favourite female pupils at the Incurabili and Ospedaletto. Few of these survive, though many of their texts are extant. Four (*GB-Lbl*) have solo parts as virtuoso as any the composer wrote for leading stars on the operatic stage. The admiration for the musical performances of the hospitals so often expressed by visitors to Venice in the mid-18th century is perfectly understandable on the evidence of these pieces.

WORKS

LKH – *London, King's Theatre in the Haymarket*
LLF – *London, Lincoln's Inn Fields Theatre*
NB – *Naples, Teatro di S Bartolomeo*
RC – *Rome, Teatro Capranica*
RD – *Rome, Teatro Alibert delle Dame*
VGG – *Venice, Teatro S Giovanni Grisostomo*

OPERAS

drammi per musica and music lost unless otherwise stated

L'Agrippina (3, N. Giuvo), Naples, Palazzo Reale, 4 Nov 1708, *I-Nc*; with Armilla-Planco (int)

Flavio Anicio Olibrio [1st version] (3, A. Zeno and P. Pariati), NB, Feb 1711, Acts 1 and 2, *GB-Lbl**; with Perletta-Liso (int)

Basilio re d'oriente (3, B. de Dominici, after G.B.Y. Neri), Naples, Fiorentini, 24 June 1713; with Dorilla-Nesso (int)

Berenice regina d'Egitto, o vero Le gare d'amore e di politica (3, A. Salvi), RC, carn. 1718; with Sibillina-Menenio (int) [Act 1 and pt of Act 2 by D. Scarlatti]

Faramondo (3, Zeno), NB, 19 Nov 1719; with Merilla-Gilbo (int)

Eumene (3, Zeno), RD, carn. 1721, arias, *F-Pc*, *I-Rc*; with Dorilla-Nesso (int)

Flavio Anicio Olibrio [2nd version] (3, Zeno and Pariati), RD, Feb 1722, arias, *B-Bc*, *F-Pc*

Adelaide (3, Salvi), RD, carn. 1723, *D-SWl*, arias, *D-Hs*, *MÜs*, *F-Pc*

Amare per regnare (3), NB, 12 Dec 1723, arias, *GB-Lbl*, *I-Gl*; with Besso-Fiordilina (int)

Semiramide regina dell'Assiria (3, after I. Zanelli: *Nino*), NB, 19 May 1724, arias, *B-Bc*, *GB-Lcm*, *I-Nc*

Damiro e Pitia, o vero Le gare dell'amicitia e dell'amore (3, D. Lalli), Munich, 12 Oct 1724

Didone abbandonata (tragedia per musica, 3, P. Metastasio), Reggio nell'Emilia, Pubblico, Ascension 1725, Acts 2 and 3, *GB-Lbl**

Siface [1st version] (3, Metastasio, after D. David: *La forza della virtù*), VGG, 26 Dec 1725, *B-Br*, *GB-CDu*, Acts 1 and 3, *Lbl**
La verità nell'inganno (3, F. Silvani), Milan, Regio Ducal, carn. 1726, arias, *D-SWl*, *F-Pn*, *GB-Lbl*
Meride e Selinunte (3, Zeno), VGG, carn. 1727, *B-Bc*, *Br*, *GB-Lam*, *Lbl* (copy *US-Wc*)
Siroe re di Persia (3, Metastasio), RD, 11 Feb 1727, arias, *D-MEIr*, *F-Pn*, *GB-Lcm*, *I-Rsc*
Arianna e Teseo (3, ? D. Lalli, after Pariati: *Teseo in Creta*), VGG, aut. 1727, Act 2, *GB-Lbl** (copy *US-Wc*), arias, *GB-Cfm*
Ezio (3, Metastasio), VGG, 20 Nov 1728, *B-Bc*, *GB-Lam*
Semiramide riconosciuta [1st version] (3, Metastasio, rev. Lalli), VGG, carn. 1729, *Lam*, Acts 1 and 2, *I-MC*, arias, *GB-Lcm*
Mitridate (3, F. Vanstryp), RC, 7 Jan 1730, *B-Bc*, *Br*
Siface [2nd version] (3, Metastasio, rev. ?Vanstryp), RC, 7 Feb 1730, Act 3, *B-Bc**; 1 aria in Catone (pasticcio), 1732 (facs. in IOB, lxxi, 1983)
Tamerlano (3, A. Piovene), Turin, Regio, carn. 1730, arias, *F-Pn*, *I-Rsc*, *US-BEm*
Poro (3, after Metastasio: *Alessandro nell'Indie*), Turin, Regio, carn. 1731, arias, *D-Bsb*, *Dl*, *I-PAc*; arias in Catone (pasticcio), 1732 (facs. in IOB, lxxi, 1983)
Annibale (3, Vanstryp), Venice, S Angelo, aut. 1731, *B-Bc* (copy *US-Wc*)
Germanico in Germania (2, N. Coluzzi), RC, Feb 1732, arias, *GB-Lbl*, *Lcm*, *Ob*, *I-Rsc*; arias in Catone (pasticcio), 1732 (facs. in IOB, lxxi, 1983)
Issipile (3, Metastasio), Rome, Pioli, Palazzo Rucellai, carn. 1733, Act 1, *MC*, arias, *GB-Lcm*, *Ob*; orig intended for RD, spr. 1732
Arianna in Naxo (melodramma, 3, P.A. Rolli), LLF, 29 Dec 1733, *A-Wgm* (copy *US-Wc*), *A-Wn*, *GB-Lbl*, Favourite Songs (London, 1734)
Enea nel Lazio (melodramma, 3, Rolli), LLF, 11 May 1734, *Lbl*
Polifemo (melodramma, 3, Rolli), LKH, 1 Feb 1735, *Lbl*, Act 3, *Lbl**, Favourite Songs (London, 1735)
Ifigenia in Aulide (melodramma, 3, Rolli, after Zeno), LKH, 3 May 1735, *Lbl*, Act 2, *Lbl**
Mitridate (3, C. Cibber), LKH, 24 Jan 1736, *B-Bc*, Acts 2 and 3, *GB-Lbl**
Lucio Papirio (3, Salvi, rev. ?Lalli), Venice, S Cassiano, carn. 1737, arias, *A-Wn*
Rosbale (3, ?Lalli, after C.N. Stampa: *Eurene*), VGG, aut. 1737, Act 3, *GB-Lbl**
Carlo il calvo (3, after F. Silvani: *Carlo re d'Alemagna*), RD, spr. 1738, *I-Nc*, arias, *GB-Lcm*
La Semiramide riconosciuta [2nd version] (3, Metastasio, rev. D. La Vista), Naples, S Carlo, 20 Jan 1739, *D-Dl* (facs. in IOB, xxx, 1977), *I-Fc*, *Nc*
Il barone di Zampano (melodramma, P. Trinchera), Naples, Nuovo, spr. 1739
L'amico fedele (commedia, G. di Pietro), Naples, Fiorentini, aut. 1739
Il trionfo di Camilla [1st version] (after S. Stampiglia), Naples, S Carlo, 20 Jan 1740, *Dl*, *US-Wc*
Tiridate (3, after Metastasio: *Zenobia*), Naples, S Carlo, 19 Dec 1740
Il trionfo del valore (commedia per musica, A. Palomba), Naples, Nuovo, wint. 1741, collab. G. Signorile, A Palella and G. Paolo
Statira (3, Silvani), VGG, carn. 1742, *D-Bsb*, *Dl*
Temistocle (3, Metastasio), LKH, 22 Feb 1743, *A-Wn*, Favourite Songs (London, 1743)
Filandro (dramma comico-pastorale, 3, V. Cassani: *L'incostanza schernita*), Dresden, Hof, 18 July 1747, *D-Bsb*, *Dl*
Il trionfo di Camilla [2nd version] (Stampiglia, rev. G. Lorenzi), Naples, S Carlo, 30 May 1760, Acts 1 and 3, *GB-Lbl**

DOUBTFUL OR SPURIOUS OPERAS

Arianna e Teseo, Vienna, Neue Favorita, 1 Oct 1714, according to Deutsch: 'Das Repertoire der Hofischen Oper', *Österreichische Musikzeitschrift*, xxvii (1969), 387
Temistocle, Vienna, Neue Favorita, 1 Oct 1718, according to Deutsch, ibid.
Radamisto, Genoa, 1723, pasticcio with 1 aria by Porpora
Elisa (N. Haym) LKH, 15 Jan 1726, pasticcio based on arias by Porpora, ?arr. A. Ariosti; Favourite Songs (London, 1726)
Leudaclo e Tosi, Venice, 1733, elegy in honour of a perf. of Porpora's orat Sanctus Petrus Urseolus, by the pupils of the Ospedale degli Incurabili
Ferdinando (Fernando) (P.A. Rolli, after G. Gigli), LIF, 5 Feb 1734, 'composta da Carlo Arrigoni'
Partenope (after S. Stampiglia), Naples, 1742, according to Clément and Larousse, *Dictionnaire lyrique*
Rosmene, 1742, *GB-Lbl**, Porpora's score of Imeneo in Atene, ? intended for revival in London, 1742
Tolomeo re d'Egito, *I-Nc*, Porpora's copy of Handel's Tolomeo

PASTICCIOS

Artaserse (F. Silvani), RD, carn. 1721, arias, *F-Pc*, arr. Porpora, based on Lotti's *Il tradimento traditor di se stesso*
Belmira (?P.A. Rolli, after G. Giusti), LLF, 29 March 1734, arr. Porpora, based on A. Galeazzi's op, 1729
Artaserse (?Rolli, after P. Metastasio), LKH, 29 Oct 1734, Favourite Songs (London, 1734), arr. Porpora or R. Broschi, with arias by J.A. Hasse, Porpora and Broschi
Orfeo (Rolli), LH, March, 1736, Favourite Songs (London, 1736), arr. Porpora, with arias by Porpora, L. Vinci, Araia and Hasse

SERENATAS

Serenata à 3 [Deianira, Iole, Ercole], Naples, 1712, *A-Wn*, perhaps the unnamed 'Composizione drammatica' perf. at the palace of Prince Hesse-Darmstadt, Nov 1711
Cantata à 4 [Fortuna, Genio, Valore, Gloria] (2 pts), Rome, ? Palazzo Odescalchi, 2 Nov 1712, *Wn*, pt 2, *GB-Lbl**
Nuova aurea e culta età dell'onore, Lucca, Palazzo del Marchese di Fontes, 1713
Angelica (componimento drammatico, 2, Metastasio), Naples, Palazzo de Principe di Torella, 4 Sept 1720, *A-Wn*, *GB-Lbl**
Gli orti esperidi (componimento drammatico, 2, Metastasio), Naples, Palazzo Reale, 28 Aug 1721, *Lbl**
Imeneo [1st version] (componimento drammatico, 2, S. Stampiglia), Naples, Palazzo del Principe di Montemiletto, 1723, *D-Dl*
Imeneo in Atene [2nd version] (componimento drammatico, 3, Stampiglia, rev. ?D. Lalli), Venice, S Samuele, 20 Sept 1726, *GB-Lbl* (as La Rosmene), ?*P-La*
Giasone (componimento per musica, 2, L.M. Stampiglia, after S. Stampiglia: *Imeneo*), Naples, Palazzo Reale, 23 April 1732, *I-MC*
Componimento drammatico: da cantarsi nel giorno del glorioso nome . . . della imperatrice regnante Elisabetta Cristina (G. Lemer), Rome, ?Palazzo del Cardinale Cienfuego, 19 Nov 1732
Festa d'Imeneo (3, P.A. Rolli), LKH, 4 May 1736, *GB-Lbl**
Intermezzo, Madrid, 1739, for the wedding of Infante D. Filippo
Le nozze d'Ercole ed Hebe, Naples, Palazzo Pignatelli, 1739

SECULAR CANTATAS

for soprano and basso continuo unless otherwise stated

All' altezza reale di Frederico Prencipe reale di Vallia (12 cants.; Metastasio), op.1 (London, 1735): Dal pover mio core, A, bc; D'amore il primo dardo; Destatevi, destatevi, O pastori, A, bc (with obbl tr); Già la notte s'avvicina (La pesca); Nel mio sonno almen (Il sogno); Oh Dio che non è vero, A, bc; Oh se fosse il mio core, A, bc; Or che una nube ingrata, A, bc; Queste che miri, O Nice; Scrivo in te l'amato nome (Il nome); Tirsi chiamare a nome; Veggo la selva e il monte, A, bc
Abbandonata e sola, A, bc, *D-MÜs*, *GB-Lcm*, *I-Nc*; Ad onta del timore, *D-Mbs*, *GB-Lbl*, *I-Nc*; Ah nò che non si può, S/A, bc, *c*1712, *Mc*, *Nc*; Alla caccia dell'alme, S/A, bc, *D-Mbs*, *I-Bc*, *Nc*, *US-Wc*; Amanti, sospirate, *I-Bc*; Amanti voi scherzate, A, bc, *Nc*; Amor crudele, *GB-Lbl*, *I-Bc*, *Nc* (2); Amor ti stà nè sguardi, *B-Bc*, *I-Vc*; Appena affissi, *D-Mbs*, *US-Wc*; Care luci che splendete, *D-Mbs*, *I-PAc*, *US-Wc*; Celinda, O Dio, *D-MÜs*, *GB-Lcm*, *I-Bc*, *Nc*; Cieco Dio, *D-MÜs*, *GB-Lcm*, *I-Nc*; Cinto il cor, *D-MÜs*, *GB-Lcm*; Clori vezzosa, *D-MÜs*, *GB-Lcm*, *I-Ac*; Col tuo dolce mormorio, *B-Bc*, *GB-Lbl*, *I-Bsp*, *Nc*; Corea amante, *D-Dl*, *GB-Cfm*, *Lbl*, *I-Nc*; Coronate il ben crin 'Il ritorno felice', *Bc*; Così, così mi sprezzi, *B-Bc*, *I-Vc*; Credi mi pur che t'amo, S, vn, vc, bc, *GB-Lbl**; Dalla regia di Flora, *Lbl*, *I-Nc*; Dal primo foco, *D-LEm*; D'amor la bella pace, S/A, bc, 1729, *B-Bc*, *D-LEm*, *GB-Lbl* (2), *I-Bc* (2); Datti pace se puoi, S/A, bc, *GB-Lbl*, *I-Bc*, *Nc*
Da tue veloci candide colombe (Il Vulcano), S, str, *c*1734, *Nc**; Da tuoi lumi il Dio, *Bc*; Deh lasciatemi in pace, A, bc, *GB-Lbl*; Deh! non bagnare oh cara, *I-Vc*; Dell'idolo mio, *Vc*; Dice che m'ami, *GB-Lbl*; Di vaga fera, *D-MÜs*, *GB-Lcm*; Dolce canta l'augellino, *D-MÜs*, *GB-Lcm*, *I-MTventuri*; Dori, o come soave, A, 2 vn, bc, 1712, *A-Wn**; D'un platano frondoso, *I-Vc*; Ecco ch'a voi ritorno, *GB-Lbl*; Ecco che il primo albore, A, 2 vn, bc, *Lbl*; Ecco dove m'hai giunto, *I-Bsp*; Ecco, ecco l'infausto lido, S/A, *D-LEm*, *GB-Lbl* (3), *I-Ac*, *Bc* (3), *Nc* (2); Era il tempo, *Nc*; Farfalletta semplicetta, *GB-Lbl*; Fille se fiera, A, bc, *D-MÜs*; Freme il mar, A,

2 vn, bc, 1720, *GB-Lbl**, *I-Nc*, *Rsc*; Idolatrata e cinta, S/A, bc, *GB-Lbl* (2), *I-Bc*; Idolo del mio core, *Nc*; Il narciso amò la rosa, *D-MÜs*; In amor sarò costante, A, bc, *I-Nc*; Innocente il mio core, *GB-Lbl*; Irene, amata Irene, *I-Vc*; L'ardente fiamma, A, bc, *Gl*; Lascia, lascia Nice gentile, A, bc, *Bc*; Lasciovi al fin grandezze (Il ritiro), S, str, *A-Wn**, *I-Nc*

La viola che languiva, S/A, bc, *D-LEm*, *GB-Lbl* (2), *I-Bc*, *Vnm*; Lidio, chi d'amor sente il foco, *Gl*, *Rsc*; Lontananza non risana, *D-MÜs*, *I-Mc*; L'ora col troppo è chiaro (Calcante ed Achille), S, B, bc, *Nc*; Lucciolette, andate à Fille, *GB-Lbl*, *I-Bc*; Lungi dal suo Fileno, *GB-Lbl*; Mentre canta l'aucelletto, *Lbl*; Mentre doglioso un giorno, A, bc, *Lbl*; Nei languidi respiri, *Lbl*; Nel pensar che preda, *D-Mbs*; Niegami pur conforto, *I-Bc*; Ninfe e pastor che al bel Sebeto, S/A, bc, *B-Bc*, *GB-Lbl* (2), *I-Bc*, *Nc* (3); Ninfe, pastori, udite, *GB-Lbl*; Non ho vita, *D-MÜs*, *GB-Lcm*, *I-Bc*, *MTventuri*, *Nc*; Non sò come resisto, S/A, bc, *D-Bsb*, *GB-Lbl* (3), *I-Bc*, *Nc*; Non vuò mirarvi più, *Vc*; Occhi belli, *D-MÜs*, *GB-Lbl*; O come à tempo qui t'incontro, *Lbl* (2); Ombre amiche, *D-MÜs*, *GB-Lcm*, *I-Nc*; O non amo altro, *D-MÜs*, *GB-Lcm*; O pace del mio cor, *Lbl*; O pastori, io v'avviso, *B-Bc* (2), *GB-Lbl* (3), *I-Bc*, *Rsc*; Or che d'orrido verno, S, fl, str, *MTventuri*, *Nc*; Or che Febo già corre, *Vc*; Or sì m'avveggio, S, vc, bc, *GB-Lcm*; Ove mormora il rio, *D-MÜs*, *GB-Lcm*; O violetta bella (La violetta), *I-Bc*

Pastorelle che piangete, S/A, bc, *B-Bc*, *D-Mbs*, *GB-Lbl*, *I-Bc*, *US-Wc*; Perchè mai bell'idol mio, *I-Vc*; Perchè mai sì bruna, *D-Dl*, *I-Bc*, *Nc*; Perdono amata Nice (La gelosia) [1st version] (Metastasio), *D-Mbs*, *I-Fc*; Perdono amata Nice (La gelosia) [2nd version], S, str, 1746, *Nc**; Per temprare l'ardenti faville, *D-MÜs*, *GB-Lcm*; Piange la tortorella, *I-Vc*; Più non voglio amare, *Vc*; Povero fior di Clizia, S/A, bc, *A-Wgm*, *B-Bc* (2), *D-Mbs*, *GB-Lbl*, *US-Wc*; Quando lieta il guardo, A, bc, *I-Bc*; Quando penso, *D-MÜs*, *GB-Lcm*; Quanto s'inganna, A, bc, *I-Nc*; Questa dunque è la selva, S/A, bc, *B-Bc*, *GB-Lbl* (3), *I-Bc*, *Nc* (2); Questo è il platano frondoso, *A-Wn*, *B-Bc*, *GB-Lbl* (3), *I-Bc*, *Nc* (2), *US-Wc*; Rendimi o bella Irene, *GB-Lbl*; Se la rosa fresca, *Lbl* (2), *I-Mc*, *Nc* (2); Se lungi a te mio bene, *Vc*; Selve un tempo à me care, *B-Bc*; Sente pur che maggio è nato, *D-MÜs*, *GB-Lcm*, *I-Bc*; Sento una tortorella, *D-MÜs*, *GB-Lbl*

Se sol nel cor d'amanti, *c*1712, *I-Nc*; Se vuoi saper perchè, *GB-Cfm*, *Lbl*, *I-Nc*; Siedi Amarilli mia, S/A, bc, *D-MÜs*, *GB-Lbl* (2), *I-Bc* (2), *Mc*, *Nc* (3); Silvia mio ben (Partenza), *Bc*; Son tante e tante sono, *D-MÜs*, *GB-Lbl*; Sopra un colle fiorito, *D-LEm*; Sorge la bella aurora, *I-Mc*, *Nc*; Sotto l'ombra d'un faggio (La lontananza), *GB-Lbl*; Sovra il soglio d'un ciglio nero (Amor guerriero), *I-Bc*; Speranze del mio cor, S/A, bc, *GB-Lbl* (3), *I-Bc* (2), *PAc*; Sù la cima d'un monte (?Metastasio), *GB-Lbl*; Sù la fiorita sponda (?Metastasio), A, bc, *Lbl*; Tace il vento, *D-Mbs*; T'intendo si mio cor (Amor timido) (?Metastasio), *B-Bc*, *GB-Lbl* (2), *I-Bc*, *Nc* (2), *US-Cu*; Ti piacque non è vero, A, bc, *D-MÜs*; Tocca à voi, *D-MÜs*, *GB-Lcm*, *I-MTventuri*; Torna caro mio ben, *Vc*; Torno à voi, *GB-Cfm*, *Lbl*; Tra le più folte piante, *Lbl*; Tra speranze e timore, *Lbl*; Tu ten vai, S/A, bc, *B-Bc*, *D-LEm*, *GB-Lbl*, *I-Bc*, *Mc*, *Nc* (2); Vedi mio core amante, A, bc, *B-Bc*, *I-Nc*; Venticel che trà le frondi, S, 2 vn, bc, *GB-Lbl*; Vidi la navicella, A, bc, *Lbl*; Vorrei che tu sapessi (La lontananza), *I-Bc*

MASSES AND MASS SECTIONS

5 masses: in A, 5vv, str, *I-Nc* (2; 1 attrib. Vinci); in a, 4vv, bc, 1730, *D-MÜs*; in C, 4vv, str, 1747, *GB-Lbl*, *I-Mc*, *Nc*; in D, 4vv, orch (Paris, before 1800); in G, 4vv, orch, *Nc*

Ky in d, Gl in F, 4vv, orch, *D-Bsb*, *I-Nc*

San, f, SSAA, str, *D-Bsb*

SACRED OPERAS, CANTATAS AND ORATORIOS

Il trionfo della divina giustizia ne'tormenti e morte di Giesù Cristo signor nostro (drama sacro), Naples, S Luigi di Palazzo, 4 April 1716, pt 1, *D-Hs*, pt 2, *F-Pc**

Il martirio di S Eugenia (tragedia sacra, L.C. Fularco), 1721, Naples, Conservatorio di S Onofrio, carn. 1722, Acts 1 and 3, *GB-Lbl**

Ermengildo (tragedie cristiane, Duke Annibale Marchese), Naples, 1729, choruses (Naples, 1729)

Sacram sumentes lyram: introduzione al salmo Miserere, 1731, *Lbl**

Nos qui salvasti: introductio ad psalmum Miserere, *c*1731–3, *I-Nc**

Il martirio di S Giovanni Nepomuceno (anzione sacra, Marchese di S Christina) Brno, Lent 1732 [revival of an orat probably composed *c*1730, but has been equated with unspecified music perf. in honour of the saint, Naples, 1 June 1711]

Cantata: da recitarsi nel Palazzo Apostolico la notte del SS Natale, Rome, Palazzo Apostolico, 25 Dec 1732, *Rc*

Sanctus Petrus Urseolus (orat), Venice, Ospedale degli Incurabili, 1733

David e Bersabea (orat, P.A. Rolli), LIF, 12 March 1734, *A-Wn*, *GB-Cfm* (excerpts)

Il Gedeone (azione sacra, ?A. Perrucci), Vienna, Hofkapelle, 28 March 1737, *A-Wn*, pt 2, *I-Nc**

Resplendet novo sole nox: motetto pastorale, 1739, *GB-Lbl**

Il verbo in carne: oratorio per la nascita di Gesù Cristo, ?Rome, 25 Dec 1748, *D-MÜs*, *GB-Lbl** (facs. in IO, xx, 1986), *Lcm*

Israel ab Aegyptiis liberatus (actio sacra), Venice, Ospedale degli Incurabili, 1759, *Lbl* (contrafactum arias)

Trattenimento sagro drammatico [Onnipotenza, Religione, Partenope] (A. di Gennaro, Duca di Belforte), Naples, Sedile di Portanova, 4 May 1768, *Lbl**

CHORAL PSALMS AND MOTETS

for female soloists, choir, strings and basso continuo unless otherwise stated

Ad astra in cantu, 4vv, orch, *c*1760, *GB-Lbl**; Ad coenum beatam, 4vv, str, ?1729, *A-Wn**; Beatus vir (i), 1726, *GB-Lbl**; Beatus vir (ii), 5vv, str, *A-Wn**; Beatus vir (iii), 1744, *F-Pn**; Confitebor, 1745, rev. *c*1760 for SATB, *GB-Lbl**; Credidi propter, 1745, rev. *c*1760 for SATB, *Lbl**, ed. D.E. Hyde (London 1970); Cum invocarem, 1726, *Lbl**; De profundis, 1744, *Lbl**; Dixit Dominus, B♭ (i), 4vv, str, 1720, *A-Wn**, *D-MÜs*, *GB-Lcm*, *I-Nc*; Dixit Dominus, F (ii), 4vv, orch, *Nc*; Dixit Dominus, D (iii), 8vv, orch, *F-Pn*, *I-Nc*; Domine, probasti me, 1745, *GB-Lbl**; In convertendo, 1745, *Lbl**; In exitu Israel, SAA, SAA, str, 1744/5, *Lbl**, *I-Nc*; In te, Domine, speravi (i), SSATB, str, 1742, *GB-Lbl**, *I-Nc*; In te, Domine, speravi (ii), 1744/5, *GB-Lbl**; Inter choros, 4vv, orch, *I-Nc*; Laetatus sum (i), 5vv, 4vv, str, 1742, *GB-Lbl**; Laetatus sum (ii), 1744, *Lbl**

Lauda Jerusalem (i), SSAB, str, 1742, *Lbl**; Lauda Jerusalem (ii), 1744, *Lbl**; Lauda Jerusalem (iii), 1745, *Lbl**; Laudate pueri (i), 4vv, str, 1742, *Lbl**; Laudate pueri (ii), April 1745, *Lbl**; Laudate pueri (iii), 1745, *Lbl**; Laudate pueri (iv), 1746, rev. *c*1760 for SATB, *Lbl**; Magnificat, a, *D-Bsb*, *US-NYp*, ed. R. Hunter (New York, 1967); Magnificat, B♭, 4vv, orch, *I-Nc* (2; one dated 1741); Magnificat, g, S, C, SSATB, SSAB, str, 1742, *GB-Lbl**; Miserere, e, 4vv, orch, *D-Bsb*, *Dl*; Miserere, g, 4vv, orch, *Bsb*, *Dl*; Nisi Dominus, 1744, *GB-Lbl**; Nunc dimittis, 1744/5, *Lbl**; Qui habitat, 1744/5, *Lbl**, *I-Nc*, ed. H. Cannistraci and R. Hunter (Melville, NY, 1967); Salve regina, SATB, str, 1725, *Nc*; Siste gradus, ingrata, 4vv, orch, *GB-Lbl*; Te Deum, C, SATB, orch, 1756, *Lbl**, *I-Nc*; Te Deum, D, SATB, orch, 1749, *Nc*, *PAc*; Turba in motu procedit, SSATB, orch, *GB-Lbl*

OTHER LITURGICAL

Solo motets: Avis canora in fronde, A, str, *A-Wn*; Clari splendete O coeli, S, str, 1744, *GB-Lbl**; Cogitando meas culpas, S, str, *I-Ac*; In coelo stelle clare, S, str, 1744, *GB-Lbl**; Nocte die suspirando, S, bc, 1712, *US-NYp**; Placida surge, aurora, A, str, 1744, *GB-Lbl**; Qualis avis, A, str, 1745, *Lbl**; Stelle lucide, S, 2 vn, bc, *I-Ac*; Vigilate oculi mei, S, bc, 1712, *D-MÜs**; texts to an addl 44 motets, *I-Vmc*

Marian antiphons: Alma redemptoris mater, A, str, 1731, *A-Wgm**, *I-Vmc*; Ave regina, S, str, 1733, *US-Wc* (microfilm); Regina coeli, F (i), S, str, 1742, *GB-Lbl**; Regina coeli, C (ii), A, str, 1742, *Lbl**; Regina coeli, C (iii), A, str, 1742, *Lbl**; Salve regina, e (i), S, str, 1728, *Lbl**; Salve regina, F (ii), A, str, 1730, *A-Wgm*, *Wn**; Salve regina, F (iii), A, str, 1744, *GB-Lbl**; Salve regina, B♭ (iv), S, str, 1744, *Lbl**; Salve regina, G (v), S, str, 1745, *Lbl**; Salve regina, d (vi), A, str, *Lbl*; Salve regina, G (vii), S, str, *Lbl*; Salve regina, D (viii), A, str, *I-Mc*, *Nc*

Lamentations: 6 for the Ospedaletto, Venice, 5 for S, bc, 1 for A, bc, 1745/6, *GB-Lbl* (with annotations by Porpora); 4 for Holy Wednesday and Thursday, 3 for S, str, 1 for A, str, *c*1760, *Lbl*; 3 others, S, bc, 1732–40, *I-Nf**, *Nf*

3 notturni dei defonti, S, A, 2 vn, 2 hn, bc, 1743, rev. ?1760, *Nc*

6 duetti latini per la Passione di Gesù Cristo, 1754, *A-Wn*, *D-Dl*, *GB-Lcm*, *Lbl* (2), *I-Nc*, ed. G. Nava (Leipzig, before 1885)

DIDACTIC

Solfeggi, *A-Wm*, *I-Mc*, *Nc*, ed. M. Harris, *Porpora's Elements of Singing* (London, 1858), ed. G. Nava, *Solfeggi fugato ad una e a due voci* (Leipzig, before 1885), ed. P.M. Bononi, *25 vocalizi ad una voce e a due voci fugate* (Milan, 1957)

INSTRUMENTAL

[6] Sinfonie da camera, a 3, op.2 (London, 1736), ed. G.C. Ballola (Venice, 1982)
6 Sonatas, 2 vn, 2 vc, bc (hpd) (London, 1745), collab. G.B. Costanza
[12] Sonate, vn, b (Vienna, 1754/*R*)
Ouverture roiale, orch, 1763, *I-Nc*, ed. A. Lualdi (Milan, 1940), ed. P. Spada (Rome, 1989)
Conc., G, vc, str, *GB-Lbl* (pts)
Conc., fl, str, *D-KA*
Sonata, F, vc, bc, *GB-Lbl*
2 fugues, hpd, *I-Nc*

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KURT MARKSTROM (1, work-list), MICHAEL F. ROBINSON (2)

Porrectus [flexa resupina] (Lat.: 'stretched out'). In Western chant notations a neume signifying three notes, the second lower than the others. It is sometimes called *flexa resupina* because it is a *flexa* (two notes in descending order) that turns upwards again (is made *resupina*; *see* RESUPINUS; for illustration *see* NOTATION, Table 1; see also M. Huglo: 'Les noms des neumes et leur origine', *EG*, i, 1954, pp.53–67).

Porrino, Ennio (*b* Cagliari, 20 Jan 1910; *d* Rome, 25 Sept 1959). Italian composer and conductor. He studied composition at the Rome Conservatory with Cesare Dobici and Mulè, and after his diploma in 1932 spent three years on the postgraduate course taught by Respighi. He taught harmony and counterpoint at the Rome Conservatory (1936–45) and subsequently composition at the conservatories in Naples and Rome. In 1956 he was appointed director of the Cagliari Conservatory. He was active as a conductor, and wrote music criticism sporadically, putting his lively polemical vein to the service of musical nationalism, upheld by the fascist regime and the detractors of modernism. Nationalist rhetoric also affected his compositions which, with its Respighian taste for pictorial effects and colouristic approach to timbre, took up elements of *verismo* in particular, for example in *Gli orazi*. On occasion his work was based on Sardinian folk materials, as in the dazzlingly orchestrated symphonic poem *Sardegna*, and in the opera *I Shardana*, where the folk element is not, however, completely assimilated. In his later music, Porrino incorporated some of the innovations of 20th-century vocabulary, though the 12-note procedures, found in the middle movement of the *Concerto dell'Argentarola* and in *Sonar per musici*, remain isolated instances.

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(*selective list*)

Ops: Gli orazi (1, C. Guastalla), Milan, 1941; L'organo di bambù (1, G. Artieri), Venice, 1955; I Shardana (3, Porrino), Naples, 1959; Esculapio al neon (1, L. Folgore), 1963
Orch: Tartarin de Tarascon, 1932; Sardegna, sym. poem, 1933; 3 canzoni italiane, 1937; Sonata drammatica, pf, orch, 1947; Nuraghi, 1952; Conc. dell'Argentarola, gui, orch, 1953; Sonar per musici, hpd, str, 1959
Other: Altair, ballet, Naples, 1942; Mondo tondo, ballet, Rome, 1949; Il processo di Cristo, orat, solo vv, chorus, org, orch, 1949

Principal Publisher: Ricordi

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ROBERTA COSTA

Porro, Giovanni [Gian] **Giacomo** [Borro, Johann Jacob] (*b* Lugano [then in Italy], *c*1590; *d* Munich, Sept 1656). Italian composer and organist, later active in Germany. He was appointed organist to the Duke of Savoy at the court in Turin on 10 June 1618. In autumn 1623 he moved to Rome, where he soon became *maestro di cappella* of S Lorenzo in Damaso. From 1626 he deputized as organist at S Pietro and after the death of Guidi became Frescobaldi's substitute there from 26 August 1630. Although Frescobaldi did not return from Florence until 1 May 1634 Porro seems to have left S Pietro at the end of November 1633 and later left Rome. He was in Vienna when in September 1635 he was appointed, retrospectively from 15 August, vice-Kapellmeister of the court

of the Elector Maximilian I of Bavaria in Munich, and he soon became Kapellmeister. During Maximilian's rule the music of the court centred on the chapel. This is reflected in Porro's output for Munich – now lost – as listed by Sandberger. It comprised 32 masses, 60 propers, a requiem, 64 settings of the *Magnificat*, two of the *Te Deum* and seven of the *Stabat mater*, 60 'cantiones', 187 psalms, 208 antiphons, 20 litanies and 274 other motets; he is also said to have written 200 madrigals and ten ballettos. When the Elector Ferdinand Maria succeeded in 1651, there was a new interest in secular art, and Porro was involved in the introduction of opera to Munich (G.B. Maccioni's *L'arpa festante*, 1653); he may have composed *La ninfa ritrosa* (given on 2 February 1654). He was well looked after at Munich, enjoying frequent increases in salary as well as gifts in cash and kind. In summer 1636 and in 1653 he was able to visit Italy to recruit musicians. He appears to have been an outstanding and meticulous administrator. In spite of illnesses after 1650, he opposed the appointment of an assistant until J.K. Kerll, his eventual successor, took the post in spring 1656. Only four pieces by Porro survive: a secular solo song (RISM 1622²), two small-scale sacred pieces (1628⁵) and a vesper psalm (1663²).

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JOHN HARPER

Porro [Porre, Porrot], **Pierre Jean** (*b* Bagnols, 7 Dec 1750; *d* Montmorency, 31 May 1831). French music publisher. Son of a businessman named Porre, he italianized his name as was the custom among musicians in the late 18th century. In 1781, according to the subscription list for J.-J. Rousseau's *Consolations*, he was music master at the 'Ecole royale et militaire Deffiat'. In 1784 he became involved with Joseph Baillon, and later with his widow (1786–7), in publishing periodic musical works, such as the popular *Journal de guitarre* (1784–1811), *Etrennes de guitarre* (1784–6) and *Recueil d'airs nouveaux français et étrangers* (1784–). After briefly setting himself up as sole proprietor of a Parisian music shop (1787–8), and launching his *Répertoire italien ou choix d'airs* (1787–97), he evidently joined with Bornet, taking control of the latter's stock in July 1789, and continuing to publish Bornet's *Journal de violon*. During the revolutionary period, 'Citoyen' Porro expanded his publishing scope to include a great variety of instrumental and vocal music, including religious music. His *Collection de musique sacrée* lasted from 1807 to 1817, and included the first French edition of Haydn's 'Nelson' Mass (1811). Porro relocated his business several times in Paris, and issued successive catalogues as inserts in his publications between about 1807 and 1817, the approximate year of his retirement from publishing. His remaining years were spent in music composition and literary activities.

WORKS

all published in Paris

Edition: *Pierre-Jean Porro: Oeuvres choisies* (Florence, 1982) [facs.]

Hymne à la liberté, 3vv (1794); Hymne religieux et patriotique, 3vv (1794); Panis angelicus, 4vv, org/pf ad lib (*c*1815); Hymne à Ste Cécile, collab. Riegel; other vocal works

2 concs., gui, orch; duos, 2 gui (opp.18, 28, 32); duos, gui, kbd (opp.33, 35); numerous pieces and arrs. for gui, vn/fl, incl. opp.11 (after 1788/*R*), 17, 19, 20, 30, 36 and ov. to C.W. Gluck: Iphigénie en Aulide (after 1790/*R*); trios, gui, vn, va (opp.26, 38); numerous pieces and arrs. for solo gui; other inst music

Numerous airs and romances, 1–2vv, gui/lyra-gui/hp/kbd, pubd singly and in collections, esp. Cent mélodies anciennes et modernes (*c*1810)

Methods for gui (incl. op.31), lyre-gui, flageolet

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THOMAS F. HECK

Porsile [Persile, Porcile, Porsille], **Giuseppe** (*b* Naples, 5 May 1680; *d* Vienna, 29 May 1750). Italian composer and singing master. He was the son of the musician Carlo Porsile, whose opera *Nerone* was produced, according to Burney, at Naples in 1686. Giuseppe was a pupil of Ursino, Giordano and Greco at the Conservatorio dei Poveri di Gesù Cristo in Naples. At first he held an appointment as *vicemaestro di cappella* at the Spanish chapel in Naples, but in 1695 he was called to Spain by Charles II (who died in 1700) to organize the music chapel at Barcelona. He remained there under Charles III, the Austrian contender to the Spanish throne, and served as singing-master to Charles's wife Elisabetta Cristina. To what extent he was also active as a teacher and composer in Naples before 1713 remains unclear, but his early opera *Il ritorno di Ulisse* was produced there in 1707.

At the end of 1711, Charles III returned to Vienna, becoming Charles VI, Holy Roman Emperor. According to Biba, Porsile arrived in Vienna in the same year and began to give singing lessons to the dowager Empress Wilhelmina Amalia, for whose birthday and nameday he wrote at least three dramatic works. The elaborate birthday cantata of 1717 was sung for the imperial family by the dowager empress's daughters, the Archduchesses Maria Josepha and Maria Amalia. His initial annual salary of 200 ducats was not confirmed until 1717, and while being promised a more substantial appointment he served as *attuario di camera*. In a letter to the emperor dated 27 November 1720 (printed in La Mara), he complained of financial hardship, reminded the emperor of his long service and asked for a permanent position. On 17 December 1720 he succeeded Gregorio Genuesi as court composer with a salary of 1440 florins.

Between 1717 and 1737 Porsile produced at least 21 secular dramatic works and 13 oratorios for the Habsburg court. Only a few works received performances outside Austria, in cities such as Venice and Prague. *Il giorno felice* was composed for the coronation of Charles VI and Elisabetta as King and Queen of Bohemia and performed at Prague in 1723. In 1726 Porsile composed an elaborate cantata, *Il giorno natalizio di Giove*, which was performed

at the palace of the French ambassador in honour of the birthday of Louis XV of France. In the same year another imperial court composer, Francesco Conti, wrote a similar cantata for the nameday of Louis XV, also performed at the French Ambassador's palace. The Emperor's unusual decision to permit his court composers to provide music for occasions honouring French royalty may have been part of a general plan to improve diplomatic relations with France, or simply a polite gesture during a year of celebration following the marriage of Louis XV to the Polish Princess Maria Leszczynska on 5 September 1725.

During 1725–7 Porsile was active as a member of the Viennese Caecilien-Bruderschaft, whose deans were Fux and Caldara. In 1729 he became marginally involved in a lawsuit by Matteo Luchini against the soprano Margherita Gualandi, who had left Prague at the end of the operatic season without paying Luchini for 12 'baggage arias'. Porsile was one of four prominent composers who wrote to the legal authorities in Prague on behalf of Luchini; in his letter of 29 June (transcr. Freeman, *The Opera Theater*, p.292) he indicated that it was not difficult to produce 12 arias, but that they were certainly worth the 12 ducats Luchini requested. After the death of Charles VI in 1740 he continued to receive an honorary stipend, which was lowered to 1200 florins in 1741. He was awarded a final pension on 1 April 1749.

Porsile belongs to the first group of late Baroque Neapolitan composers. He was probably the only composer from Naples to receive a prominent post at Vienna during the Baroque era; the Habsburg court was largely dominated by the more conservative north Italian school. His melodic, harmonic and cadential patterns contain numerous examples of the formulae typical of his generation, but his arias also include some expressive cantabile writing and an avoidance of excessive coloratura. His ability to write in a strict contrapuntal style probably accounts in part for his acceptance at the Habsburg court. In his arias he included frequent imitative passages, and in his oratorios he produced some outstanding choruses at a time when choral music was generally in a state of decay. His adoption of the musical techniques preferred at Vienna is reflected by his use of the French overture. Subtle instrumental colouring is not characteristic of his serious dramatic works, but there are occasional unusual effects, such as the use of trombone solos in the oratorio *Il trionfo di Giuditta* and the concerto-like writing for two flutes in the cantata *Le sofferte amare*. Elsewhere there are frequent cello obbligatos. Although Porsile's music is overshadowed by that of his Viennese contemporaries, Fux and Caldara, its fusion of Neapolitan and north Italian elements was an important ingredient in the development of pre-Classical style in Vienna.

WORKS

DRAMATIC

first performed in Vienna unless otherwise stated

Il ritorno di Ulisse alla patria (3, G.A. Moniglia), Naples, Fiorentini, 1707, *I-Rn*, 40 arias and duets, *Nc*

Il giorno natalizio dell'imperatrice Amalia Wilhelmina (cant, P. Pariati), 21 April 1717, *A-Wgm*, *D-Dl*

La Virtù festeggiata (Pariati), 10 July 1717, *A-Wgm*

Alceste (festa teatrale, Pariati), 19 Nov 1718, *Wgm*, *Wn*

Meride e Selinunte (dramma per musica, 5, A. Zeno), Neue Favorita, 28 Aug 1721, *Wgm*, *Wn*, *D-Dl*

Il tempo fermato (componimento da camera), 15 Oct 1721, *A-Wn*

La Virtù e la Bellezza in lega (serenata), Grosses Hof, 15 Oct 1722, *Wn*

Il giorno felice (componimento da camera, Pariati), Prague, 28 Aug 1723, *Wgm*, *Wn*

Componimento a due voci, Neue Favorita, 28 Aug 1725, ?*Wgm*

Il giorno natalizio di Giove (cant, G.C. Pasquini), Palace of the French Ambassador, Duke di Richelieu, 15 Feb 1726, music lost, *D-DO*

Spartaco (dramma per musica, 3, Pasquini), Kleines Hof, 21 Feb 1726, *Wgm*, *Wn*/*R*1979: IOB, xxviii, 1 aria *F-Pn*; lib *US-Wc*/*R*1978: IOB, ix

Il tempio di Giano, chiuso da Cesare Augusto (componimento per musica, Pasquini), Neue Favorita, 1 Oct 1726, *A-Wgm*, *Wn*

La clemenza di Cesare (servizio di camera, Pasquini), Neue Favorita, 1 Oct 1727, *A-Wgm*, *Wn*

Telesilla (festa teatrale, Pasquini), 19 Nov 1729, *Wgm*, *Wn*

Scipione Africano, il maggiore (festa di camera, Pasquini), Neue Favorita, 1 Oct 1730, *Wgm*, *Wn*

Dialogo tra il Decoro e la Placidezza (festa di camera, Pasquini), 26 July 1732, *Wgm*, *Wn*

Dialogo pastorale a cinque voci, Neue Favorita, 28 Aug 1732, *Wn*

Dialogo tra la Prudenza e la Vivacità (festa di camera, Pasquini), 15 Oct 1732, *Wgm*, *Wn*

La Fama accresciuta dalla Virtù (festa di camera, Pasquini), 15 Oct 1735, *Wgm*, *Wn*

Sesostri, re d'Egitto, ovvero Le feste d'Iside (dramma per musica, 5), carn. 1737, *Wn*

Il giudizio rivocato (festa di camera, Pasquini), 15 Oct 1737, *Wgm*, *Wn*

Psiche (dramma per musica, 3), *D-Dl*, *US-Wc*

Doubtful: Osmeno e Fileno (dialoghetto), after 1712, *A-Wn*, attrib. Porsile or Caldara

ORATORIOS

performed at the Hofkapelle, Vienna, unless otherwise stated; MSS in A-Wgm, Wn

Sisara (Zeno), 23 March 1719

Tobia (Zeno), 14 March 1720

Il zelo di Nathan (G. Velardi), 1721

L'anima immortale creata e redenta per il cielo (B. Maddali), 26 Feb 1722

Il trionfo di Giuditta (Maddali), 18 Feb 1723

Il sacrifizio di Gefte (G. Salio), 9 March 1724; Brno, 1725

Mosè liberato dal Nilo, 1 March 1725

Assalone nemico del padre amante, 14 March 1726

L'esaltazione de Salomone (Maddali), 6 March 1727

L'ubbidienza a Dio (A.M. Lucchini), 9 March 1730

Due re, Roboamo e Geroboamo (F. Fozio), 23 Feb 1731

Giuseppe riconosciuto (Metastasio), 12 March 1733; Rome, 1754

La madre de' Maccabei (F. Manzoni-Giusti), 14 March 1737

OTHER VOCAL

Mass, *A-KR*

Arias from ops and orats: 9 in *A-Wn*, 2 in *B-Bc*, 1 in *D-Dl*, 1 in *F-Pn*, 3 in *GB-Lbl*, ?several in *I-Pca*, 1 in *US-CA*

Chamber cants, duets etc.: 5 in *A-Wn*, 11 in *B-Bc*, 2 in *D-Bsb*, 4 in *Dl*, 1 in *DO*, 1 in *DS*, 3 in *MEIr*, 1 in *GB-Lbl*, 34 in *H-Bb*, 7 in *I-Nc*, ?several in *Pca*

7 canzonette, S, bc, *D-Dl*

INSTRUMENTAL

6 partite, 2 vn, bc, *D-MEIr*; 5 partite, 2 vn, vc, bc, *ROu*

Partie, solo lute, *A-Wn*; ed. in EDM, 2nd ser., *Landschaftsdenkmale*, i (1942)

2 sinfonie, 2 vn, 2 ob, va, bc, *D-Dl*

Divertimento a 3, *A-Wgm*

Piece for fl, bc, *D-ROu*

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R. Flotzinger and G. Gruber, eds.: *Musikgeschichte Oesterreichs*, ii: *Vom Barock zum Vormaerz* (Vienna, 1995)

LAWRENCE E. BENNETT

Port (Scots Gael.; pronounced 'porsht'; pl. *puirt*). A term for a short harp prelude of a particular character, composed and played in Scotland in the 16th and 17th centuries. It is a grave, formal genre not suggestive of either singing or dancing. Ports were mainly composed for aristocratic patrons, sometimes in honour of famous harpists. No notated Scottish harp music survives from the period, but ports were often transcribed at a slightly later date for lute and other instruments (e.g. Lady Margaret Wemyss's Lutebook of *c*1645 contains *Port Robart*, believed to have been composed about 70 years earlier for Robert Stewart, Earl of Lennox). After 1700, 'port' lost its precise designation and came to mean simply an instrumental piece. A notable 18th-century example is *Rory Dall's Port*, probably composed about 1755 by James Oswald, for violin and continuo.

The term *puirt-a-beul* means 'tunes with the mouth', and refers to a type of singing used in Scotland to accompany dancing when instruments are not available (*see* SCOTLAND, §II, 5(ii)).

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DAVID JOHNSON

Porta, Bernardo (*b* Rome, 1758; *d* Paris, 11 June 1829). Italian composer and conductor, active in France. A pupil of Magrini, he was at first *maestro di cappella* and director of the orchestra at Tivoli, and then moved into the service of the Prince of Salm, the prelate for Rome. In Italy he wrote masses, motets, two oratorios and an opera *La principessa d'Amalfi*, which was produced with little success in Rome (1780). He must have been active in Paris by 1788 (when the cantata for the Baron de Bagge was performed on 24 March). In spite of being entrusted with three librettos by Sedaine, only *Le diable à quatre* had any success (11 performances). He remained in Paris for the rest of his career. Among his many stage works performed there were *Les Horaces* (1800) and *Le connétable de Clisson* (1804); the latter had little success and earned its composer a satirical vengeful song. He taught harmony in various private establishments until 1822. Much of his instrumental music was intended for beginners.

WORKS

printed works published in Paris unless otherwise stated

STAGE

first performed in Paris unless otherwise stated

La principessa d'Amalfi (op), Rome, Argentina, 1780
Le diable à quatre, ou La double métamorphose (oc, 3, M.-J. Sedaine), OC (Favart), 14 Feb 1790
Pagamin de Monègues (opéra italien), Louvois, 29 March 1792
Laurette au village (op.), Théâtre de Molière, 23 April 1792
La blanche haquenée (oc, Sedaine), OC (Favart), 22 May 1793
Alexis et Rosette, ou Les Huhlans [Houlans] (pièce républicaine, 1, P. Desriaux), Théâtre Français Comique et Lyrique, 3 Aug 1793, *F-R(m)*
La réunion du 10 août, ou L'inauguration de la République française (sans-culottide dramatique, 5, G. Bouquier and P.-L. Moline), Opéra, 5 April 1794, excerpts (1794) and MSS in *F-Po*
Agricol Viala, ou Le héros de 13 ans (oc, 1, F.X. Audouin), OC (Favart), 1 July 1794, excerpts (1793)
Le pauvre aveugle, ou La chanson savoyarde (oc, 1, J.B. Hapdé and F.-A.D. Philidor), Ambigu-Comique, 24 July, 1797
L'oracle (oc, 1, Desriaux), Ambigu-Comique, 1797
Le prisonnier français, ou Le bienfait récompensé (drame historique, 1), Amis des Arts, 2 Oct 1798 (1798)
Deux morts qui se volent (oc, 1, Dorvigny), Ambigu-Comique, 26 April 1800
Les deux statues (oc, 1, Milcent), Ambigu-Comique, 29 April 1800
Les Horaces (tragédie lyrique, 3, N.-F. Guillard), Opéra, 18 Oct 1800, *F-Po*
Le vieux de la montagne (op), 1802, inc., unperf., *Po*
Le connétable de Clisson (op, 3, E. Aignan), Opéra, 9 or 10 Feb 1804 (1804)
Télémaque dans l'île de Calypso (incid music, Bailly de Saint Paulin), unperf.

OTHER WORKS

Vocal: Cantate à Mr le Baron de Bagge ... pour le jour de sa fête (Moline), 1788 (n.d.); masses; motets; 2 oratorios
Inst: Qts and trios, fl, vn, va, b (1780s); 6 qts (?1786); 6 duos, 2 vc (?1812); 4 sets of 3 qnts, 2 fl, vn, va, b (n.d.); 2 sets of 3 trios, 3 fl (n.d.); 6 trios, 2 vn, b (n.d.); 3 duos pour commençants, 2 fl (n.d.); Sonate, vc, b, no.5 in Bononcini: 6 solos, 2 vc, ed. J. Simplon (London, n.d.); other works

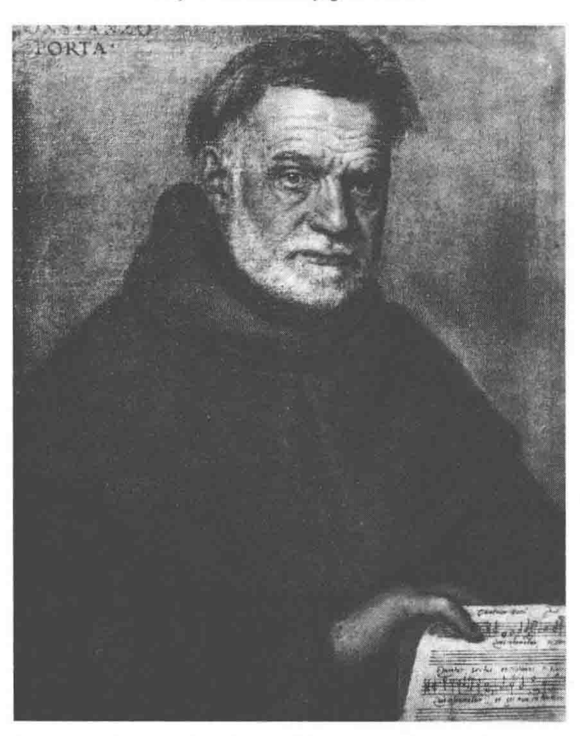
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PAULETTE LETAILLEUR/DAVID CHARLTON

Porta, Costanzo (*b* Cremona, 1528–9; *d* Padua, 19 May 1601). Italian composer and teacher. He was praised as an exceptionally skilful composer by fellow musicians and theorists alike. Artusi extolled his mastery of contrapuntal complexity, while Zacconi named him first among the four most outstanding contrapuntists known to him. The extent and the consistently excellent quality of his music, sacred and secular, and his widespread influence as a teacher of many younger composers make him one of the major figures in Italian Renaissance music.

1. LIFE. The approximate date of his birth derives from a letter dated 1 April 1592, in which he stated that he was 63 years old. The Franciscan Minorite Conventuals, of which he eventually became a member, demanded a thorough training in classics, philosophy and theology. It may be assumed that he received his first schooling at their convent of Porta S Luca, Cremona. Somewhat later he moved to Casalmaggiore, perhaps to enter his novitiate; the year of his ordination is not recorded. In about 1549



1. Costanzo Porta: portrait by an unknown artist (Museo Civico, Padua)

he was transferred to S Maria Gloriosa dei Frari, Venice. He became a pupil of Willaert, *maestro di cappella* of S Marco; among his fellow pupils were Claudio Merulo and Zarlino. With Merulo he formed a lifelong friendship, which is documented in terms of great affection in Merulo's edition of Porta's five-part introits of 1566.

Porta took up his first professional position in 1552 as *maestro di cappella* of Osimo Cathedral, and he held the post for 13 years. This period brought him the patronage of the Della Rovere family, the ducal house of Urbino. Several of his publications, which began to appear in 1555, were dedicated to members of the family; Cardinal Giulio della Rovere, who was to be specially helpful in advancing his career, was twice honoured in this way.

On 9 January 1565 Porta was offered the position of *maestro di cappella* of S Antonio in Padua (Il Santo). After some bargaining – he requested that his appointment be approved by the entire monastic community – he was ready on 14 April 1565 to assume his duties. On 12 May 1565 the minister-general of the Franciscan order requested his services at the Pentecostal celebrations of the Franciscan General Chapter in Florence, where he met, among others, Duke Cosimo I de' Medici and his son Francesco and the cardinals Carlo Borromeo and Felice Peretti (later Pope Sixtus V). His 13-part *Missa Ducalis*, in which the 13th voice intones a cantus firmus throughout to the words 'protege Cosmum ducem principemque Franciscum', celebrates the event: it was placed in the Medici library on 8 June 1565.

Porta did not remain long at Padua. On 13 January 1567 Giulio della Rovere, as Archbishop of Ravenna, requested his transfer to that city. The development of the music at the basilica there, enthusiastically supported by Della Rovere, occupied Porta for the next seven years. His removal on 5 September 1574 to the Santa Casa at Loreto was again instigated by Della Rovere, who at the same time commissioned him to write masses in honour of the coming jubilee year 1575, 'short and in a manner which would make the text easily comprehensible'. The resulting first book of masses was published in 1578, only a few weeks before the cardinal's death. Thereupon Cardinal Borromeo unsuccessfully attempted to win Porta's services for Milan Cathedral. Instead, on 30 June 1580 he returned to Ravenna, dedicating his important *Liber quinquaginta duorum motectorum* to the governor of Loreto as a parting gift.

During the following years Porta visited at least two important centres of musical activity: the Este court at Ferrara, where he was much taken with the famous 'concerto di donne' and where he met Luzzaschi, and the Gonzaga court at Mantua where he met Wert. In both places he was acclaimed for his madrigals. In 1585 he commemorated the election of his former protector Felice Peretti to the papacy as Sixtus V by dedicating to him his third book of six-part motets. By this time his fame was spreading far: in 1587 he was elected to membership in the Congregazione dei Signori Musici di Roma, a group that included such illustrious figures as Palestrina and Lassus.

Porta was also an important teacher of north Italian composers of the transitional period around 1600. The solid craftsmanship and control of contrapuntal writing exhibited in his students' works surely bear witness to Porta's gifts as a teacher. In addition to a number of lesser-known figures, he may have taught Diruta and Viadana.

In 1589 disunity arose in the chapel of Padua Cathedral, then under the direction of Giovanni Battista Mosto, and Porta was chosen on 1 May 1589 to replace him. In 1592 he was ordered peremptorily to move from his lodgings nearby to the Convento del Santo some distance away. His appeal against the order was rejected, and he moved to the monastery. In 1595 he once more became director of music at Il Santo. For his many years of devoted service to his order he was honoured on 10 June 1596 by having the title of 'magister musicae' conferred upon him. In contrast to his previous term at the Cappella, when he had been actively protected by Cardinal della Rovere, his life now became increasingly difficult through lack of support. Several letters from him bewail the fact that he was not assigned enough musicians to fill all the existing vacancies. He spent his last years in a dwindling chapel, beset by failing health and by jealousy and intrigue on the part of his assistant and eventual successor, Bartolomeo Ratti. He died on 19 May 1601.

2. WORKS. Porta's lifelong service to the Franciscans is reflected in his music, the larger part of which consists of sacred works. Seven books of motets (a gap in the numbering indicates that one other is lost) appeared at regular intervals throughout his career, and it is possible to trace through them the development of his great skills as a contrapuntist in the tradition of Gombert and Willaert. With few exceptions, the motets are relentlessly polyphonic. They are flexible structures unfolding through a succession of richly varied imitative points, normally resulting in entirely through-composed works. His responsories include writing in double, and occasionally triple, invertible counterpoint in the repeated sections. A noteworthy feature of the earlier motet publications is the frequency of paired imitation; the later books show an

increasingly intense polyphonic complexity. The famous book of 1580 includes the often cited *Diffusa est gratia*, in which four of the seven voices are derived by various canonic means (fig.2), as well as the six-part *Vidi speciosam*, with its mensuration canon. Even more consistently severe in their polyphony are the six-part motets of 1585, fully two-thirds of which involve the use of canon in three voices. Yet in the same motets descriptive passages in the texts are often mirrored in appropriate rhythmic flexibility and melodic movement. Another feature, apparent in the later motets for a large number of voices, is the inclination towards polychoral treatment, in which vocal colours are managed with considerable brilliance. The Marian litanies written for Loreto, the vesper psalms and *Magnificat* settings are other examples of his polychoral writing.

Porta wrote 15 masses, 12 of which were published in 1578. The print opens with six four-part masses named after the first six modes. The *Missa secundi toni* and *Missa tertii toni* are parodies based on Palestrina's madrigal *Vestiva i colli* and Rore's madrigal *Come havran fin* respectively. Stylistic features of the other four suggest that they too are parodies. Three other masses in the print are confirmed by their titles as parodies: the five-part *Missa 'Descendit angelus'* is based on a motet by Hilaire Penet and the six-part *Missa 'Audi filia'* on one by Gombert; the model for the six-part *Missa 'Quemadmodum'* is as yet unidentified. The remaining masses, both printed and manuscript, are cantus-firmus works, some using plainchant, some original melodies. The *Missa Ducalis* (whose 13 parts are disposed as three four-part choirs and a tenor cantus firmus) and the eight-part *Missa 'Da pacem'* have several features in common: both have cantus firmi that retain their separate texts throughout; both introduce quite unusual textual troping in their final movements (the latter work includes similar troping at the beginning as well); and both were written for special purposes, rather than for general liturgical use – the one, as has been mentioned, pleading for Duke Cosimo I de' Medici and his son, the other commemorating the Battle of Lepanto (1571). Cantus-firmus technique is also the basis of the five-part introits and the posthumously published *Hymnodia sacra*. The latter, with its 46 hymns, is among the largest vesper hymn cycles originating in the 16th century. Porta generally set the even-numbered stanzas of the hymn texts in an astounding variety of polyphonic treatments, leaving the odd-numbered stanzas to be chanted. As regards general stylistic features of the sacred music of the period – the nature of the melodic movement, highly regulated treatment of dissonance, modal usage, restraint in the use of chromaticism, rhythmic precision of the word-setting – he fully equalled the disciplined style of Palestrina; in polyphonic severity he exceeded it. Similarly, his treatise on counterpoint is traditional but assured: he uses some of the same cantus firmi as in Zarlino's *Istitutioni harmoniche*.



2. *Opening of the cantus part of the motet 'Diffusa est gratia', for 7 voices, from Porta's 'Liber motectorum' (Venice: Angelo Gardano, 1580)*

In his secular works Porta followed the general trends of Italian madrigal composition during the second half of the 16th century. Most of his settings are for five voices (the single four-part book reflects the personal taste of the dedicatee); the texts are partly by classic poets, including Petrarch, Ariosto and Tasso, partly lightly amorous and frequently occasional. The occasional pieces highlight Porta's close ties with the house of Della Rovere, many of them celebrating weddings, births, departures and returns and other festivities in the family, as well as commemorating occasions on which Porta received some favour or bounty from them. His madrigals are much less contrapuntal than his church music, with some harmonically adventurous text expression, as in the five-part *Mentre nel tristo petto* in the 1569 book. Such a piece suggests that the high regard in which Guglielmo Gonzaga and Alfonso d'Este held Porta's madrigals was not misplaced.

WORKS

Edition: *C. Porta: Opera omnia*, ed. S. Cisilino (Padua, 1964–70) [C]

SACRED VOCAL

printed works, except anthologies, published in Venice unless otherwise stated

[37] Motectorum ... liber primus, 5vv (1555); C ii
Liber primus [28] motectorum, 4vv (1559, 2/1591); C i
Musica [44] introitus missarum ... in diebus dominicis, 5vv (1566, 2/1588); C xiv
Musica [40] introitus missarum ... in solemnitatibus omnium sanctorum, 5vv (1566, 2/1588); C xv
Musica [29] canenda ... liber primus, 6vv (1571); C iv
Litaniae deiparae virginis Mariae, 8vv (1575); C vii
[12] Missarum liber primus, 4–6vv (1578); C viii–ix
Liber [52] motectorum, 4–8vv (1580); C v
Musica [29] canenda ... liber tertius, 6vv (1585); C vi
[44] Hymnodia sacra totius per anni circulum, 4vv (1602); C xiii
Psalmodia vespertina omnium solemnitatem decantanda cum 4 canticis beatae virginis, 8, 16vv (Ravenna and Venice, 1605); C xvi
[23] Motectorum, 5vv (1605); C iii
Motets, psalms, litanies in 1563^{4}, 1583^{2}, C. Merulo: Il primo libro de'motetti (Venice, 1583), 1588^{2}, 1590^{7}, 1592^{3}, 1596^{1}, 1596^{2}, 1601^{1}, Florilegii musici portensis ... pars (Leipzig, 1603), 1607^{6}, 1607^{9}, 1609^{15}, 1613^{2}, 1623^{2}; C xviii
Missa 'Da pacem', 8vv; Missa mortuorum, 4vv: *I-LT*; C x
Missa Ducalis, 13vv, ?holograph, *I-Fl*; C x

Antiphons, 4vv, *I-Ac*, *Bc*, *RA*, *TVd*; C xii
Other sacred works, incl. Magnificats, Te Deum, graduals, responsories, psalms, motets, Lamentations, hymns, antiphons: *D-As*, *F-Pn*, *I-Ac*, *Bc*, *MOd*, *Pc*, *RA*, *TVd* [many concordances]; C xxv

SECULAR VOCAL

printed works, except anthologies, published in Venice unless otherwise stated

Il primo libro de [29] madrigali, 4vv (1555); C xix
Il primo libro de [28] madrigali, 5vv (1559); C xx
Il secondo libro de [29] madrigali, 5vv (1569); C xxi
Il terzo libro de [29] madrigali, 5vv (1573); C xxii
Il quarto libro de [21] madrigali, 5vv (1586); C xxiii
Madrigals, 1557^{16}, 1559^{16}, 1560^{17}, 1562^{5}, 1564^{16}, 1567^{15}, 1567^{16}, V. Galilei: Il Fronimo (Venice, 1568, 2/1584^{15}), 1570^{15}, 1575^{12}, 1575^{15}, 1576^{5}, G.C. Gabussi: Il primo libro de madrigali (Venice, 1580), 1582^{5}, 1583^{10}, 1583^{12}, 1585^{17}, 1586^{7}, 1586^{10}, 1586^{11}, 1588^{17}, 1589^{12}, 1590^{11}, 1592^{11}, 1592^{15}, 1593^{3}, 1593^{11}, 1594^{6}, 1595^{5}, 1596^{2}, 1596^{11}, 1597^{15}, 1598^{6}, 1598^{7}, 1598^{9}, 1601^{10}, 1604^{8}; C xxiv
14 madrigals, 4vv, *I-Bc*, *F-Pn*; C xxiv
Intabulations of all madrigals from 1559, 1569 and some from 1573 publications, *I-Fl*

INSTRUMENTAL

Fantasia, *F-Pn* Rés.Vma.851
Ricercar, a 4; Gerometta, a 8, *I-Bc* U 95; xviii

THEORETICAL WORKS

Trattato … ossia Instruzioni di contrappunto (MS, *I-Bc* B 140)

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LILIAN P. PRUETT

Porta, Ercole [Hercole] (*b* Bologna, 10 Sept 1585; *d* Carpi, 30 April 1630). Italian composer and organist. In 1609 he was organist at the collegiate church of S Giovanni, Persiceto, near Bologna, and directed the music there from 1612 until 1620. He was *maestro di cappella* of Carpi Cathedral from January 1622 until 1625 and again from no later than 1628; in the interim he was organist at nearby Rubiera.

Apart from the *Hore di recreatione*, which is tentative in its adoption of the new monodic style, Porta's output consists of sacred music in the up-to-date concertato style for a few voices and continuo popular in the north Italian provinces where resources were limited. Thus much of the music in his 1609 and 1613 collections is for fewer than four voices. The 1613 book also contains a sonata for cornett, violin and two trombones in the same style. The presence of instruments is a particular feature of the *Sacro convito*, which includes a mass and two motets accompanied by a five-part church orchestra of two violins and three trombones, a scoring that became fairly common in larger-scale ceremonial music. This mass may be the first to include such an orchestra in a complete setting: it was probably intended for a major feast. Porta's music shows a good understanding of sonority, textural context and idiomatic vocal writing; distant modulations and striking progressions are used to enhance word-setting. Sometimes the voices have more ornate lines than the accompanying instruments, which here provide a sustained background; at other times they are doubled exactly – even the violins do not have independent parts. While this mass belongs to the long line of Venetian orchestral masses, Porta possibly learnt ways of combining voices and instruments from a Bolognese composer, Girolamo Giacobbi. The *Sacro convito* also contains a motet, *Corda Deo dabimus*, for soprano, alto and three trombones, the latter providing a richly sonorous accompaniment: such a combination is reminiscent of Giovanni Gabrieli, though it was not often specified by his successors. Porta also offered interesting advice to the organist in this publication: he should use his ear, since not all the dissonances are figured, and adopt a sparse texture when accompanying few voices, thickening it (without adding stops) in the fuller passages.

WORKS

Giardino di spirituali concerti, 2–4vv, bc (org) (Venice, 1609)
Hore di recreatione, 1–2vv, bc (chit/other insts) (Venice, 1612)
Vaga ghirlanda di soavi et odorati fiori musicali, 1–5vv, bc, op.3 (Bologna, 1613)
Concerti, 1–4vv, bc, libri I–III (Venice, 1619) [lost; mentioned in A. Vincenti: *Indice di tutte le opere* (Venice, 1619)]
Motetti, 1–5vv, 2 trbn, 2 vn ad lib [lost; mentioned in Vincenti]
Sacro convito musicale … 1–6vv, 2 vn, 3 trbn, bc, op.7 (Venice, 1620)
Complectorium laetum, comodum et breve, 5vv, bc, op.8 (Venice, 1626)
Madrigali, 3vv (Venice, 1662) [lost; possibly the same as Lusinghe d'amore, canzonette, 3vv (Venice) mentioned in *WaltherML* and *FétisB*]
8 motets in 1613^{5}, 1622^{2}, 1623^{2}, 1627^{2}; 8 motets in *PL-WRu*

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JEROME ROCHE

Porta, Francesco della. *See* DELLA PORTA, FRANCESCO.

Porta, Gasparo della. *See* DELLA PORTA, GASPARO.

Porta, Giovanni (*b* Venice or the Veneto, *c*1675; *d* Munich, 21 June 1755). Italian composer. He was a pupil in Venice of Francesco Gasparini, and is thought to have been from

1706 to 1710 at Cardinal Ottoboni's court in Rome, where he would have worked with Corelli. He held the post of *maestro di cappella* at Vicenza Cathedral in 1710–11 and at Verona Cathedral in 1714–16. In 1716 he returned to Venice and began a busy period of opera composition. Porta is known today mainly for his *Numitore*, commissioned to open the first season of the Royal Academy in London on 2 April 1720. He afterwards continued to compose operas for Italian theatres. From 1726 to 1737 he was *maestro di coro* at the Ospedale della Pietà in Venice, where, as a colleague of Vivaldi, he wrote a wealth of sacred music for the renowned female chorus and orchestra and where he was paid an annual salary of 200 ducats, with extra payments for occasional works. From 1726 he was also on the roster of the Accademia Filarmonica in Verona. In 1733 he applied for the post of *maestro di composizione* at the Ospedale dei Derelitti (the Ospedaletto), but his obligation to the Pietà preventing his accepting a second position. In 1736 he entered the competition for the post of *maestro di cappella* at San Marco, but he again withdrew; Antonio Lotti was elected. The following year Porta left Venice to accept a position as *Hofkapellmeister* at the Bavarian court of the Elector Karl Albrecht in Munich, where he remained until his death.

Porta's operas are representative of the general Venetian trends of the 1720s and 30s, when the close relationship between genres affected the drama and virtuosity of the music. The composer shared the penchant for fast running scales, arpeggios, wide melodic leaps, extended sequences and especially the popular Venetian sonority of the tutti unison texture. In the sacred music he composed for the Pietà the basic medium is the four-part string orchestra with continuo and a choir of sopranos and altos. Many works call for double choir and frequently employ ritornello form. They use a wide range of textures, from the tutti unison to four-part writing, in ways that reinforce the musical structure. The solo movements are clearly virtuoso, with trills, passage-work, wide leaps and long melismas. The influence of opera and the concerto helps to produce a repertory of distinctive sonority and lively character.

WORKS

lost unless otherwise stated

OPERAS

drammi per musica unless otherwise stated

La constanza combattuta in amore (F. Silvani, after J. Pradon: *Statira*), Venice, S Moisè, 17 Oct 1716, arias *D-Dl*
Il Trace in catena (A. Salvi), Rome, Capranica, carn. 1717; collab. F. Gasparini and another comp.
L'Argippo (D. Lalli), Venice, S Cassiano, aut. 1717, *Dl*, 2 arias *F-Pc*
L'amor di figlia (G.A. Moniglia and Lalli), Venice, S Angelo, aut. 1718, arias *I-Vc*, 1 aria *D-SWl*
Numitore [Rhea Silvia: Die heldenmüthige, Schäfer Romulus und Remus] (drama, 3, P.A. Rolli), London, King's, 2 April 1720, 1 aria *Dl*, 1 aria *Bsb* (*R* in HS, iv, 1986), ov. and arias (London, 1720)
Teodorico (Salvi), Venice, S Giovanni Grisostomo, aut. 1720, arias *Mbs*
Venceslao [Act 1] (A. Zeno), Venice, S Giovanni Grisostomo, carn. 1722 [Acts 2 and 3 by A. Pollarolo, Acts 4 and 5 by Capelli]
L'amor tirannico [Amor della patria] [Act 3] (Lalli), Venice, S Samuele, May 1722 [Acts 1 and 2 by Chelleri]
L'Arianna nell'isola di Nasso (drama pastorale, C.N. Stampa), Milan, Regio Ducal, 28 Aug 1723, 6 arias *GB-Lbl*
Antigone, tutore di Filippo, re di Macedonia (tragedia, 5, G. Piazzon), Venice, S Moisè, carn. 1724, collab. Albinoni, 1 aria *D-ROu*
La caduta de' Decemviri (S. Stampiglia), Milan, Regio Ducal, carn. 1724 [pasticchio with music by Albinoni and Sarro]
Li sforzi d'ambizione e d'amore (A.M. Lucchini), Venice, S Moisè, carn. 1724
La Mariane (Lalli), Venice, S Angelo, aut. 1724, 2 arias *SHs*, *GB-Cfm*; rev. of Albinoni's Gli eccessi della gelosia
Agide re di Sparta (L. Bergalli), Venice, S Moisè, carn. 1725
Ulisse (Lalli), Venice, S Angelo, carn. 1725
Amor e fortuna [La sorte nemica; Amore di sangue; Amor odio e pentimento] (F. Passarini), Naples, S Bartolomeo, 1 Oct 1725
La Lucinda fedele (Zeno), Naples, S Bartolomeo, carn. 1726, 1 aria *F-Pn*
Siroe re di Persia (P. Metastasio), Florence, Cocomero, sum. 1726, 3 arias *GB-Cfm*
Il trionfo di Flavio Olibrio (Zeno and P. Pariati), Venice, S Giovanni Grisostomo, aut. 1726, arias *I-Vnm*
Aldiso (after Stampa: *Oronta*), Venice, S Giovanni Grisostomo, carn. 1727, arias *Vnm*, 1 aria *D-Dl*
Nel perdono la vendetta (melodramma, C. Paganicesa), Venice, S Moisè, May 1728
Doriclea ripudiata da Creso (G.B. Corte), Venice, S Moisè, carn. 1729
Il gran Tamerlano (A. Piovene), Florence, Pergola, 1730
Farnace (Lucchini), Bologna, Malvezzi, spr. 1731, *Dl*, arias *F-Pn*
Gianguir (Zeno), Milan, Regio Ducal, carn. 1732, *D-Dl*
Lucio Papirio dittatore (Zeno), Rome, Alibert, spr. 1732, 1 aria *A-Wn*, *D-ROu*, *GB-Lbl*, *Lcm*, 2 arias *B-Bc*, *GB-Lkc*, *Ob*
L'Issipile (Metastasio), Venice, S Giovanni Grisostomo, aut. 1732
La Semiramide (Metastasio), Milan, Regio Ducal, carn. 1733
Adriano in Siria (Metastasio), Mantua, Ducale, 1737
Ifigenia in Aulide (Teutsch-musicalisches Trauerspiel, Zeno), Munich, Hof, 1738, *D-Dl*
Doubtful: Artaserse (Zeno and Pariati), Munich, Hof, 1739

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Il ritratto dell'eroe (cant., Lalli), Venice, S Giovanni Grisostomo, 1726
Caro padre, ah forse (cant.,), 1732, *A-Wn*
Innocentiae triumphus, seu Genovefa (orat), Venice, Conservatorio della Pietà, 1735
Dafne (serenata), Munich, Nymphenburg, 10 July 1738
Der Traum des Scipio (azione teatrale, after Metastasio), Munich, late 1744
Apollo in Tempe (cant.,), *Wn*
Sacred: at least 19 masses, *D-Dkh*, *Mbs*, *SWl*, *GB-Lbl*; 6 Mag, *D-Bsb*, *LEt*, *Mbs*; 5 Cr, 3 Miserere, 3 lits, ant, Te Deum, Veni Sancte, 22 pss, 2 Tantum ergo, Sub tuum, all *Mbs*; Nisi Dominus, *Bsb*; Domine ad adiuvandum, *GB-Lcm*; De profundis, *D-SWl*; 81 pss (incl. Laetatus sum, ed. in RRMBE, lxxiv, 1995), 12 Mag (1 ed. in RRMBE, lxxiv, 1995), 6 other canticles, 6 hymns, lit, 10 mass sections, 4 Passions, 8 motets, all *I-Vc*; other works, *Vmc*
Miscellaneous arias, duets, cants., *A-Wgm*, *Wn*; *B-Bc*, *Br*; *D-Bsb*, *Dl*, *Mbs*, *SHs*; *F-Pn*; *GB-Cfm*, *Lbl*; *I-Vnm*

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FAUN TANENBAUM TIEDGE

Porta, Giovanni Battista (*b* Monza; *fl* 1616). Italian composer and organist. He was a pupil of G.C. Gabussi

and seems to have remained at Monza all his life. His only known music is *Madrigali a cinque in laude di S Carlo* (Venice, 1616). He was probably one of an artistic group who met in the house of Gabrio Recalcati (to whom the collection is dedicated); their admiration for Carlo Borromeo may well have inspired the collection, the texts of which were written by G.P. Giussani.

Portaleone, Abraham ben David (*b* 1542; *d* Mantua, 1612). Italian Jewish physician and writer on Hebrew antiquities. He discussed music, at great length, in his final work *Shilṭei ha-gibborim* ('Shields of Heroes'; Mantua, 1612), in which he glorified the ancient Temple, its architecture, its liturgy and its music. Ten of the 90 chapters are devoted to music. Portaleone conceived the music of the Levites after Italian Renaissance practices and humanist music theory: thus the discussion turns on polyphony, lute tablatures, contemporary instruments (in analogy to ancient ones, which are described in considerable detail), modes, the doctrine of ethos, simple and compound intervals and the differentiation between consonance and dissonance. He maintained that music in the Temple was a learned art, acquired after a rigorous course of training; it was notated, thus meant to be preserved; its performance was based on written sources. Portaleone acknowledged Judah Moscato as his teacher, although he noted that they conceived music differently: whereas Moscato spoke, generally, of number, harmony and 'science', treating music for its cosmological and spiritual connotations, his pupil was concerned with *musica practica*. Nevertheless, they concurred on several themes: the glorification of music in the ancient Temple; the differentiation of art music from other forms of Jewish music-making, particularly synagogal song; that music is a form of rejoicing; and that the return to Israel will reveal the true nature of music.

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DON HARRÁN

Portamento (i) (It.). In vocal terminology, the connection of two notes by passing audibly through the intervening pitches. The term 'portamento della voce' means 'carriage of the voice' and defines an important vocal technique for legato singing already established at the beginning of the 17th century although without a consistent terminology. G.B. Doni (*Trattato primo sopra il genere enarmonico*, 1635) speaks of 'dragging ['strascinare'] the voice little by little, almost imperceptibly, from the low to the high, or the reverse . . . which is a sort of *portamento di voce*'. In 1620, Francesco Rognoni (*Selva de varii passaggi*) uses the phrase 'portar della voce' to describe the smooth connection of two notes a step apart ascending, an effect referred to by Christoph Bernhard (*Von der Singe-Kunst, oder Maniera*, *c*1649) as CERCAR DELLA NOTA. In French treatises of the same period, this practice is defined as a type of ornament, the PORT DE VOIX, where the 'voice passes flowingly from *re* to *mi* as if it pulled the *re* along while continuing to fill the space of the whole interval' (*MersenneHU*).

At the end of the 18th century the term 'cercar della nota' (which had primarily referred to the ornamental approach to a note from below by an interval of as large as a 4th) was sometimes used interchangeably with portamento, and beginning in the 19th century the term 'port de voix', largely disassociated from its earlier definition as a lower appoggiatura or mordent, became the French equivalent of portamento. In discussing a specific aria, J.C.F. Rellstab (*Versuch über die Vereinigung der musikalischen und oratorischen Declamation*, 1786) wrote that 'any good singer' would employ the 'cercar della nota' on its first interval (a rising minor 3rd). This practice of connecting the written notes was to be understood and improvised without notation. J.F. Schubert (*Neue Singe-Schule*, 1804) noted that 'we have no sign in music for this melting of tones into one another', which he too called 'cercar della nota', and proposed a simple line between notes. Manuel García (*Traité complet de l'art du chant*, 1840–44/*R*) suggested the slur as a sign for the *port de voix* (or portamento). The written indication 'con portamento' also occurs, as in specific passages for the title character in Wagner's *Der fliegende Holländer* (1843).

Lacking a clear notation, it is difficult to judge where or how often the portamento was used in singing of earlier periods. In about 1824, Richard Mackenzie Bacon wrote that use of portamento, 'or the lessening the abrupt effects of distant intervals, or smoothing the passage between those less remote, by an inarticulate gliding of the voice from one to the other, whether ascending or descending . . . is in constant use amongst Italian singers, and sometimes with beautiful effect'. Domenico Corri (*The Singer's Preceptor*, 1810) wrote that 'the *portamento della voce* is the perfection of vocal music', allowing for the 'sliding and blending of one note into another with delicacy and expression'. However, J.F. Schubert considered portamento 'disgusting and unbearable' when done in the wrong place, and García warned that 'in overdoing it, one risks making the execution weak and languid'.

Underlying the issue of appropriate use, and the search for a clear notation, is the question of whether the portamento is an ornament or a continual aspect of good singing. It would seem that what in the 17th century began as an ornament became by the beginning of the 19th a continual effect that was warned against by a growing number of singing masters. By the mid-20th century, the portamento was beginning to be described in derogatory terms as 'swooping' or 'scooping' (W.J. Henderson, *The Art of Singing*, 1938), but it is clear from the evidence of early recordings that the tradition of portamento was still strong. Over the course of the 20th century its use has declined radically. Now most often associated with the popular style of singing called 'crooning', which has increased the pejorative associations for some, portamento is largely rejected in classical vocal music and opera. This so-called 'pure' style of singing, however, has no basis in vocal practice of the 17th, 18th or 19th centuries.

See also GLISSANDO and SLIDE, (2).

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ELLEN T. HARRIS

Portamento (ii) (It.). In instrumental music the term portamento generally denotes an expressive effect – 'the emotional connection of two notes' (Flesch) – produced by members of the violin family and certain wind instruments in emulation of the voice, with the exception of Tessarini's in *Grammatica per i principianti di violino* (*c*1745) unusual use of the term to designate violin positions. It gradually gained regular acceptance as an expressive colouring in string playing during the late 18th century and was executed most commonly in solo contexts during upward shifts in slurred bowing, the relevant finger sliding rapidly between the appropriate notes. It became a hallmark of the playing styles of Kreutzer, Rode and Baillot, while Lolli and Mestrino used it in exaggerated fashion (e.g. the 'couler à Mestrino', illustrated in Woldemar: *Grande méthode ou étude élémentaire pour le violon*, Paris, 1798–9). Mestrino's presence at Esterháza (1780–85) may have encouraged Haydn to introduce fingerings suggestive of portamento in some of his string quartets.

The use of portamento increased during the 19th century. Baillot (1834) and Habeneck (*c*1835) recommended its tasteful introduction, either ascending (with crescendo) or descending (with diminuendo), particularly in slow movements and sustained melodies. Spohr's instructions (1832), supplemented by copious examples, stipulate a rapid finger-slide with the cue-sized note inaudible (ex.1). His approach was shared by most

Ex.1 Spohr: *Violinschule* (1832)



important 19th-century schools of string playing and was closely related to the vocal practice of García (1856). Some later writers interlinked the speed of the slide with considerations of character or mood. Bériot (1858) distinguished three types of *port de voix*: *vif* (lively), *doux* (sweet) and *traîné* (drawn out). The incidence and the more protracted execution of portamenti in both solo and orchestral contexts increased as a result.

Flesch, among others, reacted strongly against this trend, deploring the overuse of portamento, its slow execution, its introduction for convenient shifting rather than for expressive ends, and the false accents it created. He recommended that portamento usage should coincide as far as possible with the climax of a phrase and stressed the importance of sensitive dynamic shading, considering 'offensive' Joachim's frequent, generally slow portamenti with crescendo. Flesch, like Becker and Rynar, advocated three kinds of portamento: a straightforward slide on one finger (ex.2*a*); 'B-portamento', in which the beginning finger slides to an intermediary note (ex.2*b*); 'L-portamento', in which the last finger slides from an intermediate note (ex.2*c*). The 'L-portamento' was rarely practised until the 1930s, when Heifetz used it frequently.

Ex.2 Flesch: *Die Kunst des Violinspiels* (1923–8)

(a)

(b) the 'B-portamento'

(c) the 'L-portamento'

Portamento underwent a process of gradual refinement in the 20th century, the consensus favouring its selective use and rapid execution with minimum bow pressure. The move by, for example, Flesch, Galamian and Casals to reduce the incidence of formal shifts and cultivate cleaner articulation by introducing novel extensions and contractions, also assisted this process. The onus of adding portamenti gradually passed from performer to composer.

String portamento was emulated by some late 18th- and 19th-century flautists, notably Tromlitz (1791; 'das Durchziehen') and Nicholson (*c*1816; 'the glide'). Equivalent effects were also adopted on the clarinet by Berr (1836), and by C. Almenraeder (*Fagottschule*, Mainz, 1843) and J.-B.-J. Willent-Bordogni (*Méthode complète pour le basson*, Paris, *c*1844) on the bassoon.

See also GLISSANDO; SHIFT; and SLIDE, (2)

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ROBIN STOWELL

Portar la voce (It.). *See* ORNAMENTS, §4.

Portative. Strictly the same as *organetto*, *organino*, i.e. in 14th- and 15th-century usage the name given to the little organ of treble flue pipes carried (Lat. *portare*) by a strap over the player's shoulder. It was played by the right hand (fingering 2-3-2-3 is implied in many paintings), and its bellows were blown by the left hand. It contained one, two or more octaves of pipes in single or multiple ranks, sometimes with one or two larger bass pipes like the Bourdons of larger POSITIVE organs. The keys are earlier shaped like buttons or typewriter keys. The sound was like a set of flutes played by a keyboard. Some composers, such as Landini and Dufay, are represented playing small organs, and the instrument was useful in the many 15th-century Italian paintings (especially Venetian ones) of angel choirs at the Virgin's Coronation, etc. French sources give the impression of not knowing the term (a bill from St Maclou, Rouen, in 1519, refers to 'portaige d'une petites orgues'), while *portiff* was used in Germany (Frankfurt, 1434) and also *organi portatili* in Italy (Barcotto, MS *c*1650) and England (Roger North, MS *c*1715). Since in England 'positive organ' is a term very



Portative organ with chromatic keys: detail from the 'Mystic Marriage of St Catherine' by Hans Memling, completed 1479 (Memlingmuseum, Bruges)

rarely used, such references as 'portatives' (poem of Gawin Douglas), 'payre of portatives' (1522 will), 'portatyffes' (St Andrew, Canterbury, *c*1520) are as likely to mean a small, movable organ as a portative proper, especially since some such organs evidently contained a regal stop (1536 contract). Often, as in Henry VIII's inventory of 1547, such a 'payre of portatives' in a privy chamber is contrasted with the larger 'organes' in the chapel.

For further illustration *see* PERFORMING PRACTICE, fig.5.

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PETER WILLIAMS

Portato (It.). A type of bowstroke. *See* BOW, §II, 3.

Port de voix (i) (Fr.: 'carrying of the voice'). In Baroque vocal and instrumental music, an appoggiatura, particularly one that resolves upwards by a tone or semitone. Deriving from late 16th-century Italian improvisatory practice – Bovicelli's *Regole, passaggi di musica, madrigali et motetti passeggiati* (1594/*R*) contains written-out examples – it became one of the most important graces of French Baroque music. In France it was rarely printed before the late 17th century, but was left to the performer to add extempore. Bacilly explained in his *Remarques curieuses sur l'art de bien chanter* (1668/*R*, 4/1681; Eng. trans., 1968) that the accessory note anticipated the beat and took value from the preceding note. Perfection, he continued, lay in its also taking 'some of the value' of the note of resolution, as this enabled one to linger on the accessory note.

In his *Méthode claire, certaine et facile pour apprendre à chanter la musique* (1678, 6/1707/*R*) Jean Rousseau acknowledged that the accessory note could be sounded either before the beat, or on the beat, and from the end of the 17th century this second option prevailed. In the late Baroque period, under the influence of instrumental practices, the note of resolution was usually decorated with a mordent.

See IMPROVISATION, §II, 3(iii) and ORNAMENTS, §§7(i) and (ii).

GREER GARDEN

Port de voix (ii) (Fr.). In modern French usage the term means the same as PORTAMENTO (i).

Portée (Fr.). *See* STAFF.

Portenaro, Francesco. *See* PORTLNARO, FRANCESCO.

Porter, Andrew (*b* Cape Town, 26 Aug 1928). British writer on music. While at school in Rondebosch he accompanied Albert Coates's rehearsals and played continuo at his performances. From 1947 to 1950 he was organ scholar at University College, Oxford, where he read English. He then embarked on a career in music criticism in London, contributing to *The Times*, the *Daily Telegraph*, the *Daily Express* and other newspapers, before joining the *Financial Times* in 1952. There he built up a distinctive tradition of criticism, with longer notices than were customary in British daily papers, based on his elegant, spacious literary style and always informed by a knowledge of music history and the findings of textual scholarship as well as an exceptionally wide range of sympathies, with 19th-century opera and its interpretation as their focal point.

Porter also established a reputation during the 1950s and 1960s as a sensitive critic of ballet and as a broadcaster. He wrote regularly for *Opera* (of which he was associate editor, 1953–6, and thereafter a member of the editorial board) and *Gramophone*. In 1960 he was appointed editor of the *Musical Times*; during his seven years in that position he substantially modernized the journal and widened its scope, particularly in the direction of new music and opera. In 1972–3 he spent a concert season in New York as critic of the *New Yorker*, where his extended and well-informed notices attracted considerable attention; after a year with a fellowship at All Souls College, Oxford, he returned for a longer-term appointment in 1974.

In the USA Porter undertook some teaching (notably at the CUNY and the University of California at Berkeley, where he was Ernest Bloch professor, 1980–81) and broadcasting; he also became editor of the newsletter of the American Institute for Verdi Studies, founded in 1976, and a member of the editorial board of *19th Century Music*, founded in 1977. In 1992 he returned to London as music critic for *The Observer* and in 1997 moved to the *Times Literary Supplement*.

Porter has prepared singing translations of many operas, including works by Handel, Haydn, Mozart, Rossini, Verdi, Wagner (the *Ring*, *Tristan* and *Parsifal*) and Strauss (*Intermezzo*); his English texts are distinguished by the clarity of their language and their close

attention to the line and rhythm of the music. As a scholar his work has centred on Verdi, and particularly *Don Carlos*, whose full original version he was principally responsible for rediscovering in the Paris Opéra library. He has directed opera productions in New York, Seattle and Bloomington and has written several librettos including one on *The Tempest* for John Eaton (1985).

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STANLEY SADIE

Porter, Cole (Albert) (*b* Peru, IN, 9 June 1891; *d* Santa Monica, CA, 15 Oct 1964). American songwriter. His parents were wealthy and his mother, Kate, an accomplished amateur pianist, arranged for him to learn violin from the age of six and piano from the age of eight at the Marion Conservatory, Indiana. Porter began writing melodies – *The Bobolink Waltz* (1902) for piano was his first published work – and contributed words and music for amateur shows at the Worcester (Massachusetts) Academy (1905–9) and for the Dramatic Club at Yale University (1909–13). He sang with and conducted the university glee club and wrote two songs, *Bingo Eli Yale* and *Bulldog*, which remained popular as Yale football songs. For a time he studied law, but in 1915–16 studied harmony and counterpoint at Harvard University. In 1915 two of his songs were performed on Broadway ('Esmerelda' in *Hands Up* and 'Two Big Eyes' in *Miss Information*) and in 1916 he had his first Broadway show, *See America First*, a 'patriotic comic opera' modelled on Gilbert and Sullivan; all these shows were failures.

Porter moved to Paris in 1917, distributing relief supplies for three months, but his own frequently cited claims to military service in Paris during the rest of World War I are unsubstantiated. In 1919 he remained in Paris, married a socialite, and gained a reputation for giving fashionable parties in Paris, Venice, and on the Riviera, attended by the young, wealthy social élite. Meanwhile in 1919 he briefly studied counterpoint, composition, orchestration and harmony with Vincent d'Indy at the Schola Cantorum. He frequently performed his own songs at his parties; they matched the chic, esoteric mood of his social circle, but were slow to find acceptance in the theatre despite performances of *Hitchy-Koo of 1919*, *Greenwich Village Follies of 1924* and *Paris* (1928). In 1923 he wrote music for a ballet, *Within the Quota*, which was introduced in Paris and New York by the Swedish Ballet (revised as *Times Past*, 1970) and is one of the earliest examples of symphonic jazz. Porter first achieved popular success in 1929 with *Wake Up and Dream* in London, and *Fifty Million Frenchmen* in New York. There followed *Gay Divorce* (1932) with Fred Astaire, for whom he wrote 'Night and Day', and *Anything Goes* (1934) and *Panama Hattie* (1940) with Ethel Merman; for these and other song-and-dance musicals (some of which were later filmed) he wrote songs combining witty, often cynical words with what were to become some of his best-known melodies, for example 'Let's do it', 'Night and Day', 'I get a kick out of you', 'Begin the Beguine', 'Just one of those things', 'You're the Top' and 'It's De-lovely'. He also wrote songs for several films, notably *Born to Dance* (1936) and *Rosalie* (1937), and for revues.

In 1937 Porter was injured in a riding accident on Long Island, which cost him the use of his legs and required the eventual amputation of one, and caused him constant pain for the rest of his life. The demoralizing effect of this and the lack of any success with his songs for the next ten years gave rise to self-doubts and public speculation about his abilities as a songwriter. In 1948, however, he produced his masterpiece, *Kiss Me, Kate*; this musical play, based on Shakespeare's *The Taming of the Shrew*, was a departure from the song-and-dance musical comedies he had written, but it included some eight songs that became immensely popular. Of his later musicals only *Can-Can* (1953) was successful. He also wrote songs for films in Hollywood, notably *High Society* (1956), in which Bing Crosby and Grace Kelly sang 'True Love'; a film biography with 14 of his songs, called *Night and Day*, was made in 1946. Porter's wife died in 1954 and



Cole Porter

he became a semi-recluse in New York for the last years of his life. Several of his shows were revived in the 1960s, and there have been revues based on his life and work.

Porter was musically one of the most thoroughly trained popular songwriters of the 20th century, though he was perhaps better known as a lyricist; his texts were in the height of fashion, seldom sentimental, and filled with *doubles entendres* and witty rhymes, even referring directly to sex and drugs. At first his songs were too shocking for the theatre (he never wrote for Tin Pan Alley) and they retain much of their freshness. Many of his melodies have chromatic descending lines (e.g. 'Let's do it'), or are slow with long lines spun from repetitions, sequences and variations of single motifs (e.g. 'What is this thing called love?'). Many have sections of repeated notes, chromatic figures, or narrow ranges suggesting monotony (e.g. 'Ev'ry Time we say Goodbye'). His ability to move between major and minor modes within a single melody, often within a single phrase, was remarkable. He experimented with harmony, used triplet figures within duple metres, and wrote in extended forms unusual in popular song ('Begin the Beguine' is 108 bars long and also displays Porter's typical penchant for Latin rhythms). Wilder (1972) observed that after the mid-1950s the quality of Porter's songs deteriorated, but that until then he had created perhaps the most theatrically elegant, sophisticated, and musically complex songs of American 20th-century popular music.

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DEANE L. ROOT/GERALD BORDMAN/R

Porter, (William) Quincy (*b* New Haven, CT, 7 Feb 1897; *d* Bethany, CT, 12 Nov 1966). American composer, viola player and educationist. He studied the violin as a child and began to compose at an early age. At Yale University (BA 1919, BMus 1921) he studied composition with

Parker and David Stanley Smith. In 1920 he took lessons in composition with d'Indy and the violin with Lucien Capet in Paris. On returning to the USA in 1921, he studied with Bloch in New York and later in Cleveland, where he joined the De Ribaupierre Quartet as viola player in 1922 and the staff of the Cleveland Institute of Music as a teacher of theory in 1923. With the aid of a fellowship from the Guggenheim Foundation, Porter returned to Paris in 1928 for a three-year stay, this time not to study but to compose. During these years in Paris, Porter developed his personal style and produced the works which first established his reputation – in particular, the Violin Sonata no.2 and the String Quartet no.3, both of which won awards of the Society for the Publication of American Music. In 1932 Porter was appointed professor of music at Vassar College, where he remained until called in 1938 to become dean of the faculty of the New England Conservatory, assuming the position of director in 1942. In 1946 he returned to Yale as professor of music, a post he held until his retirement in 1965.

During Porter's Yale period, his major works included the Concerto concertante, which was awarded a Pulitzer Prize in 1954, and the Viola Concerto, which was first performed and recorded by Paul Doktor and taken up by other soloists, including Harry Danks and William Primrose. The latter described the work as 'one of the most engaging of all viola concertos' (*Violin and Viola*, London, 1976/*R*, 186).

Porter's string quartets contain the essence of his style: smooth scalic melodic lines in a sometimes chromatic context, always rhythically lively and characteristically idiomatic for the string player. Together, Porter's quartets form one of the most substantial contributions to the literature by any American composer; several of them were in the repertory of major ensembles but have fallen into undeserved neglect in later years.

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juvenilia, composition exercises, incomplete works and sketches not listed

ORCHESTRAL

Ukrainian Suite, str, 1925; Suite, c, 1926, arr. pf/pf 4 hands/2 pf; Poem and Dance, 1932, arr. 2 pf; Sym. no.1, 1934, arr. 2 pf; Dance in 3-Time, chbr orch, 1937, arr. 2 pf; 2 Dances for Radio, in 4- and 5-Time, 1938; Music for Str, 1941; Fantasy on a Pastoral Theme, org, str, 1943; The Moving Tide, 1944; Va Conc., 1948, arr. va, pf

The Desolate City (Arabian, trans. W.S. Blunt), Bar, orch, 1950; Fantasy, vc, orch, 1950; Conc. concertante, 2 pf, orch, 1953; New England Episodes, 1958 [based on Music for a Film on Yale Library]; Conc. for Wind Orch (Concertino), 1959; Hpd Conc., 1959; Sym. no.2, 1962; Ohio, ov., 1963; incid music, arrs.

CHAMBER AND SOLO INSTRUMENTAL

9 str qts: 1922–3, 1925, 1930, 1931, 1935, 1937, 1943, 1950, 1958

Boutade, pf, 1923; The Cloisters, pf, 1923; Nocturne, pf, 1923; Our Lady of Potchaiv, Ukrainian folksong, str qt, 1923; 2 preludes, str qt, 1923; Scherzo, str qt, 1923; Ukrainian Folk Songs, vn, pf; Sonata no.1, vn, pf, 1925–6; In monasterio, str qt, 1927, arr. small orch; Pf Qnt, 1927; Blues lointains, fl, pf, 1928; Counterpoint, str qt, 1928; Little Trio (Suite in E), fl, vn, va, 1928; Berceuse for Little Helen, vn/fl, pf; Cl Qnt, 1929; Sonata no.2, vn, pf, 1929; Toccata, Andante & Finale, org, 1929–32; Pf Sonata, 1930; Suite, va, 1930; Fl Qnt on a Childhood Theme, 1937

Lonesome, pf, 1940; Canon and Fugue, org, 1941; Fugue, str qt/ob qt, 1941; Pony Ride, 2 pf, ?1941; 8 Pieces for Bill, pf, 1941–2, nos.2 and 8 lost; 4 Pieces, vn, pf, 1944–7; Sonata, hn, pf, 1946; Str Sextet on Slavic Folk Songs, 1947; Juilliard Pieces for Str, 1948–9; Divertimento, (2 vn, va)/(ob, vn, va), 1949; Fugue in d, pf/org, 1949; Promenade, pf, 1953; Duo, vn, va, 1954; Nocturne, pf, 1956; Day Dreams, pf, 1957 [based on 8 Pieces for Bill]; Duo, va, hp, 1957; Divertimento, ww qnt, 1960; Hpd Qnt, 1961; Chorale, org, 1963; Variations, vn, pf, 1963; Ob Qnt, 1966

8 other vn, pf and org pieces; occasional pieces

VOCAL

1 voice, piano, unless otherwise stated

To the Moon (P.B. Shelley), 1922; And, like a dying lady (Shelley), 1923, orchd; Go to sleep (Negro song), 1923, arr. Bar, str orch; Music, when soft voices die (Shelley), 1924; The Silent Voices (A. Tennyson), 1924; 12 Songs for Helen on Nursery Rhymes, 1931, arr. 1v, 4 ww, str orch, 1955; This is the house that Jack built, 1937/8, orchd 1955; Cantata for the Composers' Guild, ?chorus, 1949; Introspections on The Banks o' Doon, 1v, fl, pf, 1955; 2 Songs (A. Porter), 1956; 7 Songs of Love (R. Graves), 1961; Jubilate Deo, men's chorus, org, 1965; [6] Songs for Rose Jackson (P. Colum, W. Shakespeare), 1966; incid music

MSS (incl. juvenilia and composition exercises), tape recordings, and memorabilia in *US-NH*

Principal publishers: ACA, Music Press, Peters, G. Schirmer, Valley Music

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H. Elwell: 'Quincy Porter', *MM*, xxiii (1946), 20–26

H. Boatwright: 'Quincy Porter (1897–1966)', *PNM*, v/2 (1967), 162–5

HOWARD BOATWRIGHT

Porter, Samuel (*b* Norwich, 1733; *d* Canterbury, 11 Dec 1810). English cathedral musician. He was a pupil of Maurice Greene and his deputy organist at St Paul's Cathedral, London during the 1750s. From 1757 to 1803 he was organist of Canterbury Cathedral, for which he wrote the services in D and B♭ and anthems published posthumously as *Cathedral Music* (London, *c*1815) by his son, W.J. Porter (1765–1865), himself the composer of *Two Anthems a Sanctus, Two Single & Two Double Chants* (London, *c*1798) and one-time owner of two sets of partbooks in the hand of John Gostling (now in *GB-Ob* Tenbury 797–803 and 1176–82). Apart from the widely used *Cathedral Music*, a few chant tunes and two manuscript catches in the collection of the Canterbury Catch Club, the extant music attributed to Samuel Porter appears to be by his son Samuel (1767–1823), who was organist of St Mary of Charity, Faversham, and a member of the King's Band. The elder Samuel was responsible for important manuscript copies of music by Greene, William Boyce and others at Canterbury and in *GB-Lbl*, *Lsp* and *Ob*. His compositions are competent but ordinary.

ROBERT FORD

Porter, Walter (*b* *c*1587/*c*1595; *d* London, bur. 30 Nov 1659). English composer, lutenist and tenor. Anthony Wood stated that he was the son of Henry Porter (BMus of Christ Church, Oxford), though it is uncertain if this is the Henry Porter listed among 'Lutes and others' at the funeral of Queen Elizabeth I and among King James I's sackbuts and hautboys (1603–17). The doubt about his date of birth arises from two conflicting pieces of evidence. In a petition to the governors of Westminster School dating from the last years of his life (probably 1658) he describes himself as 'being 70:tie and odd yeeres of age his strength and faculties decayed', whereas in a marriage licence dated 1630 – which, indeed, may not refer to this Walter Porter – his age is given as 35. His voice must have broken between 1603, when he was a Westminster Abbey chorister at Elizabeth I's funeral, and 1612, when, on 15 February, he sang tenor in George Chapman's Middle Temple and Lincoln's Inn masque. It is perhaps more likely that these two events occurred when he was 16 and 25 years old respectively than when he was 8 and 17.

On 5 January 1616 Porter was promised the next tenor vacancy among the Gentlemen of the Chapel Royal, and on 1 February 1617 he was sworn in. Shortly before this he must have written the madrigal *Wake, sorrow, wake*, an elegy on the death of Lady Arabella Stuart, who died on 25 September 1615; it is more likely to be the work of a composer of 28 who had already come into contact with Italian music than of one aged 20. If his period of study with Monteverdi occurred at this stage in his life, the years between 1612 and 1615 seem the likeliest time, though documentary evidence is lacking. He was, however, granted a licence to travel abroad for three years on 12 March 1622, but this was probably in connection with the Earl of Bristol's embassy to Madrid to arrange the 'Spanish match'. Porter later dedicated his *Madrigales and Ayres* (London, 1632) to the earl 'to express my true gratitude, for all your rare goodnesse in my attendance in Spaine'. In 1633 Porter went with the Chapel Royal to Edinburgh for Charles I's coronation and in 1634 took part in Shirley's masque *The Triumph of Peace*, as both singer and theorbo player. He became Master of the Choristers of Westminster Abbey in 1639.

Following the outbreak of the Civil War, Porter lived for a time (1644–56) in the household of Sir Edward Spencer, though as a former member of the Chapel Royal sporadic payments were received up to 1649. Looking around, perhaps, for a new patron, he published his *Mottets of Two Voyces* in London in 1657 with a dedication to Edward Laurence. But he was living in poverty about 1658, when he petitioned the Westminster Abbey authorities several times for a pension, never having officially enjoyed a 'singing-man's' place and the tenure that went with it. He added that 'the petitonr likewise intends (Being put into a Capacitie) to sett up a meeting for Musick once a fortnight and to traine up two or three boyes in the Art of Musick ... out of Westmr Schoole'.

The only specific indication that Porter was a pupil of Monteverdi is the insertion by hand of the name 'Monteverde' after the words 'my good Friend and Maestro' in the preface to the *Mottets* in copies at Christ Church, Oxford. But the style of the madrigals supports Porter's claim, for they are virtually the only English madrigals in concertato style. They include solo, duet and dialogue writing within the five-part texture, occasional recitative, virtuoso solo passages and the use of the *trillo*. A continuo ('Harpesechord, Lutes, Theorbos') is obligatory, the bass is copiously figured, and there are introductory three-part 'toccatos, sinfonias and ritornellos' for two violins and bass, which also play with the voices in 'full' sections. Other pieces, consisting of two imitative upper parts over a bass, are in the style of chamber duets or trios, and there are also tuneful ayres or partsongs with verse and chorus sections. One of them, *Farewell*, is a solo madrigal constructed over what seems to be a strophic bass related to the folia or *passamezzo antico*. The *Mottets* are comparatively uninteresting. They are settings 'for treble or tenor and bass, with the continued base or score' in a quasi-declamatory style, intended for domestic devotions. Five full anthems and five verse anthems by Porter were in the repertory of the Chapel Royal about 1635, but the music of only one of them, *O praise the Lord*, survives, published in *Madrigales and Ayres* (ed. P. le Huray, *The Treasury of English Church Music* (London, 1965), ii, 232). Its solos are extremely florid and show strong Italian influence grafted on to the English verse anthem.

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G.E.P. Arkwright: 'An English Pupil of Monteverdi', *MA*, iv (1912–13), 236–57
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E. Pine: *The Westminster Abbey Singers* (London, 1953), 115–19
I. Spink: 'Walter Porter and the Last Book of English Madrigals', *AcM*, xxvi (1954), 18–36
S. Boorman: 'Notari, Porter and the Lute', *LSJ*, xiii (1971), 28–35

IAN SPINK

Porte vente (Fr.). *See* WIND-TRUNK.

Porthaux, Dominique (*b* Antony, 27 Feb 1775; *d* Paris, 3 Feb 1839). French maker of woodwind instruments. On 10 November 1777 he married Elizabeth Thieriot, sister of Prudent Thieriot. In 1782 he established his own workshop, being listed three years later as 'facteur ordinaire de la musique du roi et des musiques militaires', and in 1786, on Prudent's death, he purchased the latter's instrument-making business in Paris for 7022 livres from the widow. With Porthaux as master maker, the workshop at no.45 rue Dauphine maintained its high standing and continued to supply important musical institutions and musicians. After the Revolution Porthaux provided instruments for professors at the Conservatoire. A bill listed in the 1790 inventory of François Devienne's wife shows that Porthaux was owed 200 livres for instruments he had supplied. He was also active as a music publisher from 1793 to 1802, specializing in editions of works by leading woodwind players such as the flautists Devienne and Antoine Hugot, and the bassoonist Etienne Ozi. He advertised himself as a 'publisher, music merchant and manufacturer of woodwind instruments'. The *Tablettes de renommée* of 1791 noted that he was active in all aspects of military music, as were his predecessors C.J. Bizey and Prudent Thieriot.

Porthaux's son Dominique Prudent Porthaux (*fl* 1806–12) also made woodwind instruments. His marriage to Mlle Ettingshaussen on 24 April 1806 was attended by the renowned bassoonists Ozi and Thomas Joseph Delcambre and the clarinettist Jacques Charles Duvernoy. He joined his father's workshop, which was moved to 24 rue de Grenelle St Honoré. In 1812 he disappeared, and by the time of his son's marriage in 1857 he was presumed to have died.

Extant instruments by Porthaux, stamped PORTHAUX/A PARIS and surmounted by a crown or star, include 22 bassoons with between five and seven keys, and several oboes having two to nine keys. Two of his bassoon related inventions have unfortunately left no trace. A model he named 'tènore' and a bassoon crook made of wood rather than brass are both documented in a press notice of 1808 accusing Jean N. Savary of claiming the latter as his own invention. A bassoon in the Bate Collection at Oxford with bifurcated C♯ holes drilled into each bore shows him to have anticipated Carl Almenraeder in this respect.

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A. Devriès and F. Lesure: *Dictionnaire des editeurs de musique française*, i: *des origines à environ 1820* (Geneva, 1979)
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Archival Documents', *Newsletter of the American Musical Instrument Society*, xxvii/1 (1998), 7–10

T. Giannini: *The Baroque Flute in France* (forthcoming)

TULA GIANNINI, WILLIAM WATERHOUSE

Portinaro [Portenaro, Portenari, Portinari, Portinario, Portinarius], **Francesco** (*b* Padua, *c*1520; *d* ?Padua, after 1577). Italian composer. The son of a Paduan town constable, much his career was spent in contributing to the musical activities of the numerous cultural and ecclesiastical institutions in and around Padua. During the 1550s Francesco and his wife Laura da Este lived in Padua in the *Podestà's* palace. In 1555 he failed to obtain the post of *maestro di cappella* at the city's Cathedral, then on 21 June he became a founder of a short-lived Paduan *societas musicorum* whose members united to facilitate their musical employment.

From 1556 to 1562 Portinaro served humanist academies in Vicenza, Padua, and Verona. He worked for the Accademia dei Costanti of Vicenza in 1556–7, and his madrigal collection of 1557 is dedicated to the Costanti. On 3 March 1557 Portinaro became *maestro di musica* for the Accademia degli Elevati of Padua. The Elevati survived until 1560, the year in which Portinaro dedicated his fourth book of madrigals to them. Both the 1557 and the 1560 collections contain many occasional pieces: academy members were responsible for a number of the texts and a few of the musical settings. On 21 April 1561 Portinaro was elected music master for the Accademia Filarmonica of Verona for a one-year period.

In 1564 Portinaro placed his business affairs in the hands of agents and departed for Rome. Between January 1565 and 30 December 1566 he was *maestro di cappella* for Cardinal Ippolito II d'Este, in charge of 15 singers, an organist and three instrumentalists in return for 100 *scudi d'oro* per year. Radiciotti believed that Portinaro remained in Rome after 1566 in the service of Cardinal Luigi d'Este, perhaps because Portinaro's second motet collection (1568) was dedicated to him. However, Portinaro's name does not appear in Luigi's account books, and in the dedication to the motets Portinaro says that he wrote them while in the service of Cardinal Ippolito II. By 1 March 1568 Portinaro was back in Padua; however, he made immediate preparations to travel to Vienna, perhaps to seek the vacant post of *maestro di cappella* at the court of Emperor Maximilian II (his *Le vergini* collection of 1568, which includes a six-voice setting of Petrarch's cycle of poems in praise of the Virgin Mary, was dedicated to the Emperor). By March 1569, when he had failed to obtain the Viennese post, he had returned to Padua, scene of the remaining known events in his career.

In August 1571 Portinaro was appointed interim *maestro di cappella* at Padua Cathedral, but he did not retain the post, probably because he was a layman and primarily a composer of secular music. On 25 July 1573 he was appointed *maestro di musica* for the Accademia degli Rinascenti, work which probably ended with the dissolution of the academy in 1575. On 13 December 1576 Portinaro was appointed permanent *maestro di cappella* at Padua Cathedral. His salary was seventy ducats for the year from 13 December 1576; he was also reimbursed on 9 August 1577 for psalms and Masses which he had purchased in Venice. The last extant document concerning his activities in Padua is a notarial *atto* of August 1577 which records that he named a procurator who was to make a receipt of all debts owed him. Portinaro's name disappears from cathedral records until January 1579, when he is mentioned as deceased within an account of the search for his successor. The chapter had appointed Ippolito Camaterò *maestro di cappella* on 31 December 1578.

Portinaro's clearly constructed, fluid and reserved polyphonic style was praised during his lifetime. His compositions show the influence of Willaert and the Venetian school. He set many texts of high literary quality, including a considerable number by Petrarch. His setting of *Mentre m'havesti caro* (Veniero's translation of Horace's *Donec gratus eram tibi*) marks an important stage in the development of the dramatic dialogue.

WORKS

all published in Venice

SECULAR VOCAL

Il primo libro de madrigali, 5vv (1550)

Il secondo libro de madrigali, 5vv (1554)

Il terzo libro de madrigali, 5, 6vv, con tre dialoghi, 7vv, et uno, 8vv (1557) ed. in SCMad, xxiii (1990)

Il quarto libro de madrigali, 5vv, cn dui madrigali, vv, dui dialoghi, 7vv, et dui, 8vv (1560[20]) ed. in SCMad, xxiv (1991)

Il primo libro de madrigali, 4vv . . . con due madrigali, 6vv (1563[13])

Le vergini . . . 6vv, con alcuni madrigali, 5, 6vv, et duoi dialoghi, 7vv (1568, 2/1569 as Libro quinto de madrigali, slightly altered contents); dialogue ed. in DTÖ, lxxvii, Jg.xli (1960)

4 madrigals, 5vv, 1562[22], 1563[15], 1566[3], 1566[13]

SACRED VOCAL

Primi frutti de motetti . . . libro primo, 5vv (1548)

Il secondo libro de motetti, 6–8vv (1568)

Il terzo libro de motetti, 5–8vv (1572)

3 motets, 5vv, 1556[8], 1567[3]

Mass, 2 motets, *D-Mbs*, *Rp*

INSTRUMENTAL

4 lute intabulations: Fronimo dialogo di Vincentio Galilei fiorentino, nel quale si contengono le vere et necessarie regole del intavolare la musica nel liuto (Venice, 1568); La seconda parte del dialogo de Vincentio Galilei fiorentino, della intavolatura di liuto (Venice, 1569); 1584[15]

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G. Radiciotti: *L'arte musicale in Tivoli nei secoli XVI, XVII e XVIII* (Tivoli, 1907, enlarged 2/1921), 14

B. Brunelli: 'Due Accadamie Padovane del '500', *Atti e memorie della Reale Accademia di Scienze, lettere ed arti in Padova*, xxxvi (1919–20), 43–57

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G. Turrini: *L'Accademia filarmonica di Verona dalla fondazione (maggio 1543) al 1600 e il suo patrimonio musicale antico* (Verona, 1941)

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A.F. Carver: 'The Psalms of Willaert and his North Italian Contemporaries', *AcM*, xlvii (1975), 270–83

V. Bolcato: '"L'Ambiente Musicale a Vicenza e a Verona ai Tempi del Palladio', *Palladio e Verona*, ed. P. Marini, Palazzo della Gran Guardia, Verona, 3 Aug – 5 Nov 1980 (Verona, 1980), 18–30 [exhibition catalogue]

M.A. Archetto: *Francesco Portinaro and the academics of the Veneto in the sixteenth century* (diss., U. of Rochester, 1991)

MARIA ARCHETTO

Portman, Rachel (Mary Berkeley) (*b* Haslemere, 11 Dec 1960). English composer. She read music at Worcester College, Oxford, and studied composition with Roger

Steptoe; she also composed for productions at the Oxford Playhouse and scored a student film, *Privileged*, which was sold to the BBC. Her first professional film scoring commission came from David Puttnam in 1982 with *Experience Preferred ... But Not Essential*. Her early television scores included *The Storyteller* (1986–8 and 1990), a series by Jim Henson, for which she was awarded the British Film Institute's Young Composer of the Year Award in 1988. In 1991 she composed for Mike Leigh's *Life is Sweet* (1990), her first feature film score, followed by Beeban Kidron's *Antonia and Jane* and Charles Sturridge's *Where Angels Fear to Tread* (1991). She has collaborated with the English director Kidron on several productions including the BBC television drama *Oranges are not the Only Fruit* (1990), and the films *Used People* (1992) and *To Wong Foo – Thanks for Everything! Julie Newmar* (1995). Since 1992 she has been in demand for Hollywood productions, and remains one of the few female composers to have achieved significant success at his level. Her film scores include *The Joy Luck Club*, *Benny and Joon* and *Friends* (1993), *Sirens*, *Only You* and *War of the Buttons* (1994), *A Pyromaniac's Love Story* and *Smoke* (1995), *The Adventures of Pinocchio* and *Marvin's Room* (1996) and *Addicted to Love* (1997). She has become identified with lush string-based orchestrations in a succession of romantic comedies produced by both independent and major studios. With *Emma* (1996) she became the first female composer to receive an Academy Award.

DAVID KERSHAW

Portman, Richard (*d* ?London, before 29 Feb 1656). English organist and composer. He succeeded Orlando Gibbons as organist of Westminster Abbey in 1625, having earlier been a chorister there under Gibbons. At Michaelmas 1638 he was sworn an epistoler of the Chapel Royal, and within a month or so he succeeded John Tomkins, who had been an organist of the chapel. He retained his position at the abbey, and in a petition to parliament dated January 1654 he is still numbered among the former musicians of the church. A petition dated 29 February 1656, however, refers to Portman as 'deceased'. According to Anthony Wood, he spent some time in France during the Commonwealth with Dr John Williams, Dean of Westminster and Portman's patron. He heads the list of London music teachers 'for Organ or Virginal' in John Playford's *Musicall Banquet* (London, 1652). His extant works include a book of meditations, *The Soules Life, Exercising itself in the Sweet Fields of Divine Meditation, Collected for the Comfort thereof, in these Sad Days of Distraction* (London, 1645, rev. 2/1660). His compositions are almost exclusively liturgical and reflect the current trend away from polyphony towards a simpler and more obviously harmonic idiom.

WORKS

Short [Whole] Service (Ven, TeD, Bs, Ky, Cr, Mag, Nunc), full, *GB-Cfm, Cp, EL, LF, Lbl, Llp, Ob, Och, Y*

15 anthems (3 with text only), *GB-Ckc, Cp, DRc, Lbl, Lcm, LF, Llp, Ob, Och, Ojc, Y, US-NYp*

Saraband, hpd, *GB-Och*; Verse, double org, *WB*

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BDECM; AshbeeR; Le HurayMR

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W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991)

PETER LE HURAY/JOHN MOREHEN

Portmann, Johann Gottlieb (*b* Oberlichtenau, nr Dresden, 4 Dec 1739; *d* Darmstadt, 27/28 Sept 1798). German music theorist. He attended the Kreuzschule in Dresden (1751–9), where he sang under Hasse in opera performances. In 1766 he went to Darmstadt and became a court singer, then in 1768 or 1769 became Kantor and a teacher at the Pädagogium. He was also music teacher to Grand Duke Ludwig I. His compositions include *Musik auf das Pfingstfest* (Darmstadt, *c*1793), three sonatas for fortepiano and violin (Darmstadt, n.d.), lieder, a *Magnificat* (1790) and keyboard pieces; he also made a piano arrangement of C.H. Graun's *Der Tod Jesu* and edited the *Neues Hessendarmstädtisches Choralbuch* (Darmstadt, 1786).

Portmann's *Leichtes Lehrbuch* (1789) contains several ideas of interest. The first part proposes a harmonic theory based on superimposed 3rds; tonality is defined as the range of six such 3rds (a 13th chord). He presents a unique list of harmonic functions: tonic, dominant, *Wechseldominant* (the dominant of V), *Sextenharmonie* (essentially a VI^{13} chord) and double dominant (combining elements of V and its dominant). The second part, the most well known today, treats form. Portmann uses the terms 'fragende' and 'antwortende' for phrases ending in V and I respectively and describes larger forms (including sonata form) in harmonic terms. The third part of the treatise proposes a new figured bass notation using chord roots with symbols denoting harmonic function. In Die *neuesten ... Entdeckungen*, Portmann presents a synthetic approach to 9th, 11th and 13th chords, combining the ideas of delayed suspensions and added fundamentals.

WRITINGS

Kurzer musikalischer Unterricht für Anfänger und Liebhaber der Musik überhaupt und für Schulmänner und Schulamts-Candidaten insbesondere (Darmstadt, 1785, 2/1802, ed. J.K. Wagner)

Leichtes Lehrbuch der Harmonie, Komposition und des Generalbasses, zum Gebrauch für Liebhaber der Musik, angehende und fortschreitende Musiker und Komponisten mit Vorschlägen einer neuen Bezifferung (Darmstadt, 1789, 2/1799)

Die neuesten und wichtigsten Entdeckungen in der Harmonie, Melodie und dem doppelten Contrapunkte (Darmstadt and Giessen, 1798)

BIBLIOGRAPHY

EitnerQ; FétisB; GerberNL; MGG1 (E. Noack)*; RiemannL11*

A. Ritzel: *Die Entwicklung der 'Sonatenform' im musiktheoretisches Schrifttum des 18. und 19. Jahrhunderts* (Wiesbaden, 1968)

L. Ratner: *Classic Music: Expression, Form, and Style* (New York, 1980)

D.A. Sheldon: 'The Ninth Chord in German Theory', *JMT*, xxvi (1982), 61–100

D.A. Damschroder and D.R. Williams: *Music Theory from Zarlino to Schenker: a Bibliography and Guide* (Stuyvesant, NY, 1990)

JANNA SASLAW

Porto, Allegro (*b* ?Trieste or Venice, ?end of 16th century; *fl* early 1620s). Italian composer. Trieste is the more likely place of birth: various members of his family, originally from Germany, resided there, and the dedication of his 1622 madrigal book was dated there. Pitoni said that he was a Jew 'di età giovine', which may mean that he died young. His first three publications, including his first book of *musiche*, are lost, and none of his surviving three works is complete. The first extant collection (1619) is dedicated to Alonso Sforza, Count of Porcia and first

chamberlain of Bavaria. The second (1622), whose title-page is missing (but given by Pitoni), is dedicated to Giovanni Sforza, perhaps Alonso's son and author of three of the four poems set in the collection. The third book (1625) is dedicated to Emperor Ferdinand II. It would appear, then, that Porto spent time in Munich and at the Habsburg court in Vienna. Unlike Salamone Rossi, his leading Jewish contemporary, Porto composed to Italian texts only. A *dialogo* included in the 1622 collection is unusual in that the text, by Giovanni Sforza, can be read as an exemplification of both Christian and Jewish ideas, to be understood in the light of syncretistic traditions in Renaissance thought and culture. The 1625 book includes a madrigal for three voices and two cornetti (and contrino).

WORKS

Edition: *Fragmenta polyphonica judaica*, ed. D. Harrán (Jerusalem, forthcoming) [H]

Nuove musiche ... libro secondo, 3vv, bc (chit), op.4 (Venice, 1619), inc., H

[Madrigali, libro primo], 5vv, bc (Venice, 1622), inc., H

Madrigali, 5vv, bc (Venice, 1625), inc., H

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E. Birnbaum: *Jüdische Musiker am Hofe von Mantua von 1542–1628* (Vienna, 1893); It. trans. and rev., *Civiltà mantovana*, ii (1967), 186–216)

D. Harrán: 'Allegro Porto, an Early Jewish Composer on the Verge of Christianity', *Italia: studi e ricerche sulla storia, la cultura e la letteratura degli ebrei d'Italia*, x (1993), 19–57

COLIN TIMMS (with DON HARRÁN)

Portogallo, Marco Antonio. *See* PORTUGAL, MARCOS ANTÓNIO.

Portu, Francisco de Novo. *See* MERGOT, FRANCISCUS.

Portugal, Republic of (Port. República Portuguesa). Country in Europe. Occupying a total area of 91,905 km² on a strip of land in the western Iberian peninsula (and including the Atlantic islands of Madeira and the Azores), Portugal is bordered to the north and east of the mainland by Spain and to the south and west by the Atlantic Ocean. The population is 9·79 million (2000 estimate) with *c*1 million in the capital and largest city, LISBON.

I. Historical and cultural background. II. Art music. III. Traditional music. IV. Popular music.

I. Historical and cultural background

Portuguese musical traditions and contemporary popular musics reflect multifarious historical, cultural and political processes, to which they also contributed. Some traditional song and dance genres, musical styles and instruments are pan-Hispanic and pan-European. Other music traditions resulted from Portugal's direct and prolonged contact with non-European cultures from North and sub-Saharan Africa as well as in Brazil. Portuguese maritime exploration and overseas colonization, which started in the 15th century and ended with the independence of its former African colonies in 1975, also took Portuguese musical influences overseas. In many of these areas, there are musics that display Portuguese influence, as well as musical genres and instruments that originated in Portugal.

The beginning of the 20th century saw the rise of nationalism and the establishment of the first parliamentary republic (1910–26), a development that resulted in the creation of imported new musical and also stimulated an interest in the documentation and preservation of rural traditions. A military coup in 1926 paved the way for the formation of the *estado novo*, the dictatorship which lasted for 48 years and which advocated a national political ideology based on traditional values, reinforced through cultural policy and action. Music and other forms of expressive behaviour were used symbolically to represent the regime's politically convenient conception of Portuguese culture.

The 1960s marked the beginning of a period of profound change in Portuguese society, which acted as a catalyst for new musical ideas, processes and sounds. Music making was affected by emigration, rural–urban migration, industrialization, colonial war, immigration from the former colonies, tourism and the wide dissemination of mass media (radio, television and commercial recordings). The revolution of 25th April 1974 established freedom and democracy, ended colonial rule and accelerated the transformations that had been taking place and introduced new ones as well. Political song was central to the revolutionary process, heralding the revolution and disseminating its ideology. The latter part of the 1980s and 90s heralded the advent of new changes, with Portugal entering the EU in 1985.

II. Art music

1. The Middle Ages. 2. The 16th and 17th centuries. 3. The 18th century. 4. The 19th century. 5. The 20th century.

1. THE MIDDLE AGES. Information on music in Portugal during the Early Christian era is scarce. In 959 Countess Mumadona Dias bequeathed to the monastery of S Salvador and S Maria in Guimarães several liturgical books, among them 'antiphonarios tres, organum, comitum, manuale, ordinum, psalterios duos, passionum et precum'. Although vestiges of the Hispanic or Mozarabic liturgy are rare in Portugal, the only complete manuscript of this liturgy, the Antiphoner of León (now lost), may have come from Beja, in the south of the country. Many of the extant chant sources are preserved at Alcobaça, the most important Cistercian abbey in Portugal, and at the convent of Lorvão, but the oldest collection of manuscripts with musical notation is at the Cistercian convent of Arouca. The first cathedral school to be established was that of Braga (1072), followed by Coimbra (1086), Lisbon (1150), Oporto (1186) and Évora (1200). In 1323 King Dinis granted an annual salary to the music professor at Coimbra University.

The highpoint of troubadour song in Portugal occurred in the reign of Afonso III (1248–79); two other kings, Sancho I (1154–1211) and Dinis (1261–1325), were also troubadours. King Dinis, in particular, wrote a considerable number of songs, some fragments of which have recently been discovered. The Cancioneiro da Ajuda, a collection of 310 Portuguese song texts copied in the late 13th century or early 14th with blank music staves, is preserved in the Ajuda Library in Lisbon. No polyphonic music has survived from the 14th and 15th centuries, but the regulations of the royal chapel drawn up by King Duarte between 1433 and 1438 stipulate that it should have between four and six boy singers, who also performed court music. The fact that King Duarte and his brothers were grandsons of John of Gaunt explains the use of the Sarum rite in their chapels. In 1454 Afonso V sent his *mestre de capela* Álvaro Afonso to England, to obtain a copy of the music used in Henry VI's chapel.

2. THE 16TH AND 17TH CENTURIES. The first attributable polyphonic works to have survived are those by the Coimbra composers Vasco Pires (*fl* 1481–1509) and Fernão Gomes Correia (*d* after 1532); the most important composer of the early 16th century, however, was Pedro do Porto (known in Spain as Pedro de Escobar) who served as singer at the court of Queen Isabella of Spain and was *maestro de capilla* at Seville Cathedral from 1507 to 1514 and later *mestre de capela* to Cardinal Archbishop Afonso of Évora, a son of King Manuel I. The chapel of Évora Cathedral and its adjoining music school rapidly rose to pre-eminence among Portuguese musical institutions, not only employing many distinguished *mestres de capela* and composers, among them Manuel Mendes, Filipe de Magalhães (*c*1571–1652) and Diogo Dias Melgaz, but also training composers who became *mestres de capela* of other important institutions in the country. These composers include Manuel Cardoso (1566–1650) at the Carmelite convent in Lisbon; Duarte Lobo (*c*1564/9–1646) at Lisbon Cathedral; the Spaniard Estêvão Lopes Morago (*b c*1575; *d* after 1630) at Viseu Cathedral; and Francisco Martins (*b c*1620 or *c*1625; *d* 1680) at Elvas Cathedral. Another important cathedral chapel was that of Braga, whose first known *mestre de capela* was Miguel da Fonseca (from *c*1530 to 1544). Another major musical centre during the 16th and 17th centuries was the Augustinian monastery of Santa Cruz at Coimbra, which extended its influence to the monastery of S Vicente de Fora in Lisbon. Among composers at Santa Cruz Heliodoro de Paiva (*c*1500–1552) and, in particular, Pedro de Cristo (*c*1550–1618) should be mentioned.

The only private musical chapel of true significance is that of the dukes of Braganza at Vila Viçosa, which, along with its adjoining music school, gained particular importance during the days of the future King João IV, who assembled the largest music libraries of his day. A partial catalogue of this library was published in 1649, when it was transferred to the royal chapel in Lisbon, but the library itself was lost in the earthquake and fire of 1 November 1755. There is every indication that much of the library's non-Iberian repertory, particularly of secular music, was never actually studied or performed. Among the few Portuguese composers who had access to the library was João IV's schoolfriend João Lourenço Rebelo (1610–61), whose published sacred works reveal the influence of contemporary European styles, in contrast with the generally more conservative idiom of his Portuguese colleagues.

The political union of Portugal and Spain between 1580 and 1640 created new career opportunities for Portuguese composers both in Spain and in the Spanish New World. Prominent among them were two pupils of Magalhães, Estêvão de Brito (*c*1575–1641), *maestro de capilla* of Badajoz and Málaga cathedrals, and Manuel Correia (*d* 1653), *maestro de capilla* of the Carmelite convent in Madrid and of Sigüenza and Zaragoza cathedrals; Manuel Machado (*c*1590–1646), a disciple of Duarte Lobo and a member of the Spanish royal chapel; Manuel de Tavares, *maestro de capilla* of Baeza, Murcia, Las Palmas de Gran Canaria and Cuenca cathedrals; Gonçalo Mendes Saldanha, organist at Málaga Cathedral; Francisco de Santiago (*c*1578–1644), *mastro de capilla* of the convent of the Calced Carmelites in Madrid and of Plasencia and Seville cathedrals; Manuel Correia do Campo (1593–1645), his successor at Seville Cathedral; Filipe da Madre de Deus, master of the royal chamber music to Afonso VI of Portugal and later *maestro de capilla* of the monastery of the Discalced Mercedarians in Madrid; and Gaspar Fernandes (*b c*1570; *d* before 18 Sept 1629), who went out to Central America and became *maestro de capilla* of Puebla Cathedral in Mexico (in what is now Antigua) and Guatemala Cathedral. Portuguese musicians who lived outside the Iberian peninsula during the 16th century also included the humanist and amateur composer Damião de Góis (1502–74), a friend of Erasmus whose motet *Ne laeteris* was included by Glarean in his *Dodechacordon*, and Vicente Lusitano, who conducted a famous debate on modes with Nicola Vicentino in Rome.

The true flowering of Portuguese sacred polyphony began with the publication in Lisbon of a volume of *Magnificat* settings (1613), followed by three books of masses (several based on Palestrina motets) and a miscellany for Holy Week by Cardoso, and a book of masses (1631) and a cycle of *Magnificat* settings (1636) by Magalhães. The Renaissance secular forms of the villancico, cantiga and *romance* flourished in Portugal as in Spain; substantial collections are preserved in the Cancioneiros at Elvas, the Bibliothèque de l'Ecole Supérieure des Beaux-Arts in Paris, and the Biblioteca Nacional and the Museu Nacional de Arqueologia e Etnologia de Belém, both in Lisbon. Only about a quarter of these pieces have Portuguese texts, the rest being in Spanish. As in Spain, too, sacred villancicos became extremely popular during the 17th century; a large collection, originating from the monastery of Santa Cruz, is kept at the library of Coimbra University. Another collection at Évora public library contains works by, among others, António Marques Lésbio (1639–1709), Francisco Martins and Pedro Vaz Rego (1673–1736).

The first book of keyboard music printed in the Iberian peninsula was the *Arte nouamente inuentada per a aprender a tanger* (Lisbon, 1540) by the Spanish organist of the royal chapel, Gonzalo de Baena, a rare copy of which was discovered in the Biblioteca de Palacio in Madrid. Other organ composers of the 16th and 17th centuries include António Carreira (*d* 1589), Manuel Rodrigues Coelho, author of the collection *Flores de musica pera o instrumento de tecla & harpa* (Lisbon, 1620), and Pedro de Araújo.

3. THE 18TH CENTURY. During the long reign of João V (1707–50) Portugal experienced a new affluence with the discovery of gold in the colony of Brazil. In music, manifestations of this affluence included the augmentation of the royal chapel, raised to a patriarchal chapel in 1716, and the founding of an adjoining music school, the Seminário da Patriarcal, in 1713. Pre-eminent among the many Italian musicians who were hired for the chapel and the court was Domenico Scarlatti, who arrived in Portugal in 1719 and remained there until 1728. His sacred music for the chapel is thoroughly Roman in style. Similarly, the sacred works of three Portuguese composers who studied in Rome as royal scholars, António Teixeira (1707–?after 1769), João Rodrigues Esteves and Francisco António de Almeida, reflect both the Roman Baroque polychoral tradition and the new Neapolitan operatic style. Almeida's oratorio *La Giuditta*, one of the masterpieces of Portuguese 18th-century music, was performed in Rome in 1726.

In 1735 the court violinist Alessandro Paghetti opened a theatre in Lisbon for Italian opera, the Academia da Trindade, which was replaced in 1738 by the Teatro da Rua dos Condes. Italian opera composers who were in Lisbon in this period include Giovanni Bononcini, Gaetano Maria Schiassi and Rinaldo di Capua. Of the half-dozen comic operas performed at court during the same period, three were by Almeida. Meanwhile the Teatro do Bairro Alto presented puppet operas with Portuguese texts by António José da Silva and music in the prevailing Neapolitan style by Teixeira. From 1752 King José I hired the composer David Perez and the architect Giovanni Carlo Galli-Bibiena, together with some of the best Italian singers then available, and had three new opera houses built. The largest and most splendid of these, near the Lisbon royal palace, lasted only seven months before being destroyed by the earthquake of 1755. The court then moved to the suburbs of Ajuda, where opera performances were resumed some years later on a much smaller scale, as well as in the Salvaterra theatre and the summer palace of Queluz.

Many of the singers in the royal chapel and the court theatres (including several castratos, as the court never employed female singers) continued to be recruited from Italy, along with ballet dancers and orchestral players. The steady purchase of scores resulted in the formation of a large opera collection, which still exists at the Ajuda Library. A favourite composer of the Portuguese court was Jommelli (1714–74), who during the last years of his life composed operas and sacred works for Lisbon in exchange for a pension. During the reigns of José I and his daughter Maria I, Italian operas and serenatas by such composers as João Cordeiro da Silva, Pedro António Avondano (1714–82), João de Sousa Carvalho (1745–99/1800) and Jerónimo Francisco de Lima (1743–1822), the last two of whom studied in Naples, were also performed at court. A large quantity of sacred music by these and other composers connected with the Seminário da Patriarcal and the royal chapel, among them Luciano Xavier Santos (1734–1808), António Leal Moreira (1758–1819) and António da Silva Gomes e Oliveira, also reflects the prevailing Italianate style of the period. After the earthquake, Italian opera, alternating with plays in Portuguese, was performed at the Rua dos Condes and the Bairro Alto theatres, where one of the great mezzo-sopranos of the second half of the century, Luísa Todi, began her career. From 1760 onwards the Teatro do Corpo da Guarda in Oporto also presented seasons of Italian opera.

Leading composers in the field of instrumental music included Carlos de Seixas (1704–42), composer of, among other works, over 100 surviving keyboard sonatas, and Avondano. Prominent among Portuguese musicians abroad were the guitar player and composer António da Costa, who settled in Vienna and was praised by Burney, and João Pedro de Almeida Mota, who worked at the Madrid court and elsewhere in Spain. In the last decades of the 18th century the *modinha*, a type of sentimental song of Brazilian origin with piano or guitar accompaniment, became very popular as salon music. Composers of *modinhas* included Marcos António Portugal (1762–1830), who was the first musical director of the Teatro de S Carlos, Moreira, the guitar player Manuel José Vidigal and the *mestre de capela* of Oporto Cathedral, António da Silva Leite (1759–1833), composer of works for the Portuguese guitar and author of the first guitar handbook. Keyboard instruments built during the second half of the 18th century include the clavichords, harpsichords and fortepianos of Manuel and Joaquim José Antunes, Matias Bostem, Henrique van Casteel and Manuel do Carmo, as well as the many organs made by, among others, António Machado e Cerveira, which still survive in churches throughout the country.

4. The 19th century. From the final decade of the 18th century to the first decades of the 20th, Portuguese musical life was dominated by the two Italian opera houses, the Teatro de S Carlos in Lisbon (1793) and the Teatro de S João in Oporto (1798), where works by Portuguese composers were only rarely performed. One important exception to this was Marcos António Portugal, who presented several of his own operas at the S Carlos during his tenure as musical director (1800–11). Other 19th-century opera composers included João Evangelista Pereira da Costa (*c*1798–1832), Manuel Inocêncio Liberato dos Santos (1805–87), Francisco Xavier Migoni (1811–61), Francisco de Sá Noronha (1820–81), Miguel Ângelo Pereira (1843–1901), Francisco de Freitas Gazul (1842–1925), Augusto Machado (1845–1924) and the amateur composers José Augusto Ferreira Veiga, Viscount of Arneiro (1838–1903), Alfredo Keil (1850–1907) and João Marcelino Arroio (1861–1930). Several of these wrote Italian operas based on Portuguese history and literary sources. Machado's *Lauriane* was first performed in Marseilles in 1883, Keil's *Irene* was sung at the Teatro Regio in Turin in 1893 and Arroio's *Amore e perdizione* was performed in Hamburg in 1910.

Well-known Italian composers, such as Carlo Coccia, Saverio Mercadante and Pietro Coppola, also worked at the S Carlos. The Teatro de S João always remained a poor relative of the S Carlos and was destroyed by fire in 1908. Throughout the century several smaller theatres in Lisbon and Oporto presented a varied repertory of farces, operettas, vaudevilles and zarzuelas, in several cases with music written by local composers. Sacred music, strongly influenced by Italian operatic style, was cultivated by, among others, Joaquim Casimiro Júnior (1808–62), Francisco Xavier Migoni (1811–61) and João Guilherme Daddi (1813–87).

During the first half of the 19th century the leading Portuguese composer of instrumental music was João Domingos Bomtempo (1775–1842), who pursued a career as a virtuoso pianist in Paris and London before returning to Lisbon, where he founded the Sociedade Filarmónica in 1822; this performed works by Haydn, Mozart and Beethoven until it was closed for political reasons in 1828. After the civil war of 1828–34, Bomtempo was appointed director of the newly created Conservatório Nacional (1835), which remained the country's only official music school throughout the 19th century.

Later concert societies included the Academia Filarmónica (1838), the Assembleia Filarmónica (1839), the Academia Melpomenense (1845–61), the Sociedade de Concertos Populares (1860), the Orquestra 24 de Junho (1870), conducted by Francisco Asenjo Barbieri, Colonne and Ruddorf, among others, the Sociedade de Concertos de Lisboa (1875) and the Real Academia dos Amadores de Música (1884), whose music school offered an alternative to the conservatory. Nevertheless, most concert series were short-lived. In 1845 Liszt gave several concerts in Lisbon, as did Thalberg in 1856. Portuguese

instrumentalists who had notable careers abroad included the clarinettist José Avelino Canongia (1784–1842), the pianist Artur Napoleão (1843–1925) and the singers Francisco de Andrade (1859–1921), António de Andrade (1854–1942) and Maurício Bensaúde (1863–1912).

Music published in Portugal remained at a modest level and generally in the hands of foreigners and their descendants, such as João Baptista Sassetti or Eduardo Neuparth, whose firm later passed into the hands of Valentim de Carvalho. Instrument makers, most of whom were also of foreign origin, were increasingly unable to compete with imported instruments.

5. The 20th century. Cultural changes from the 1870s onwards favoured the development of music criticism and musicology, as exemplified in journals such as *A arte musical* (1873–5; 1899–1915) and *Amphion* (1884–98), and the activity of scholars such as Joaquim de Vasconcelos, Francisco Marques de Sousa Viterbo and Ernesto Vieira. In the two main cities, Lisbon and Oporto, Portuguese musicians were increasingly drawn towards German instrumental music. Influential performers and teachers who studied in Germany included the violinist, pedagogue and writer Bernardo Valentim Moreira de Sá (1853–1924), who in 1917 founded the Oporto Conservatory, the cellist Guilhermina Suggia (1888–1950), the conductor Raimundo de Macedo (1889–1931), the pianist Alexandre Rey Colaço (1854–1928) and the pianist and composer José Vianna da Motta (1868–1948). A pupil of Liszt and Bülow, Vianna da Motta toured extensively in Europe and the Americas before returning to Lisbon in 1917 to become director of the Conservatório Nacional. His works reveal Portuguese nationalist traits within a fundamentally Germanic idiom. Another performer with a distinguished international career was the conductor Francisco de Lacerda (1869–1934), a pupil of d'Indy at the Schola Cantorum and of Nikisch and Hans Richter in Berlin.

The music of Luís de Freitas Branco (1890–1955), a colleague of Vianna da Motta at the Conservatório Nacional, was influenced by French Impressionism and atonal tendancies before moving towards neo-romantic nationalism in an attempt to create a Portuguese symphonic tradition. Impressionism also influenced one of the most promising composers of the the beginning of the century, António Fragoso, who died in 1918 at the age of 21. In Oporto the leading composer in the first half of the 20th century was Cláudio Carneiro (1895–1963), a pupil of Widor and Dukas. Frederico de Freitas (1902–80), who became the conductor of the newly founded Orquestra Sinfónica da Emissora Nacional in 1935, produced an eclectic output embracing instrumental and vocal works, as well as film, ballet and revue music. Two teachers at the Conservatório Nacional, Armando José Fernandes (1906–83) and Jorge Croner de Vasconcelos (1910–74), studied in Paris with Cortot, Nadia Boulanger, Dukas and Stravinsky, and composed music in a neo-classical vein.

The most distinguished pupil of Freitas Branco, Joly Braga Santos (1924–88), developed the symphonic tradition inherited from his teacher, evolving from modality to a free chromaticism verging on atonality. Another central figure of Portuguese 20th-century music, Fernando Lopes Graça (1906–94), a militant opponent of the Salazar dictatorship, incorporated folk material into his music, along the lines of Bartók and Kodály, working with Michel Giacometti on an important collection of recordings of folk music (*see* §III, 4(ii) below) and arranging many songs for performance by the choir of the Academia de Amadores de Música.

If a number of composers, such as Victor Macedo Pinto (1917–64) or Maria de Lourdes Martins (*b* 1926), represent a transition between neo-classical and more progressive tendencies, the renewal of Portuguese music in the 1960s was mainly the work of a new generation of composers who studied in Darmstadt. These included Filipe Pires (*b* 1934), Alvaro Cassuto (*b* 1938), Alvaro Salazar (*b* 1938), founder of the Oporto-based group Oficina Musical, Constança Capdeville (1937–92) and, above all, Jorge Peixinho (1940–95), who in 1970 founded the Grupo de Música Contemporânea de Lisboa. Another composer who attended the Darmstadt summer courses, Emanuel Nunes (*b* 1941), has worked mainly in Paris and in Germany. Prominent among the younger generation of Portuguese composers are such figures as João Pedro Oliveira, António Pinho Vargas and Alexandre Delgado.

While the *estado novo* (the name by which Salazar's regime was known) created or restored a number of important musical institutions, such as the Orquestra Sinfónica da Emissora Nacional (National Radio Orchestra, often known as the Orquestra Sinfónica Nacional) in 1934, the Orquestra Sinfónica do Conservatório de Música do Porto in 1947 and the Teatro de S Carlos, the management of these institutions and the generally conservative public they catered for were for the most part unsympathetic to avant-garde tendencies in European music. Nevertheless, during its early years the Orquestra Sinfónica da Emissora Nacional under Pedro de Freitas Branco (1896–1963), brother of Luís de Freitas Branco, gave the Portuguese premières of works by Stravinsky, Prokofiev, Hindemith and Bartók. Among concert societies active in the first half of the century, the Círculo de Cultura Musical, founded in 1934, introduced composers such as Prokofiev, Casella, Poulenc, Honegger and Hindemith to Lisbon. The Gabinete de Estudos Musicais, created in 1942 under the auspices of the Emissora Nacional, promoted national music by commissioning works from Portuguese composers, as did the folk ballet group Verde Gaio.

In 1963 the Fundação Nacional para a Alegria no Trabalho created an opera company based at the Teatro da Trindade, which offered young Portuguese singers an opportunity to pursue an opera career, although it was unable to establish a national operatic tradition. The company ceased to exist in 1975, and most of its singers were integrated in the Teatro de S Carlos.

Notable Portuguese performers active in the first half of the 20th century included the tenor Tomás Alcaide, the pianists Helena Sá e Costa, José Carlos Sequeira Costa, Marie Antoinette Levêque de Freitas Branco and Nella Maissa, and the conductor Joaquim da Silva Pereira. From the 1930s onwards musicology developed in Portugal with the work of Manuel Joaquim, Mario Luis de Sampayo Ribeiro and, in particular, Macario Santiago Kastner; they have been succeeded by a new generation of musicologists, most of whom teach at the musicology department of the Universidade Nova de Lisboa, created in 1980.

The most significant factor in Portuguese musical life in the second half of the 20th century was the creation of the Calouste Gulbenkian Foundation in 1956 (*see*

GULBENKIAN FOUNDATION). Between 1957 and 1970 the Gulbenkian music festivals presented leading international performers. In 1962 the Gulbenkian Chamber Orchestra was established (renamed the Gulbenkian Orchestra in 1971); the Gulbenkian Choir, the first permanent semi-professional choir in the country, was created in 1964, followed in 1965 by the Ballet Gulbenkian. The Gulbenkian Foundation also promotes the publication and performance of early Portuguese music, publishing the Portugaliae Musica series (50 volumes by 1995), as well as monographs and catalogues of musical holdings in Portuguese libraries. Since 1977 it has organized the annual Encontros Gulbenkian de Música Contemporánea, and since 1980 the annual Jornadas de Música Antiga. It also continues to promote regular concerts in Lisbon and elsewhere in Portugal.

Since the 1970s several summer festivals have been established, including those in the regions of the Costa do Estoril, Sintra, Capuchos, the Algarve, Viana do Castelo, the Azores and Madeira. New orchestras have also been created (Nova Filarmonia, Orquestra Metropolitana de Lisboa), while others have been reorganized and renamed (Orquestra Sinfónica Portuguesa, Orquestra Clássica do Porto). In the early 1980s the Teatro de S Carlos acquired its own permanent orchestra and created the nucleus of a resident opera company, but by the mid-1990s all that survived of the company was an excellent chorus. In spite of the various reforms of the curriculum at the Conservatório Nacional and the spread of new music schools, there remained a dearth of both qualified teachers and capable performers in Portugal. In an attempt to remedy this, two music high schools were established in Lisbon and Oporto in 1983, and more recently music departments were created at Aveiro and Évora universities.

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III. Traditional music

1. Introduction. 2. Rural traditions: (i) Vocal musical styles (ii) Dances (iii) The *romanceiro* (traditional balladry). 3. Instruments. 4. Ensembles. 5. Traditional music and religious ritual. 6. Revival movements: (i) *Ranchas folclóricos* (ii) Urban revival groups. 7. Documentation and research.

1. INTRODUCTION. Until the 1970s, music collectors and researchers regarded rural Portugal as one of the last havens for western European archaic musical traditions, which they attempted to salvage through documentation and by founding revival groups. Our understanding of music in traditional rural life up to the 1970s has been largely mediated by the selective documentation that they produced, and by the memories of tradition bearers, who were themselves often influenced by investigators' conceptions. These as well as the configurations of revival groups were frequently conditioned by political ideologies.

Documentation and research focussed on practices regarded as archaic, primarily the singing, instrumental performance and dance that accompanied agricultural and domestic work, marked life-cycle events, entertained families and communities, and was a basic ingredient in sacred and secular rituals. Transcriptions and recordings were made of ploughing songs (*aboio*), threshing songs (*canções de malha*), harvest songs (*cantiga de cegada* or

canções de ceifa) and grape and olive gathering songs (*canções de vindima* and *canções da apanha da azeitona*). Some vocal genres documented, such as ballads (*romances*) in Trás-os-Montes and polyphonic songs (*modas*) in southern Alentejo, were performed during agricultural work and for entertainment. Songs marking life-cycle events were collected throughout rural Portugal, including lullabies, courting, wedding and mourning songs. Up until the 1950s, in a few relatively isolated rural areas, older tradition bearers tended to preserve selected musical practices, genres and style that had been documented at the beginning of the 20th century. However, the profound changes that have taken place in Portugal since the 1960s influenced those musical practices. Emigration and migration to large urban centres reduced the rural population to 10% of the country's total. Mechanization of agriculture contributed to the cessation of agricultural labour as one of the contexts of music making. Radio, television and sound recordings changed traditional patterns of music production and consumption, introducing urban music to the remotest village and altering traditional patterns of sociability, which often included singing. The development of the tourist industry in the 1960s and 70s affected music making in areas that are economically dependent on tourism such as the Algarve and Madeira.

Within this scenario of profound change, some traditional contexts, genres and styles were radically changed, ceased to exist or were readapted to perform new functions in new contexts. Songs associated with agricultural work and traditional forms of domestic sociability fell out of use or were adapted for performance by revival groups. Selected repertories and musical practices documented in the early 20th century continue to play a central role in hundreds of religious and secular festivities celebrated annually; in addition new forms of expressive behaviour have been introduced.

Throughout the country, regular music making is essentially in the hands of formally structured performance groups of various kinds. These are named groups that perform regularly, are usually legally constituted as recreational associations and have a fixed membership, as well as artistic and administrative directorships. In 1998 close to 4000 groups were counted, among which the most widespread are folklore groups (*ranchos folclóricos*), civil windbands (*bandas filarmónicas*), choral groups (*grupos corais* or *grupos de cantares*) and groups of traditional string instruments (*tunas*).

These groups, which often represent their region, village or locale in religious and secular festivities, folklore festivals and other events, have been the main repositories of local repertories. In addition, they play an important role in constructing, maintaining and projecting local and regional identities, which have been challenged by demographic, socio-economic and cultural changes.

2. Rural traditions.

(i) Vocal musical styles. Portugal's rural musical traditions are predominantly vocal, with texts that are central to the performance. Metric strophic songs are widespread, the quatrain is a common poetic structure for songs and different texts are often set to the same melodies. Creativity with words is particularly valued in song duels between two or more singers (*cantares ao desafio*). A few instrumental genres accompany dances or are used in religious rituals.

Lyrical songs with homophonic instrumental accompaniment are common. However, vocal polyphony in two, three or four voices is also found in the districts of Aveiro, Beja, Braga, Castelo-Branco and Viana do Castelo. Except for Beja, where vocal polyphony is primarily practised by men in public contexts, vocal polyphony is performed by women. In much of the country, pitch is organized according to major and minor modes, and harmonic accompaniment centres on the alternation of tonic/dominant chords. Church modes and modal structures that do not correspond to common European practice occur in districts that have preserved older styles, such as Beja and Castelo-Branco. Duple and triple metres are most common in vocal music and dance songs. Song texts deal with all aspects of life, past and present: love, nature, the local village or town, agricultural work, emigration, religious themes and historical and current political events.

(ii) Dances. A wide variety of dances continues to thrive, especially within folklore groups, and ranges from medieval sword dances to adaptations of 18th- and 19th-century central European salon dances. Traditional dances, which are either local or widespread, are distinguished by their metre choreography and musical repertory. Dances in duple or triple metre accompanied by strophic dance songs are the most common. *Vira*, *chula* and *malhão* are three of the most widespread dances, each with numerous local variants. More localized dances include the *corridinho* (Algarve), *saias* (district of Évora and Portalegre), *fandango* (district of Santarem), *bailinho* (Madeira) and *dança dos pauliteiros* (district of Bragança).

(iii) The romanceiro (traditional balladry). The ballad (*romance*) is one of the oldest and most important genres of Portuguese sung poetry. It consists of a vast repertory of orally transmitted narrative songs and epic poems, of which there are often several variants that are sung or recited by members of a rural community, in most cases without instrumental accompaniment. The Portuguese *romanceiro* has been regarded as one of the richest and most innovative in Europe. Peripheral regions, such as the north-eastern district of Bragança and the islands of the Azores and Madeira, have been principal repositories for ballads, which have also been collected throughout Portugal, as well as from Portuguese communities in Brazil and North America.

Romances have had different uses and functions. In the Azores they were recited or sung to the accompaniment of the traditional guitar (*viola de arame*) during moments of pause from work. They were also sung by women to accompany daily chores, such as the preparation of bread and washing clothes, or during the Holy Spirit festivities. In the north-eastern district of Bragança, they were sung without instrumental accompaniment during family gatherings around the fire place, during religious festivities and during agricultural work, such as threshing and harvesting, where they were sung by two individuals or groups in alternation at fixed intervals corresponding to the canonical hours. In principle there was a specific *romance* for each canonical hour.

Romance texts focus on Carolingian, historical, religious and social themes. In general, there is no fixed relationship between melody and text. Most ballads are in strophic form and are set to fluid rhythms and simple melodies, which vary from one region to the next, but generally remain within the range of a 5th or a 6th. In

Trás-os-Montes the melodic organization of the *romance* largely depends on its function: *romances* that are sung during agricultural work tend to be melismatic, while those that are sung for entertainment are usually syllabic.

3. INSTRUMENTS. Most traditional Portuguese musical instruments are used to accompany singing and dancing. Chordophones constitute the richest and most varied category.

Guitars, designated by the generic term *viola*, usually have five double courses of metal strings. In his study of Portuguese musical instruments, Veiga de Oliveira (1982) distinguishes two types of guitars. The western type has a gently waisted body and comes in three variants: the *braguesa* (from Braga) with an oval or round soundhole, which is prevalent in the north-west; the *amarantina* (from Amarante) with two heart-shaped soundholes, found in the area of Amarante; the *toeira*, with an oval soundhole, three double and two triple courses of strings, popular in Coimbra in the early 20th century. The western type of guitar with heart-shaped soundholes, two triple and three double courses of strings is also found in the Azores, where it is called *viola de arame* or *viola da terra*. The eastern type of guitar has a sharply waisted body and comes in two variants: the *bandurra*, characterized by its round soundhole, profuse ornamentation and a pair of additional sympathetic strings, was popular in the district of Castelo-Branco; the *viola campaniça*, the largest of all Portuguese guitars, has two double and three triple courses of strings and is used to accompany the song duels called *baldão* in the district of Beja. The *cavaquinho*, a small guitar (about 50 cms long) with four courses of strings, is widespread throughout the north-west and was diffused by Portuguese settlers and emigrants to many areas where it was renamed, including Madeira (*braguinha* or *machete*), Brazil (*machete*), Hawaii (*ukelele*) and Indonesia (*kroncong*).

The *guitarra*, also called *guitarra portuguesa*, is a local adaptation of the 'English guitar', which was introduced to Portugal in the second half of the 18th century by the British colony in Oporto. It is the main instrument for the accompaniment of Lisbon's *fado* and the song of Coimbra. It is also used in selected traditional instrumental ensembles and accompanies vocal music in selected areas of the north, in Alentejo and the Azores. A type of cittern with a pear-shaped soundboard, it has six double courses of metal strings and seventeen frets corresponding to three-and-a-half octaves. The neck terminates in a flat, fan-shaped tuning device with machine screws.

The *viola*, an acoustic guitar with six metal strings, was adopted as an accompaniment for *fado* and also in instrumental ensembles in rural areas. The *viola baixo* is larger than the *viola*, has four courses of metal strings and is used in the accompaniment of *fado* as well as in traditional string ensembles known as *tunas*.

The *gaita-de-foles* (bagpipe) has been documented in Portugal since the 14th century. It has a conical chanter with nine fingerholds, a drone pipe and a bag made of goatskin. It is used on ceremonial occasions, especially in the north-east, where it is usually accompanied by a snare and bass drum.

Two kinds of flutes are found in Portugal. An end-blown flute with two front holes and one back hole is accompanied by the *tamboril* drum. Played by the same person, this flute and drum ensemble, known as *tamborileiro*, is now found only in the north-eastern area bordering Spain. A transverse cane flute with six holes, a shepherd's instrument, is found in the central eastern area.

Both the chromatic accordion and the diatonic accordion (the latter locally designated *concertina*) were introduced to Portugal during the first quarter of the 20th century and were quickly adopted for the performance of a wide range of musics in both rural and urban areas, accompanying singing and integrating instrumental ensembles, often replacing traditional string instruments.

The snare drum (*caixa*) has two skins with one or two sympathetic strings. It is suspended horizontally from the player's waist and is struck on the upper skin with two wooden drumsticks. The bass drum (*bombo*), played with a large padded drumstick, has two skins and is suspended vertically from the player's neck (fig.1). Usually played as a pair, both drums have variable sizes and are used for ceremonial purposes.

Two kinds of framedrum are used. The *adufe* is square, has two skins and interior metal jingles (fig.2). Each of the sides of the frame is approximately 45 cm. This instrument, introduced by the Arabs between the 8th and 12th centuries, is mainly found in central eastern Portugal. It is played exclusively by women, who hold it with the thumbs of both hands and the index finger of the left hand, thereby freeing the remaining fingers for playing. The *pandeiro* is a round framedrum, about 20 cm in diameter, with a single skin and metal jingles. It is found mainly in the district of Évora close to the Spanish border. The *pandeireta* is a small *pandeiro* that is used throughout the country, especially in *tunas* (ensembles of string instruments). The *sarronca* is a friction drum made of a clay pot with a narrow opening covered with a skin, which vibrates through the movement of a friction stick.



1. Bombos at the annual festa at the pilgrimage church of Nossa Senhora da Agonia, Viana do Castelo, August 1998



2. Maria Amélia Fonseca and other members of the Adufeiras de Monsanto group accompanying their singing on the adufe, village of Monsanto (district of Castelo Branco), May 1997

It is found in the north-west and in the central eastern area.

Several idiophones are used, including various kinds of castanets in the north-west and north-east; the *reque reque*, a wooden scraper found in the north-west and the Tagus river valley; and the *ferrinhos* (triangle), common in folklore groups, especially in the north-west and south. The *cântaro com abano* is a large clay pot that the player holds below his left arm while hitting the opening with a straw or leather fan; and the *cana* is a cane tube about 60 cm in length, cut vertically through the middle, creating two parts that are struck together. Both instruments are primarily used in the Tagus river valley.

4. ENSEMBLES. *Ranchos folclóricos* ('folklore groups') are the most widespread ensembles for the performance of revivals of traditional music and generally include one or several accordions, as well as string, wind and percussion instruments, which vary from one region to the next. Civil windbands (*bandas filarmónicas*) are also widespread. Traditionally two types of ensembles accompanied dance and song in the north-west. The *rusga* (fig.3) included a *braguesa*, a *cavaquinho*, a *viola*, a *reque reque* and *ferrinhos*. To these instruments a *concertina* or an accordion were also added. The *chula*, a term that also designates a dance, is similar to the *rusga*. However, the *amarantina* substitutes the *braguesa*, and a *rabeca chuleira*, a short-necked fiddle that has fallen out of use, was added. *Tunas*, ensembles primarily formed of string instruments, including guitars of different sizes, mandolins and *cavaquinhos*, are found primarily in the north and in Madeira. Their repertory consists of instrumental compositions written for this kind of ensemble and arrangements of vocal music. Smaller kinds of ensembles are also found. A bagpipe accompanied by a bass and snare drum is found on the west coast from the north down to the centre.

5. TRADITIONAL MUSIC AND RELIGIOUS RITUAL. Religious rituals provide one of the most important contexts for traditional music making throughout Portugal. There are rituals and their associated repertories that are central to the official religious calendar. For example, during the Christmas season in many villages and towns, January songs (*janeiras*) and kings' songs (*reis*) are performed by groups of children and adults at villagers' doorsteps, wishing the members of the household happy holidays and requesting food donations. Specific repertories and rituals also mark Carnival, Lent and Easter.

Hundreds of religious festivities (*festas*) and pilgrimages (*romarias*) honouring the Virgin Mary or saints are celebrated annually in villages, towns and cities throughout Portugal. These are complex ritual events, lasting from one to several days, in which religious devotion, social interaction and economic transaction intersect. Music, dance and other forms of expressive behaviour structure these festivities ritually, sonically, spatially and temporally. *Festas* are highly dynamic arenas for constructing cultural place, for shaping and negotiating local and regional identities, and for enacting power relations. Some are local events drawing participants from their communities and nearby parishes, as well as visiting emigrants. Others attract visitors and pilgrims from a wider region, from other parts of the country or from



3. Rusga (accordion, caixa and cavaquinho) at the Feast of St Bartholomew, Ponte da Barca, 24 August 1998



4. Rancho das Lavradeiras de Carreço, Viana do Castelo, August 1998

Spain, and have been developed and promoted by municipal governments as tourist attractions.

In the past few decades *festas* have undergone profound transformations, which have affected expressive behaviour. Performances of civil windbands (*bandas filarmónicas*) are central to most *festas*. However, singing and dancing by participants, including repertories that are specific to the *festa*, have declined or disappeared and have been replaced by performances by a variety of formally structured ensembles, such as folklore groups and urban popular music groups, as well as by recorded music broadcast through loudspeakers.

Although *festas* vary in their scope and ritual detail, a basic sequence of ritual events, in which expressive behaviour plays a central role, can be established for the main day of festivities in many rural *festas* throughout central and northern Portugal. The *alvorada* is an announcement of the beginning of the *festa* in the early morning through the performances of a civil windband (*banda filarmónica*) or bagpipe and drum ensemble that marches through the streets of the village or town. *Arruada, peditório* or *recolha de andores* are requests for donations by the *festa* organizers who also march through the village or town streets, accompanied by a civil windband, and who stop in front of donors' houses to collect money and goods that are sold for the benefit of the *festa* and local parish. This is followed by a sung mass, the only liturgical event without which the *festa* cannot take place, and the *procissão*, a procession parading the icons of the Virgin Mary and/or saint(s) through a fixed itinerary, moving solemnly to the rhythm of the marches performed by the civil windband. Finally, the *arraial*, a secular celebration, takes place, following the procession and ending in the late evening. Donations are sold and an array of performances takes place, which often includes: windbands, folklore groups, popular music artists and groups, and a dance for local youth. Expressive behaviour, including music and dance, also plays an important role in a variety of secular celebrations such as municipal holidays.

6. Revival movements. A movement for the revival of traditional music and dance from rural areas emerged in the early decades of the 20th century and was configured by political ideologies, cultural policies, local interests and aesthetic preferences. Undergirding this movement was the conceptualization of 'tradition' (also designated *folclore*, *cultura popular* or *património*) as an 'objective repository' of music sounds, dances, texts and costumes constituting essential ingredients in the construction of cultural identity. Throughout the 20th century many scholars, collectors and selected tradition bearers claimed that 'tradition' was endangered by modernizing processes, and they attempted to 'salvage' it by collecting traditional poetry, songs, dances and objects, as well as by publishing song anthologies and ethnographies. Some also founded formally organized groups of dancers, singers and instrumentalists to perform selected representations of local music and dance as they were supposedly practised in the late 19th century and the early 20th, within contexts that were different from their original settings, causing them to take on new functions and meanings. They thus (re)created a mythologized past, geographically circumscribed and culturally defined, embodying it as staged performance. Through songs, poetry, dance, costumes and artefacts, revival groups evoke traditional rural landscapes, agricultural labour, social life and values that have vanished. They thus (re)construct or symbolically reinvent the past, visually and sonically embodying local identities and shaping the present, as well as mapping trajectories for the future.

(i) Ranchos folclóricos. The most widespread 'revival groups' are *ranchos folclóricos* ('folklore groups'), over two thousand of which represent the music, dances and costumes of local communities (fig.4). These are ensembles of 30–50 dancers, singers and instrumentalists that perform staged revivals of traditional dance, song and costumes of their villages, regions or otherwise circumscribed areas, ideally representing practices that go back to the beginning of the 20th century.

During the 1930s and the following decades *ranchos folclóricos* were formed at the initiative of the *estado novo*. An ideologically charged concept of *folclore* provided the basis for the development of the *rancho folclórico* model. *Folclore* was associated with the picturesque image of rural Portugal projected by the regime's political propaganda. *Ranchos folclóricos* were required

to affiliate with the Fundação Nacional para Alegria no Trabalho (FNAT), founded in 1935 and inspired by the German Fascist organization Kraft durch Freude. The FNAT sponsored, promoted and oriented *ranchos folclóricos* throughout the country.

Following the 1974 revolution, *ranchos folclóricos* continued to mushroom but were transformed into grassroots organizations, founded and maintained through local initiative and largely sustained by subsidies from municipal governments, regional tourist offices and, in some areas, by restaurants and hotels.

The activities of *ranchos folclóricos* are centred on the preparation of staged performances of dances. Performances of vocal or instrumental music without dance are rare. *Ranchos* perform in folklore festivals, religious and secular festivities and, in some cases, in tourist establishments. A *rancho folclórico* ideally performs a cross-section of the dance and song repertory of the area it represents. In practice, the choice of repertory is conditioned by its potential attractiveness to the audience. Dances that are considered emblematic of their regions tend to predominate.

(ii) Urban revival groups. Following the 1974 revolution, a movement for the revival and dissemination of traditional music from rural areas emerged among university students and young professionals, especially in Lisbon, Coimbra and Oporto. Many of the students who formed urban revival groups participated in alphabetization campaigns and other civic service programmes in rural areas following 1974 and collected music and local artefacts as part of their mission. They were largely inspired by the ideals and approach of Fernando Lopes Graça and Michel Giacometti, who emphasized the historical and aesthetic value of traditional music, called for its preservation and documented selected traditions through recordings and writings.

Over a dozen revival groups were formed between the mid-1970s and the mid-1980s. Typically they had ten or more members who performed traditional repertories from various parts of the country, which they had learnt from tradition bearers through recordings and transcriptions, using both traditional and non-traditional instruments. Some groups attempted to reproduce the traditional model as closely as possible, while others performed stylized re-creations of what they and other researchers had collected, generally preserving the main melodic line and text, while introducing new harmonic, rhythmic and melodic elements.

7. Documentation and research. Interest in rural musical tradition goes back to the 1870s and was initially inspired by Portuguese literary romanticism, as well as by philological and ethnological research. The first musical transcriptions were published by Neves e Melo in 1872 and marked the beginning of a phase that lasted up to the 1920s in which traditional music was documented through musical transcriptions. Three landmark volumes of harmonized transcriptions by César das Neves and Gualdino Campos followed; these included both rural and urban songs (1893, 1895 and 1898). In 1902 the Musical Arts Council for the Royal Conservatory of Music solicited musical transcriptions of local traditions from subscribers to its journal and provided guidelines for collecting. Over a decade later, prominent critic António Arroyo discussed the limitations of notation and urged collectors to use the gramophone. No evidence is thus far available as to the use of sound recording for the systematic documentation of traditional music prior to 1940.

The 1920s marked the beginning of a new phase in the investigation of traditional music that lasted up to the 1980s. There was a substantial increase in the quantity and quality of documentation and research that focussed on regional repertories, their origins and distinctive traits. Surveys of traditional musical style, genres and instruments throughout mainland Portugal were also published.

In 1932–3 Kurt Schindler made a few recordings and musical transcriptions of traditional music during his brief passage through Trás-os-Montes. However, the first systematic recorded survey of rural traditions from continental Portugal was carried out in 1940 by the composer and musicologist Armando Leça (1891–1977), who was sponsored by Portuguese National Radio (Emissora Nacional, presently Radio Difusão Portuguesa), where this unpublished collection is deposited. Since the 1950s, over one hundred ethnographic recordings have been published in Portugal and abroad, documenting music primarily from areas that preserved archaic traditions. Noteworthy are the published collections of the composer and ethnomusicologist Artur Santos (1914–87) from his research in the Azores (1956–65), and the researcher Michel Giacometti in collaboration with the composer Fernando Lopes Graça from Trás-os-Montes, Algarve, Minho, the Beiras and Alentejo (1959–81). See also §IV, 3 below.

IV. Popular music

The major cities of Portugal have been important centres for the production and dissemination of a rich array of urban popular musics. In these cities, musical genres and styles developed, rural traditions were reinterpreted and foreign traditions were adopted.

1. Before 1974: (i) *Fado* and *canção de Coimbra* (ii) Political song. 2. Since 1974. 3. Research.

1. Before 1974. The 1960s marked the beginning of a period of expansion and innovation in popular music that has continued up to the present. Rock and jazz were introduced, political song developed, the 19th-century tradition of Lisbon's *fado* and Coimbra's song were revitalized, Portuguese styles of pop and rock evolved, musics from the former African colonies and Brazil occupied an increasingly important place in Lisbon's musical life and local styles of rap and hip hop emerged.

(i) Fado and canção de Coimbra. Fado is the best known genre of Portuguese music outside Portugal. It has two distinct traditions. The most widely known is from Lisbon and involves a solo vocalist, instrumental accompanists and audiences in a communicative process using verbal musical, facial and bodily expression. A separate though related tradition, also named *fado* or *canção de Coimbra* ('Coimbra song'), is a lyrical performance tradition that thrives in the central city of Coimbra, where it is integrated into the academic life of the medieval university. Lisbon's *fado* emerged in the second quarter of the 19th century and has remained essentially an oral tradition. While some of its characteristics can be traced back to its initial phase of development, several aspects of *fado* have changed considerably, including its social context, performance practice and repertory.

(ii) Political song. Political song (*canção de intervenção*) played an important role in protesting against the

totalitarian regime of the *estado novo*. José Afonso (1929–87) was one of its main protagonists, but other musicians, several of whom had been exiled in France, also contributed to its development and include Adriano Correia de Oliveira, José Mário Branco, Luís Cília, Francisco Fanhais, José Jorge Letria, José Barata Moura and Sérgio Godinho. These musicians traced a new course for urban popular music and influenced a generation of musicians, some of whom also participated in this movement and are still active, including Fausto, Vitorino, Janita Salomé and Júlio Periera.

The texts of political song, often written by the composer-singer, are politically and socially engaged. Melodies, in conjunction with the accompaniment, reinforce textual content. The musical style reflects influences from traditional music, French urban popular song of the 1960s, African music and Brazilian popular music. By the late 1970s the revolutionary climate had subsided and the need for expressing political militancy through song was no longer felt by poets, composers and singers, who redefined their role and creative contribution.

2. Since 1974. The 1980s and 90s were marked by the search for a new musical discourse for urban popular music, the increase, commodification and industrialization of musical production, the growth of music consumption through recording and broadcast media and the globalization of the production and dissemination of urban popular music. The recording industry, essentially in the hands of multinational companies (EMI, BMG, Polygram, Sony Music and Warner) and over two dozen local independent producers, has played a central role in producing, shaping and disseminating urban popular music. The increase in production by recording companies was paralleled by a significant increase in the purchase of record, cassette and CD players, a 70% increase between 1985 and 1997 according to a recent study.

The boom in musical production during the 1980s and 90s was accompanied by the diversification of the musical domains and styles produced and consumed in Portugal, and the emergence of new styles that, although intended primarily for Portuguese audiences, increasingly took into account the global market.

In the late 1970s and 80s there was a boom in the number of Portuguese rock groups and a local style of rock developed. Jazz saw a substantial increase in the involvement of musicians and audiences. Several transplanted musical traditions, especially from the former African colonies, thrived in Lisbon, and foreign styles such as rap and hip hop were adapted locally. In all, two stylistic tendencies can be observed in the popular musics of the 1980s and 90s: a musical discourse created by Portuguese musicians that is integrated within the major international developments of commercial popular music, and a new musical style that vindicates its Portugueseness by drawing upon various musical elements identified by musicians and audiences as Portuguese and by emphasizing the Portuguese language.

3. Research. Up to the 1980s, researchers neglected urban musical phenomena or deemed them unworthy of study. Lisbon's *fado*, however, has been the subject of historical research and ideological debate, as well as recent anthropological and ethnomusicological investigation. It was also documented from an early date. Foreign record companies recorded *fado* from the first decade of the 20th century onwards. The Portuguese company Valentim de Carvalho started issuing recordings of *fado* in 1926, when it became the sole agent of Columbia in Portugal and Portuguese West Africa. Useful information on other urban music domains, genres, artists, groups, song texts and recordings is provided in selected journalistic publications.

The 1980s marked the beginning of a new phase of ethnomusicological research in Portugal. Ethnomusicology was introduced as an academic discipline within the Musicology Department at the Universidade Nova de Lisboa (founded in 1980), where an ethnomusicology graduate programme and a research institute (Instituto de Ethnomusicologia, INET) were launched in 1990 and 1995 respectively. Recent research by academically trained ethnomusicologists focusses on the array of current research problems, including the use of music in the construction of identity among immigrants from the former Portuguese colonies and among Portuguese emigrants in other countries; the history of the recording industry and its role in shaping urban musical practices; cultural policy and its impact on music making; urban musical genres such as *fado*, rap and political song; the role of civil windbands in religious festivities; and the revival and re-creation of expressive behaviour during the 20th century.

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SALWA EL-SHAWAN CASTELO-BRANCO (I, III–IV), MANUEL CARLOS DE BRITO (II)

Portugal [Portogallo], **Marcos António (da Fonseca)** (*b* Lisbon, 24 March 1762; *d* Rio de Janeiro, 7 Feb 1830). Portuguese composer. Baptized simply Marcos, son of Manuel António da Ascenção and Joaquina Teresa Rosa, he was known in childhood and youth as Marcos António; he adopted the surname Fonseca Portugal in the mid-1780s from Captain José Correia da Fonseca Portugal, who had been *padrinho* ('godfather') at his parents' wedding. On 6 August 1771 he was admitted to the Seminário da Patriarcal of Lisbon, where he studied composition with João de Sousa Carvalho, as well as

singing and the organ. According to Fétis, he had teachers by the names of Borselli and Orao, acted as accompanist at the Madrid Opera at the age of 20 and was sponsored by the Portuguese ambassador there to go to Italy in 1787, but there is no evidence for these assertions. On 23 July 1783 he was admitted to the music guild, the Irmandade de S Cecília, as singer and organist of the Patriarcal.

Portugal's involvement with the theatre began with his appointment as *maestro* at the Teatro do Salitre, Lisbon, in 1785. Between then and 1792 he composed a series of *farsas* and *entremezes* for the Salitre, including Portuguese versions of Goldonian librettos. None of these is extant. During this period he also composed a number of one-act *elogios* (dramatic odes) for performance there on royal birthdays, of which two have survived: *Licença pastoril* and *Pequeno drama*. Under royal patronage he went to Naples in 1792, ostensibly to complete his musical studies, but he quickly became active as an opera composer. He gained instant success with *La confusione della somiglianza* (1793, Florence), one of several *opere buffe* and *farse* he wrote over the next seven years which were subsequently performed throughout Italy and much of Europe. Although Portugal wrote a number of *opere serie* during this period, they were less well received, only *Fernando nel Messico* (1798, Venice) being repeated outside Italy – in London (1803) thanks to Elizabeth Billington, for whom he had written the opera, and in Lisbon (1805), where he revised it for Angelica Catalani.

Portugal returned to Lisbon in 1800, and was appointed *mestre de capela* of the royal chapel and *maestro* of the Teatro de S Carlos, taking over the post from the violinist and composer Francesco Federici. From summer 1803 the theatre's musical direction was divided between Portugal, conductor of the *seria* company, and Valentino Fioravanti, of the *buffa*, each heading a troupe of the highest calibre. This state of affairs continued until Carnival 1807 and explains why Portugal wrote or revised 12 *opere serie* during the period but only one *opera buffa* (*L'oro non compra amore*, 1804). Only this last subsequently gained widespread popularity in Italy and elsewhere. When Napoleon's troops entered Lisbon in November 1807, Marcos Portugal, in spite of his court position, did not flee to Brazil with the royal family. During the ten-month French occupation he revised *Demofoonte* for Napoleon's birthday in 1808. About this time, and until 1834, the finale of his cantata *La speranza* was adopted as the national anthem. He was intermittently conductor at the S Carlos until January 1811, after which he sailed with his brother Simão Portugal, a church composer, for Rio de Janeiro. Here he was immediately reappointed *mestre* of the royal chapel and, upon its opening in 1813, *maestro* of the new Teatro S João. The only significant stage work he composed in Brazil was *A saloia namorada* (1812), for performance at court; he also revived four of his Lisbon operas. In 1817 he composed a hymn of acclamation for John VI, and his *Hino da independência*, celebrating Brazilian independence in 1822, was first performed on 12 October that year.

As well as theatre works, Portugal composed a substantial amount of church music, except during his period in Italy. Some of this music exploits the six organs at the Basilica of Mafra. He also contributed a number of *modinhas* to the *Jornal de modinhas*, published in Lisbon in the 1790s. But his fame rests above all on his comic works, especially *La confusione della somiglianza*, *Lo spazzacamino principe*, *La donna di genio volubile*, *Le donne cambiate*, *Non irritar le donne* and *L'oro non compra amore*, and on the showpiece arias he wrote or revised for Catalani, most notably 'Son regina' (from *La morte di Semiramide*, revised in *La Sofonisba*).

Stylistically Portugal's music is firmly within the Neapolitan tradition of Cimarosa, though as the 1994 Lisbon and London revivals of *Le donne cambiate* (in a contemporary Portuguese version as *As damas trocadas*) revealed, he was both more melodious and more forward-looking in his use of devices such as a 'stupefaction ensemble' and certain turns of phrase more familiar to modern audiences from the music of Rossini. In his Lisbon *opere serie* he was generally more conservative, often re-using material composed in Italy and allowing Catalani's virtuosity to override musical considerations.

WORKS

LIC – *Lisbon, Teatro S Carlos*
LIS – *Lisbon, Teatro do Salitre*
VM – *Venice, Teatro S Moisè*

OPERAS

dg – *dramma giocoso*
dm – *dramma per musica*
ds – *dramma serio*
e – *entremez*
f – *farsa*
tm – *tragedia per musica*

Os bons amigos (f or e), LIS, 1786
A casa de café (f or e), LIS, 1787
A castanheira, ou a Brites Papagaia (e, 1, J.C. de Figueiredo), LIS, 1788
O amor conjugal (ds, 1, J.P. Monteiro), LIS, 25 July 1789
O amor artifice (f or e, ?after C. Goldoni: *L'amore artigiano*), LIS, 1790
A noiva fingida (dg, 2, trans. of G.M. Diodati: *Le trame deluse*), LIS, 1790
Os viajantes ditosos (dg, 2, trans. of F. Livigni: *I viaggiatori felici*), LIS, 1790
O amante militar (e, ?after Goldoni), LIS, 1791
O lunático iludido (O mundo da lua) (drama, 3, trans. of Goldoni: *Il mondo della luna*), LIS, 1791
La confusione della somiglianza, o siano I due gobbi (Le confusioni/La forza/L'equivoco della somiglianza, La vera somiglianza; Verwirrung durch/Die täuschende Aehnlichkeit, Die beyden Bucklichten, Die Buckeligen) (dg, 2, C. Mazzini), Florence, Pallacorda, spr. 1793, *D-Dl*, *F-Pc*, *I-Fc*, *Mr*
Il poeta in campagna (2, F.S. Zini), Parma, Ducale, Sept 1793
Il Cinna (ds, 2, A. Anelli), Florence, Pergola, aut. 1793, *Fc*
Rinaldo d'Aste (commedia con musica, 1, G.M. Foppa, after G. Carpani), VM, 4 Jan 1794, *Gl*
Lo spazzacamino principe (Il principe/Il barone spazzacamino; Der Schornsteinfeger Peter, oder Das Spiel des Ohngefährs; O basculho de chaminé) (commedia con musica, 1, Foppa, after Carpani), VM, 4 Jan 1794, *F-Pc*, *I-Fc*, *Mr*, *PAc*
Demofoonte (dm, 3, P. Metastasio), Milan, Scala, 8 Feb 1794; rev. version in 2 acts, LIC, 15 Aug 1808; *B-Bc*, *I-Mr**, Act 1 *P-Ln*, *US-Wc*
La vedova raggiratrice, o siano I due sciocchi delusi (L'astuto, L'astuta; Die schlaue Witwe, oder Die beiden angeführten Thoren) (dg, 2), Florence, Pergola, spr. 1794, *I-Fc*
L'avventuriere (f, 1, ?C. Mazzolà), VM, carn. 1795
Lo stratagemma, ossiano I due sordi (int, 1, Foppa), Florence, Pallacorda, carn. 1795
L'inganno poco dura (commedia, 2, Zini), Naples, Fiorentini, carn. 1796, *Nc*
Zulima (dm, 2, F. Gonella di Ferrari), Florence, Pallacorda, spr. 1796, *F-Pc*, *I-Fc*, *Mc*
La donna di genio volubile (La donna bizzarra, I quattro rivali in amore; Die Wankelmüthige) (dg, 2, G. Bertati), VM, 5 Oct 1796, *A-Wgm*, *F-Pc*, *I-Fc*, *Mr*

Il ritorne di Serse (ds, 2, Gonella di Ferrari), Florence, Pallacorda, April 1797, *I-Fc*, *Mr*, *PAc*; rev. as Argenide, LIC, 13 May 1804, *P-VV*
Le donne cambiate (La bacchetta portentosa, Il calzolaio, Il ciabattino, Il diavolo a quattro; Die verwandelten Weiber, oder Der Teufel ist los, Der lustige Schuster; O Mestre Biajo sapateiro, O sapateiro) (f, 1, Foppa, after C. Coffey: *The Devil to Pay*), VM, 22 Oct 1797, *F-Pc*, *I-Fc*
Fernando nel Messico (dm, 3, F. Tarducci), Venice, S Benedetto, 16 Jan 1798, *GB-Lbl* (largely autograph); rev. version in 2 acts, LIC, sum. 1805, Act 1 *P-La*, Act 2 *VV* (partly autograph)
La maschera fortunata (La maschera felice, Il matrimonio in maschera; A mascara) (f, 1, Foppa), VM, 5 Feb 1798, *F-Pc*, *I-Fc*, *Mr*
L'equivoco in equivoco (Quem busca lã fica tosquiado) (f, 1, Foppa), Verona, Filarmonico, spr. 1798
La madre virtuosa (operetta di sentimento, 1, Foppa), VM, 30 Oct 1798
Alceste (tm, 3, S.A. Sografi), Venice, Fenice, 26 Dec 1798, *Mr*
Non irritar le donne, ossia Il chiamantesi filosofo (Il filosofo, Il sedicente filosofo) (f, 1, Foppa), Venice, S Benedetto, 27 Dec 1798, *F-Pc*
La pazza giornata, ovvero Il matrimonio di Figaro (dramma comico per musica, 2, G. Rossi), Venice, S Benedetto, 26 Dec 1799, *Pc*, *I-Fc*
Idante, ovvero I sacrifici d'Ecate (dm, 2, G. Schmidt), Milan, Scala, 13 Feb 1800, *Mr**
Adrasto re d'Egitto (dm, 3, G. De Gamerra), LIC, 21 Dec 1800 [not 17 Dec as in lib]
La morte di Semiramide (ds, 2, G. Caravita), LIC, 23 Dec 1801, *P-La*, *Ln*
La Zaira (tm, 2, M. Botturini), LIC, 19 Feb 1802; rev. LIC, sum. 1804, *La*, excerpts *Ln*, *VV*
Il trionfo di Clelia (ds, 2, Sografi), LIC, wint. 1802
La Sofonisba (ds, 2, del Mare), LIC, carn. 1803
La Merope (ds, 2, Botturini), LIC, Dec 1804, *La*
L'oro non compra amore (dg, 2, Caravita), LIC, wint. 1804, *F-Pc*, *GB-Lcm*, *I-Mr*, *Nc*, *P-Lant* (Act 1), *VV* (Act 2)
Il duca di Foix (dm, 2, Caravita), LIC, wint. 1805
Ginevra di Scozia (dramma eroico per musica, 2, Rossi), LIC, wint. 1805
La morte di Mitridate (tm, 2, Sografi), LIC, carn. 1806, *La*
Artaserse (ds, 2, Metastasio), LIC, aut. 1806, *GB-Lcm*
A saloia namorada (f, 1, D. Caldas Barbosa), Rio de Janeiro, Quinta da Boa Vista, 1812
Augurio di felicità, o sia Il trionfo d'amore (serenata, M.A. Portugal, after Metastasio), Rio de Janeiro, court, 7 Nov 1817, *P-Lant* (Fundo Casa da Fronteira)

Music in: Gli Orazi e i Curiazi, 1798; Didone, 1803; Carolina Sobieschki, 1804; Tito Vespasiano, 1807; Amor non si cela, 1808; Adriano in Siria, 1809; Omar re di Termagene, 1810; Ines de Castro, 1810; Romeo e Giulietta, 1812; Barsene regina di Lidia, 1815; Zulema e Selimo, 1815; Il trionfo di Gusmano, 1816; Der Kampf im Vorzimmer, 1816; Lo sprezzatore schernito, 1816; Il feudatario, 1818

Doubtful: A casa de pasto (pequena peça, J.D. Rodrigues da Costa), LIS, 1784; L'eroe cinese (Metastasio), Turin, 1788; O amor da Patria (ds, 1), LIS, 1789; Il molinaro (int), Venice, carn. 1790; Il muto per astuzia (f, 1, Foppa), ?1800, *I-Mr*; Zulema e Selimo, LIC, 1804; Penelope (os, 3), St Petersburg, Mikhailov, 1818

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Sacred: numerous masses, mass sections, hymns, matins, pss, TeD, seqs, lits, ants, Lamentations, canticles, etc., *P-La*, *Lant* (Fundo Casa da Fronteira), *Ln*, *Mp*

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DAVID CRANMER

Portugal, Simão Victorino (*b* 1774; *d* Rio de Janeiro, ?1842). Portuguese organist and composer, brother of MARCOS ANTÔNIO PORTUGAL. He became a student at the Patriarchal Seminary in 1782 and was later the church organist there. He was principally a teacher of singing and the piano. By 1811 he had emigrated with his elder brother to Brazil, where he was appointed organist of the royal chapel; in 1842 Francisco Manoel was named *mestre de capela* in place of 'Simeao Portugal', who may have died about that time. Some of Simão Portugal's sacred compositions are in the cathedral archives in Lisbon and Évora; one psalm is catalogued in the Ajuda library.

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ELEANOR RUSSELL

Portunal [Portunalflöte] (Ger.). *See under* ORGAN STOP.

Porumbescu, Ciprian (*b* Şipote [now Şipotele-Sucevei], nr Suceava, 14 Oct 1853; *d* Stupca, nr Suceava, 6 June 1883). Romanian composer, choirmaster and teacher. He began his musical education in his family circle, his father being a folksong collector and a friend of Carol Miculi, who visited them during the summer holidays. After some instruction in the violin he became a pupil of Vorobchievici in Chernovtsy, and at the Vienna Conservatory he was a pupil of Franz Krenn and Bruckner. Porumbescu was an ènthusiastic organizer of musical life, conducting choirs and orchestras, writing songs, founding festivals and even acting on the stage. He became the president of Arboroasa ('Wooded Land', the ancient name of Bukovina), a student cultural society, in his own district, where he was confined for political reasons. Subsequently he became conductor of the România Jună ('Young Romania'), a Viennese student society. In 1878 he wrote *Elementele musicei vocale pentru şcoalele poporale şi normale* ('Elements of vocal music for grammar and normal schools'). In Vienna his tunes were taken up as freedom songs by young Romanians, and his waltzes were played by the popular orchestras of the capital. He settled in Braşov as a music teacher and choirmaster of the Romanian Society and the church of St Nicholas in Schei, and was more active as a composer in his last years. His *Crai nou* ('New Moon'), written in 1882, had become one of the most popular Romanian operettas by 1900. As he declared after its première, the model of his style was popular music. He also based many of his choruses on folk music, with its modes and free rhythms. Porumbescu was one of the founders of the Romanian school of instrumental and vocal music with his *Balada* for violin and piano, his *Rapsodia română*, folkdances and salon pieces for piano, and his songs on Romanian or German texts.

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Edition: *Opere alese de Ciprian Porumbescu*, ed. V. Cosma, i–ii (Bucharest, 1954–8) [C]

STAGE

Candidatul Linte sau Rigorosul teologic [The Candidate Linte, or The Theological Rigorist] (vaudeville, 2, Porumbescu), 1877, C ii

Crai nou [New Moon] (operetta, 2, V. Alecsandri), 1882; excerpts in C i

SACRED CHORAL

Altarul Mânăstirii Putna [The Altar of the Monastery of Putna], cant. (Alecsandri), solo vv, male chorus, pf, 1877 (Leipzig, 1913)

Hymns and liturgical songs, most for male vv

SECULAR VOCAL

Tabăra română [Romanian Camp] (Alecsandri), solo vv, male chorus, 1876

La malurile Prutului [On the Banks of the Prut], waltz (Porumbescu), solo vv, male chorus, pf, 1877 (Leipzig, 1911)

Colecţiuni de [21] cîntece sociale pentru studenţii români [Social Songs for Romanian Students], unison vv, 1879 (Vienna, 1880)

Cît îi ţara românească [All through the Romanian Countryside] (Porumbescu), chorus, pf, 1882 (Leipzig, 1911); Ger. and Rom. texts

Serenada (Dormi uşor) [Sleep gently], S, chorus (Leipzig, 1911)

Other choral works (most for male vv) on texts of Porumbescu, Alecsandri etc.

Solo songs on Rom. and Ger. texts

INSTRUMENTAL

Paraphrase sur un thème roumain, orch, 1882

Qnt, fl, str, 1875; Str Qnt, 1875; Arie română, fl, 2 vn, pf, 1877

Balada, vn, pf, op.29, 1880 (Bucharest, *c*1880); Rêverie, vn, pf, 1880 (Cluj, *c*1880); Rapsodia română, pf, 1882, C i; numerous other folkdances and salon pieces for vn, pf and pf solo

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P. Leu: *Ciprian Porumbescu* (Bucharest, 1978)
L. Morariu: *Iraclie şi Ciprian Porumbescu* [Iraclie and Ciprian Porumbescu] (Bucharest, 1986)

ROMEO GHIRCOIAŞIU

Posaune (i) (Ger.). *See* TROMBONE.

Posaune (ii) (Ger.). *See under* ORGAN STOP.

Posch, Isaac (*b* Krems an der Donau, ?1591; *d* in Carinthia or Carniola, late 1622 or early 1623). Austrian composer, organist and organ builder. From 1597 until the autumn of 1606 or the spring of 1607 he studied at the Protestant Gymnasium Poeticum in Regensburg, where as a foreign boarding pupil he was entitled to extra music tuition from the Kantors Raselius and Homberger. From 1614 at the latest he worked as organist of the Provincial Estates in Carinthia and as such was probably active among the Protestant nobility. By 1617–18 he appears to have settled in the neighbouring province of Carniola (now part of Slovenia); he repaired a number of musical instruments at Oberburg (now Gornji Grad), the residence of the prince-bishops of Laibach (now Ljubljana), and signed the dedication of his 1618 volume from Laibach, the Carniolan capital. His *Musicalische Tafelfreudt* (1621) is dedicated to the Provincial Estates of Carniola. In 1621 he built an organ for the Franciscan church at Laibach and in 1622 he restored an organ in the cathedral.

Like the publications of his contemporaries Thesselius (1609), Peuerl (1611) and Schein (1617), Posch's *Musicalische Ehrenfreudt* (1618) made an important contribution to the development of the early Baroque 'variation' suite. The four *balletas* which open the collection were intended expressly to accompany aristocratic meals, while the remaining compositions – 15 suites – could be used for the same purpose or to accompany the dancing that followed. The three dances in each suite, a *gagliarda* (or *couranta*), a *tanz* and its *proportio*, are related by the appearance of melodic material from the *tanz* in a modified form in the other two movements. The ordering and character of the movements of the *Musicalische Tafelfreudt* are equally individual; in the preface Posch refers to the serious nature of the pavans and galliards, which contain Italian stylistic innovations including dynamic markings ('p' and 'f' for *piano* and *forte*) and dense chromaticism. Most of the small-scale Latin sacred concertos of the *Harmonia concertans* (1623) are settings of words from the *Psalms* or the *Song of Songs*; they were probably intended mainly for private Protestant devotion. Posch makes overt reference to Italian models, mentioning Viadana in the preface; he goes some way beyond his model, however, in both the structure and expressive qualities of his music. The inclusion of 12 solo motets in the collection, with relatively richly figured continuos parts, place Posch as one of the first Protestant composers of early Baroque monody.

WORKS

Musicalische Ehrenfreudt, das ist Allerley neuer Balleten, Gagliarden, Couranten und Täntzen teutscher Arth, 49 pieces a 4 (Regensburg, 1618); excerpts ed. in DTÖ, lxx, Jg.xxxvi/2 (1929/*R*); ed. in MAMS, xxx–xxxi (1996)

Musicalische Tafelfreudt, das ist Allerley [9] neuer Paduanen und Gagliarden, a 5, desgleichen [12] Intraden und Couranten, a 4 (Nuremberg, 1621; repr. with above vol., Nuremberg, 1626); ed. in DTÖ, lxx, Jg.xxxvi/2 (1929/*R*); 2 ed. in Fontana di musica: Musik alter Meister, i (1980); ed. in MAMS, xxxi (1996); 2 ed. in Early Music Library, cci (Brighton, 1991); 8 ed. in ibid., ccxxxvi (Brighton, 1993)

Harmonia concertans, id est [42] Cantiones sacrae, 1–4vv, bc, 5 with obbl insts (Nuremberg, 1623); ed. in SEM, i, iv, vi (1968–72); 1 motet ed. in Das geistliche Konzert, cxxiv (1993)

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M. Kokole: *Isaac Posch 'diditus Eois Hesperiisque plagis — slavljen v deželah Zore in Zatona'* (Ljubljana, 1999)

WALTER BLANKENBURG/METODA KOKOLE

Posen (Ger.). *See* POZNAŃ.

Poser, Hans (*b* Tannenbergsthal, Vogtland, 8 Oct 1917; *d* Hamburg, 1 Oct 1970). German composer and teacher. As a prisoner of war in Canada, he was helped by the Red Cross from 1940 to pursue his musical studies at a distance, his teachers being Hindemith and Grabner. After the war he moved to Hamburg and took lessons with E.G. Klussmann. In 1947 he was appointed to teach harmony and aural training at the institution which later became the Hamburg Hochschule für Musik, becoming professor in 1962. He was made an ordinary member of the Hamburg Free Academy of Arts in 1953. His most widespread success was with his television chamber opera *Die Auszeichnung* and the cantata *Till Eulenspiegel*, but in the German-speaking world he had most influence through his educational music.

WORKS
(*selective list*)

2 television chbr ops, incl. Die Auszeichnung (Poser, after G. de Maupassant), 1959
Many choral works, incl. Till Eulenspiegel, op.35, 3 solo vv, chorus, orch, 1956
Inst pieces, songs, educational music

Principal publisher: Möseler

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S. Scheffler: 'Hans Poser', *Das Einhorn* [Yearbook of the Hamburg Free Academy of Arts] (1957–8), 135–8
E. Funck: 'Hans Poser', *Intervalle*, iii/5 (1970)
Hans Poser 1917–1970: Gedenkschrift zum 70. Geburtstag (Salzburg, 1987) [incl. list of works]

KLAUS L. NEUMANN

Posford, (Benjamin) George (Ashwell) (*b* Folkestone, 23 March 1906; *d* Worplesdon, nr Guildford, 24 April 1976). English composer, lyricist and pianist. He studied law at Cambridge then attended the RAM, and in 1929 became a professional composer, also writing his own song lyrics. He contributed to radio revues, particularly in collaboration with the lyricist Eric Maschwitz (editor of the *Radio Times* and later director of Variety at the BBC), both achieving success with their radio operetta *Good-Night Vienna* (1931, broadcast 7 January 1932). Through its subsequent association with Jack Buchanan, who starred in the film of the show (1932), the title song remains one of Posford's few lasting works. A further planned radio operetta with the author Herbert Farjeon, *One Day in Summer*, was abandoned in May 1934. Posford also appeared on radio as a guest pianist between 1930 and 1945, playing his own works in programmes such as 'Vaudeville' and 'Keyboard Cavalcade'.

Although Posford composed orchestral music, including the rhapsody *Broadcasting House* (1933, broadcast 20 January 1934) and the wartime hit song *Room Five-Hundred-and-Four* (1941), he is primarily remembered for his stage shows of the 1930s, which drew upon the local colour of romanticized Hungarian and Russian settings: on-stage Gypsy bands were prominent, and spectacle provided the central focus. At first Posford developed existing musical material by Bernard Grün for *Balalaika* (1936) with few original numbers of his own; in subsequent shows, however, he increasingly contributed more to the scores, revealing a talent for a Viennese style, indebted to Johann Strauss (ii) in such waltzes as the 'Valse Sentimentale' (*Balalaika*) or 'My heart belongs to Budapest' (*Magyar Melody*, 1938). His numbers in more contemporary popular dance and song idioms tend to be formular but with an instant appeal, as with the insistent rhythms of 'Just like a Gypsy Band' and the lyricism of 'Café on Top of the Hill' (both *Magyar Melody*). Of his later shows, *Zip Goes a Million* (1951) is notable for a series of light-hearted and catchy songs for its star, George Formby ('Saving Up for Sally' and 'Pleasure Cruise'), and for one of Posford's best ballads, 'It takes no time to fall in love'.

WORKS
(*selective list*)

dates are those of first London performance or radio broadcast, unless otherwise stated

Stage musicals: The Gay Hussar, 1933, collab. B. Grün, rev. as Balalaika, 1936 [film, 1939]; Good-Night Vienna, 1936 [after radio musical and film, 1932]; Paprika, 1938, collab. Grün, rev. as Magyar Melody, 1938, rev. 1950; Full Swing, 1942, collab. H.P. Davies, Evangeline, 1946, collab. H. Jacobson; Masquerade, vs (1949); Zip Goes a Million, 1951; Happy Holiday, 1954; contribs. to Lavender, Manchester, 1930 [principal composer G.H. Clutsam]
Contribs. to stage revues, incl. More New Faces, 1941; New Ambassadors Revue, 1943
Radio musicals: Good-Night Vienna, 7 Jan 1932 [film 1932]; The World is Mine, 9 Nov 1934; Invitation to the Waltz, 14 Nov 1934 [film 1935]
Song contribs. to radio revues and series, incl. The World We Listen In, 10 Aug 1929 and 4 Oct 1929; Red Pepper, 7 May 1930; Give Me New York, 12 Nov 1930
Songs associated with films: Oh! Mister Moon (in Born Lucky, 1932); Let me give my happiness to you, Lucky for Me, Three Wishes (The Good Companions, 1933); Invitation to the Waltz, Let the world go by, Venetian Moon (Invitation to the Waltz, 1935; after radio 1934); The world is mine to-night (The Gay Desperado, 1936); What have you done to my heart? (Café Colette, 1937)
Many individual popular songs, incl. Awake my heart; Can you ever forget; Just Heaven; Lazy Day; The London I Love; Marching for the King; Rolling in the Hay; Room Five-Hundred-and-Four; Tomorrow will be Sunday; Too Soon; When a Woman Wears a Ring; Who'll buy an old gold ring; The Wind and the Rain; The world is mine; You're my decline and fall
Orch works, incl. Broadcasting House, rhapsody, orchd H. Geehl, pf, orch, 1933, broadcast 1934; Transatlantic Rhapsody, 1936; Song of the Clyde, 1941

Principal publishers: Chappell, Keith Prowse

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E. Maschwitz: *No Chip on my Shoulder* (London, 1957) [autobiography]

JOHN SNELSON

Position. A term applied to playing positions on string instruments and on the trombone. (For its application to harmony, *see* SPACING.) On a string instrument it indicates the placement of the left hand on the fingerboard . On the trombone it refers to the degree of extension of the slide: first position is the 'home' position, and each successive position down to the seventh lowers the pitch by a semitone. (For a fuller discussion *see* TROMBONE.)

Position changes on instruments of the violin family are usually indicated by composers and theorists by fingerings, with the roman numerals I, II, III, IV designating the four strings (from highest to lowest). In the 17th- and 18th-century French virtuoso viol tradition, exemplified by J.-B. Forqueray and Marin Marais, the number of dots over a note or group of notes designated the desired string, one dot being the highest (*see* VIOL, §6, Table 7). Unless some special effect is desired, however, composers usually leave the choice of positions to players.

On the violin the 1st position covers *a* to *d′* on the *g* string, *e′* to *a′* on the *d′* string, and so on. Thus the violin can be played in a range from (open) *g* to *b″* (on the *e″* string) without leaving 1st position. The 2nd position is achieved by moving a semitone or tone up, so that the first finger on the *g* string plays *b*♭ or *b* and the fourth finger on the *e″* string plays *c‴* or *c*♯‴ and so on (*see* SHIFT). 'Half' position lies between the nut and first position. Leopold Mozart called the 2nd, 4th and 6th positions collectively 'halb Applicatur', the 3rd, 5th and 7th 'ganz Applicatur'; the French 18th-century word was 'ordre'; the English called 2nd position the 'half' shift, 3rd position the 'whole' or 'full' shift, 6th position the 'double' shift and 7th position the 'last' shift.

On the cello only the 1st position permits a diatonic scale of two octaves without shifts, by using the open strings; two complete octaves of C major, D major, D melodic minor and C melodic minor (ascending) can be played, the last three using the 'extended' position (a whole tone between first and second fingers). All others

in two octaves require shifts or the use of the thumb. Corrette's cello *Méthode* (1741) described the 4th position as 'thumb position', although the *Méthode* (1772) of Jean-Baptiste Cupis *le jeune* made no mention of this. Tillière's *Méthode* (1764) followed Corrette's in calling the 4th a 'thumb' position and also indicated the use of the fourth finger in thumb-position arpeggios. In modern terminology all positions on the cello above 4th are called thumb position.

Because of its size the double bass has been the subject of many different fingering systems. Nearly all advocate the use of only the first, second and fourth fingers in the low positions; the third finger serves as a support to the fourth, a tone lying comfortably between 1 and 4. Some players prefer the use of all fingers in all positions, although the stretch of a semitone – the double bass's 'extended' fingering – between each finger is frequently impossible. French schools of playing use the term 'first degree' to signify the position of the left hand when the first finger is placed a semitone above the nut; the next position, a semitone higher, is called 'second degree' and so on (according to the methods of Nanny and Cruft). The Austrian and German schools call first degree the 'half position', second degree is called 'first position', the positions being denoted by Roman numerals. Confusion arises higher up the instrument when sixth degree is equivalent to III/IV (Simandl, Montag) and to II MP, second 'medium position' (Lotter). On the double bass thumb positions are generally used from exactly halfway up the string, when the third finger, being longer, replaces the fourth. In passages of great rapidity or technical difficulty, the thumb may be used to advantage in any part of the instrument.

Before 1600 evidence of playing above 1st position is slight. Some viol treatises (particularly Ganassi's *Regola rubertina*, 1542–3) mention the possibility, and higher positions are shown in some paintings. In the early 17th century, Monteverdi's music implies shifts to 3rd and 4th positions, and in 1636 Mersenne wrote that the best violin players could reach an octave above the open strings, that is, 4th position. Music by the virtuoso violinist-composers of the late 17th century, such as Uccellini, Biber and J.J. Walther, requires the player to reach as high as the 7th position.

Gradually the use of high positions, even on the lower strings, became normal. Both Leopold Mozart and Geminiani expected good violinists to be able to play up to the 7th position on all strings. Cello sonatas by Dall'Abaco, Lanzetti and Porpora and Haydn's concertos explore the upper positions of the instrument; the sonatas and concertos of Boccherini exploit fully this extended compass.

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For further bibliography *see* FINGERING, §II and articles on individual instruments.

SONYA MONOSOFF

Positive. In current organ usage, strongly influenced by German terminology, a positive is (1) a movable organ as distinct from a PORTATIVE or portable organ, and (2) that manual of a larger organ that resembles (and perhaps historically originated in) such a smaller organ. The English CHAMBER ORGAN is a positive; so are the tall, shallow gothic instruments of two to three octaves (often beginning at *B*) and one to three ranks of flue pipes which are sometimes accompanied by Bourdons in the bass, frequently represented in the 15th century as being played by one angel and blown by another (altar paintings of Van Eyck, Van der Goes). Henri Arnaut de Zwolle (MS, *c*1450) distinguished carefully between the small *portivus*, the larger *organum* or *opus* (cf *Werk*) and the *positivo*, especially the *positivo tergali* or *Rückpositiv*; the distinction was kept by Virdung (1511) and his plagiarizers. In England the term does not seem to have been used, while Schlick (1511) applied it to any small chest within a larger organ, such as the positive *zu Rück* or that *forn an die Brust* – as did some builders of the time (Van der Distelen at Antwerp Cathedral, 1505). In France, *le positif* usually means the CHAIR ORGAN in any source after *c*1520; previous to that it is unknown how many of the *petites orgues* were Chair organs or independent positive organs. Only from other sources is it clear that the *Posityff* at Zwolle (1447) and the *positif de la grande* at Angers (1513) were Chair organs. Later independent positives vary immensely, some with more than one manual, some with pedal stops, some blown by the player with a foot lever, some placed (Lat. *ponere*, *positum*) on tables, others too large to be easily movable, but most based on a Principal rank smaller than 8′.



Positive organ: engraving of an organist and his wife by Israhel van Meckenem (ii), late 15th century

For further illustrations *see* HOFHAIMER, PAUL and ORGAN, figs.29 and 32.

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PETER WILLIAMS, NICHOLAS THISTLETHWAITE

Pospíšil, Juraj (*b* Olomouc, 14 Jan 1931). Slovak composer of Czech birth. He studied composition with Petrželka at the Janáček Academy, Brno (1950–52), and with Moyzes and Cikker at the Bratislava Academy of Music and Dramatic Art (1952–5). In 1955 he was appointed to teach theory at the Bratislava Conservatory; he has also lectured at the Academy.

His early compositions resemble late Romanticism, Impressionism and the music of Janáček. The influence of the latter manifests itself in Pospíšil's use of Moravian folksong; ostinato rhythms; the development of short, fragmentary motifs, as in the Sonata for Strings (1961); and in the phenomenon of structural fragmentation as found in the Trombone Concerto of 1962. In the 1960s he absorbed elements of serialism, applied at first in combination with Romantic cantilena and Janáček influences, for example in the Second Symphony, and later within a technically and stylistically consequential form involving polylinear structure, in *Glosy* ('Glosses') and *Protirečenia* ('Contradictions'), or emphasizing spatial-timbral effects as in the Third Symphony. In the 1970s and 80s he restricted his use of new music techniques, developing instead an individual neo-romantic style, for example in the symphonic frescos and *Krajinou detstva* ('Through the Landscape of Youth'), and drawing further on the music of Janáček, especially in the chamber works. An intimate atmosphere and stylistic concentration dominate the latter, particularly the second and third quartets.

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(*selective list*)

Ops: Inter arma (cycle of 3 1-act ops, Pospíšil), op.27, 1969–70, unperf: Vzbura [Rebellion], Starosti dezertéra [The Fears of a Deserter], Stratený nadporučík [The Lost Lieutenant]
Orch: Hory a ľudia [Mountains and People], sym. poem, op.4, 1954; Sym. no.1, op.7, 1958; Pieseň o človeku [Song on Man], sym. variations, op.13, 1961; Trbn Conc., op.15/3, 1962; Sym. no.2 'Hmlovina v Andromede' [Nebula in Andromeda], op.19, 1963; Sym. no.3, op.25, 1967; Vn Conc., op.26/2, 1968; Cl Conc., op.31/1, 1972, arr. cl, org, 1977; Symfonická freska no.1 [Sym. Fresco], op.32/1, 1972; Conc. eroico, op.31/2, hn, orch, 1973; Symfonická freska no.2, op.32/2, 1976; Symfonická freska no.3, op.49, 1981; Krajinou detstva [Through the Landscape of Youth], suite, op.52, 1983; Sym. no.5, op.62, 1986; Dulcimer Conc., op.70, 1989; Tuba Conc., op.79, 1993; Sym. no.6, op.86, 1996
Vocal: Margita a Besná (ballade, J. Botto), op.5, S, A, Bar, chorus, orch, 1955; Bratislave [For Bratislava] (song cycle, Slovak poets), op.33, Bar, orch, 1973, arr. Bar, pf; Sym. no.4 'Warszawa' (S. Starzyński, W. Broniewski), op.40, spkr, S, chorus, orch, 1978; Dna hladin [The Bottoms of Surfaces] (miniature songs, A. Volkman), op.44, Mez, orch, 1980; Stáčení podzimu [Bottling of the Autumn] (Volkman), op.80, B, str qt, 1994
4 str qts: op.29, 1970; op.47, 1979; op.61, 1985; op.72, 1990
Other Chbr: Sonata for Str, op.14, 1961; Glosy [Glosses], op.20/2, wind qnt, 1964; Protirečenia [Contradictions], op.20/4, cl qnt, 1964; Sonata, op.20/3, db, pf, 1964; Music for 12 Str, op.21, 1965; Trojveršia [Triplets], op.22/3, 9 insts, 1966; Villonovská balada, op.24, cl, pf, 1966; Bagatelles, op.30/3, trbn, pf, 1971; Fl Qt, op.30/1, 1971; Concertino, op.42, hpd, wind qnt, 1979; Malá suita [Little Suite], B♭, op.54, tpt, pf, 1983; Melancholická suita, op.63, ob, eng hn, bn, 1986; Grand duo (quasi una sonata), op.71, b cl, pf, 1989
Solo inst: Malé fantázie na husitské motívy [Small Fantasia on Hussite Motifs], op.12, org, 1960; Passacaglia and Fugue, op.18, org, 1963; Org Sonata, op.22/1, org, 1965; Päť štúdií [5 Studies], op.41, hpd, 1978; Štyri prelúdiá [4 Preludes], op.48, hp, 1981; Suite, op.66, dulcimer, 1987
El-ac: Méditation électronique, op.28, 1970; Suite ad modum timpanorum, op.55, 1983

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VLADIMÍR ZVARA

Poss, Georg (*b* Franconia, *c*1570; *d* Rothwaltersdorf [now Czerwienczyce, Poland], after 1633). German composer, trumpeter and cornettist. He spent his life serving the Habsburgs, probably starting as a chorister. In 1594 he is recorded as a trumpeter in the employment of Archduke Maximilian who, as Master of the Catholic Teutonic Knights at Mergentheim, Franconia, maintained a Kapelle under Aegidius Bassengius, and sent Poss to Venice to study music for three years. Poss then went to the court of Archduke Ferdinand at Graz, through the influence of the Hofkapellmeister, P.A. Bianco, and for 21 years pursued an exemplary career there as cornettist, first court trumpeter, composer and teacher. In 1618 he became Kapellmeister to Archduke Karl, Bishop of Brixen and Breslau and a brother of Archduke Ferdinand, at his court at Neisse, Silesia. He held the post for only four years, for Stefano Bernardi succeeded him in 1622. He was well rewarded for his services and was still mentioned in the archives of the court at Vienna in 1629 and 1633 as 'former Kapellmeister to Archduke Karl'. Poss was one of the composers – Annibale Perini, Francesco Stivori and Alessandro Tadei were others – who imported the style of Giovanni Gabrieli and other Venetians into Austria. His surviving music is all sacred and mostly polychoral. His parody masses, nine of which appeared in the *Liber primus missarum* in 1607, are based on works by Annibale Padovano, Giovanni Ferretti, Marenzio, P.A. Bianco, G.B. Boschetti, Ruggiero Giovannelli, Orazio Vecchi, Costanzo Porta and Giovanni Gabrieli – a choice determined by the repertory of the Graz Hofkapelle. His parody technique is reminiscent of Palestrina's in allowing for plentiful use of assonance and alliteration between the texts of the model and the mass. Two settings of Psalm 1 for soloists, chorus and instruments in particular display parallels to the pieces with instrumental accompaniment in Gabrieli's second set of *Symphoniae sacrae* (1615). The two motets published in 1615 are not modern in style but demonstrate solid compositional technique, harmonic logic and convincing formal structures.

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2 masses, 13, 16vv; Missa 'Hoc tegitur', 17vv; Missa 'In ecco', 26vv; Crux fidelis, 4vv; 2 Mag, 12, 18vv: *A-Wn*; 2 Miserere, 6, 8vv, *KR*
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HELLMUT FEDERHOFER

Posse (Ger.: 'farce', 'broad comedy'). The noun *Bosse* (from the French *bosse*) or *Posse* denoted in 15th-century usage a decorative figure, especially a grotesque one, or ornamental masonry or sculpture such as a wellhead or fountain. By the 16th century the term usually denoted a prank or trick, and by the middle of the 17th the term *Possenspil* (or *Possenspiel*) was in use to denote a type of broad comedy, sometimes specifically including music. *Possenspiel* was commonly used until the beginning of the 19th century (e.g. by Goethe and Schiller), but thereafter the shortened form *Posse* was normal, especially in Vienna, for popular comic entertainments. Apart from the non-theatrical *Possenreisser* (a joker, buffoon), various compound nouns specify types of farce, for example *Charakterposse* (a farce which lays emphasis on the characterization), *Lokalposse* (a farce rich in local allusions and dialect), *Situationsposse* (farce of situation) and *Zauberposse* (a farce in which magic and machinery play an important part; *see* ZAUBEROPER).

In Vienna the term *Posse mit Gesang* became the normal appellation for a farce with songs; much the same phenomenon had earlier been known under a variety of names: *Haupt- und Staats-Aktion, Musica bernesca, Maschinen-Comödie, Opera comique* and so on. The borderline between *Posse* and other kinds of comedy, with and without music, cannot be clearly drawn. In the 19th century, however, the term *Posse mit Gesang* was the most widely used to describe a comic play that, while it contained fewer and shorter musical numbers than would have justified the subtitle Singspiel, nevertheless made extensive use of solo songs, with occasional rather rudimentary ensembles, incidental music and (roughly until the early 1840s) a number of short choruses. The leading authors of *Possen*, whether or not they preferred to use more pretentious subtitles, were Joseph Alois Gleich (1772–1841), Karl Meisl (1775–1853), Adolf Bäuerle (1786–1859), FERDINAND RAIMUND and JOHANN NEPOMUK NESTROY. The most important musicians who furnished them with scores were Wenzel Müller, Ferdinand Kauer, Adolf Müller and Franz Suppé.

PETER BRANSCOMBE

Posse, Wilhelm (*b* Bromberg, 15 Oct 1852; *d* Berlin, 20 June 1925). German harpist and composer. He received his early training from his father, a flautist and military musician, but taught himself the harp and appeared in 1860 in Berlin accompanying Adelina Patti. After a concert tour in southern Russia (1863–4) with his father, he studied at the Neue Akademie der Tonkunst in Berlin (1864–72) under Ludwig Grimm. He was solo harpist of the Berlin PO and Opera from 1872 to 1903 and taught at the Berlin Hochschule für Musik from 1890 to 1923, becoming professor in 1910. He was one of the first to adopt the Lyon & Healy harp, demonstrating it in Brunswick in 1895 (it had been seen only once before in Europe, in Amsterdam the previous year).

Liszt considered Posse the greatest harpist after Parish Alvars, consulted him on the harp parts of his later orchestral works and suggested several of his own piano pieces for transcription. The *Angelus* from *Années de pèlerinage*, *Drei Notturnos* (the *Liebesträume*) and *Consolations*, as well as three Chopin studies (op.10 nos.5 and 11, op.25 no.1), the *Fantaisie-impromptu* op.66 and the Mazurka op.24 no.1 were all published in transcriptions for the harp by Posse. Strauss also consulted Posse's *Acht grosse Konzert-Etüden* (Leipzig, n.d.) and the work was adopted by the Paris Conservatoire. Posse's other pedagogical works include *Sechs kleine Stücke*, *Drei Etüden* and *Sechs kleine Etüden*, all published in Leipzig. Posse composed some solo works for harp, but his greatest renown was as a teacher who stressed a full tone and well-grounded technique; his performance style has been carried on by Alexander Sleypuskin, Maria Korchinska and Vera Dulova.

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ALICE LAWSON ABER-COUNT

Posselt, Ruth (*b* Medford, MA, 6 Sept 1914). American violinist. She studied with Emanuel Ondříček (1922–9) and made her first appearances at Carnegie Hall and in Boston's Symphony Hall at the age of ten; she continued to play frequently in Boston and made an appearance with Walter Damrosch and the New York PO when she was 14. She made her European début in Paris in 1929, then spent two summers there working through the French repertory with Jacques Thibaud. In 1935 she became the first female American violinist to tour the USSR. She first appeared with the Boston SO in 1935, in a performance of Tchaikovsky's Concerto under Koussevitzky. For the next 25 years Posselt was a regular soloist with the orchestra, with which she played the world premières of concertos by Piston, Barber, Vladimir Dukelsky (Vernon Duke) and Edward Burlingame Hill; she also gave the first American performances of works by Hindemith, Bloch, Khachaturian and Dallapiccola (*Tartiniana*, which she recorded with Bernstein and the Columbia SO), as well as the world premières of Copland's Violin Sonata and Martinů's Duo. She continued to tour nationally and internationally as a soloist and chamber music player, founding the Bell'Arte Trio (with Joseph di Pasquale and Samuel Mayes) and participating in the revival of early music that began in Boston in the early 1950s. In 1962 she took up a teaching appointment at Florida State University, where she was also artist-in-residence and a member of the Florestan Quartet. Nearly 30 recordings document her powerful tone, solid technique, authoritative style and ability to realize demanding new works.

RICHARD DYER/R

Possenti, Pellegrino (*b* 9 July 1597; *d* 20 April 1649). Italian composer. His ecclesiastical career in the Order of S Salvatore kept him moving around Italy; at various times in his life he was stationed in Candiana, Ferrara, Mirandola, Naples, Ravenna, Reggio nell'Emilia, Rome and Treviso, but he spent most of his career in Bologna. It is clear from the dedication of his *Accenti pietosi* that before 1625 he also stayed for a short while in Venice (perhaps during 1623 when he was stationed in Treviso).

His two vocal collections reveal a strong Venetian influence, particularly from the work of Monteverdi and G.P. Berti. Possenti proclaimed his fervent admiration of Monteverdi in the dedication of his *Canora sampogna*; some of the melodic details of his setting of Marino's *Lamento d'Ariana* (facs. in ISS, vii, 1986) reveal his study of Monteverdi's famous lament on Rinuccini's treatment of the same subject. Likewise, details of the form, harmonic structure and melodic shape of the canzonetta *Da grave incendio oppresso* (1625) are modelled on Berti's earlier setting of the same text. The recitative and arioso of the two laments from *Canora sampogna* and the two extended ottava settings of the *Accenti pietosi* are pliable and expressive, imaginative in word-setting and in the handling of dissonance and varied enough to sustain interest over a long span. Several of the 22 duets and four trios that comprise the rest of the 1623 volume display equal resource, and the same is true of the eight strophic songs of the 1625 book. *Ecco Filli o Pastori* (in *FortuneISS*, appx iv, 34ff), labelled a canzonetta in the 1625 collection, is in fact a strophic bass cantata in the tradition of Alessandro Grandi (i) and other Venetian composers; the piece is particularly noteworthy in that the fourth of the six variations is in triple time and thus shows the influence of the variation suite. This is an influence that recurs in Possenti's volume of instrumental music, which consists of 18 one-movement sonatas. They include tremolos and a very early use of the directions 'da capo' and 'sino al fine'.

WORKS

Canora sampogna composta di sette canne musicali, prima canna, dalla quale escono madrigali, 2–3vv, canzonette, 2vv, Li sospiri d'Ergasto e Il lamento d'Ariana del Cavalier Marino, 1–3vv, [bc] (Venice, 1623, inc.; 2/1628)
Accenti pietosi d'Armillo, canzonette & arie, 1v, [bc] (Venice, 1625)
Concentus armonici, a 2–4 (Venice, 1628)
2 madrigals, 2vv, 4vv, both with bc, 1624[11]

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NIGEL FORTUNE/ROARK MILLER

Post, Joseph (Mozart) (*b* Sydney, 10 April 1906; *d* Broadbeach, Queensland, 27 Dec 1972). Australian conductor and administrator. He was among the first students at the NSW Conservatorium, where he graduated with teaching and performing diplomas for both the piano and the oboe; at the age of 21 he joined the teaching staff. In 1933 he became conductor at the ABC and remained with the organization (with two intermissions) until 1965, when he was appointed assistant director of music. In that year he became director of his former school, the NSW Conservatorium. In 1966 he received the OBE for services to music.

Post was the first Australian-born conductor to make a career in opera. He was associated with visiting Italian opera companies (1932–4) and was musical director of the National Theatre Movement opera company in Melbourne (1947–54) and of the Elizabethan Trust (now Australian) Opera (1956–7). He conducted a concert version of *Der Rosenkavalier* (1956) and during the 1964 Adelaide Festival a stage performance of Walton's *Troilus and Cressida* highly praised by the composer for its command of structure. He was also an excellent conductor of operas specially produced for television.

WERNER GALLUSSER/R

Pošta, František (*b* Lány, 22 Aug 1919; *d* Prague, 18 July 1991). Czech double bass player and teacher. He studied with Oldrich Sorejs, one of a direct line of Czech bass players that included Wenzel Hause, Josef Hrabě and Franz Černý. An inspired teacher himself, Pošta taught at the Prague Conservatory from 1953, imparting a wealth of experience gained as a member of the Czech PO which he joined in 1939 while still a student, and of which he was principal bass from 1945 until his death. Many works were written for him, and he also edited and performed compositions by Dittersdorf, Pichl, Anton Zimmerman and Vanhal that he discovered in little-explored libraries in eastern Europe. He made a number of solo recordings and was a fine chamber music player; he also pioneered the use of traditional Viennese tunings. In 1965 he was created Artist of Merit by the Czech government.

RODNEY SLATFORD

Postel, Christian Heinrich (*b* Freiburg, nr Stade, 11 Oct 1658; *d* Hamburg, 22 March 1705). German poet, librettist and lawyer. His father was a Protestant minister and writer who left Freiburg with his family in 1676 to become pastor at the Heilige Geist-Kirche, Hamburg. His friendship with Gerhard Schott, founder and first director of the Hamburg Opera, undoubtedly led to Postel's later association with the Opera. He received his early education from his father and later attended the Johanneum Lateinschule, Hamburg. In 1680 he went to Leipzig University to study law but was forced by an outbreak of the plague to move to Rostock University, from which he received a licentiate in law in 1683. Following a number of extended educational tours, which enabled him to cultivate a lifelong interest in languages and literature, he returned to Hamburg in about 1688 and began an illustrious career as a lawyer. In 1700 he spent the summer in Switzerland and Italy, where he became acquainted with the Arcadian movement and met L.A. Muratori, an exponent of Italian neo-classicism.

Postel was the most important and prolific writer of librettos for the Hamburg Opera towards the end of the 17th century. He wrote texts for the major composers there, including Conradi, Förtsch, Keiser and Kusser, but after Schott's death in 1702 he apparently severed his association with the Opera. His librettos are fine examples of dramatic poetry, generally patterned on conventional Italian models and full of somewhat complex German Baroque imagery. He naturally based his operatic dramas on the standard Baroque concept of alternating affective states. However, many of them, such as *Die schöne und getreue Ariadne* (set by Conradi), do not present simply a pastiche of contrasting emotional statements; rather, within the limitations of a fairly stereotyped plot, the characters are permitted distinctive, dramatic development as personalities. He was frequently criticized in the 19th century for being a typical representative of the Second Silesian School which was overfond of Marinism, but this view is not substantiated by his texts. He was a transitional figure in German libretto writing, standing between such writers as Lucas von Bostel and Friedrich Christian Bressand on the one hand and Barthold Feind

on the other. As such he strove for a simpler poetic language, abandoned the previously favoured alexandrine metre for the simpler, more effective iambic in recitatives, and successfully varied his metres in the arias for affective purposes. His poetry is highly expressive and colourful in the Baroque sense but without excessive bombast. His intensely dramatic works were the perfect vehicles for the music of composers such as Conradi, Förtsch and Keiser. All his librettos survive in Weimar (*D-WRtl*).

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GEORGE J. BUELOW

Posthinus, Gregor. *See* PESCHIN, GREGOR.

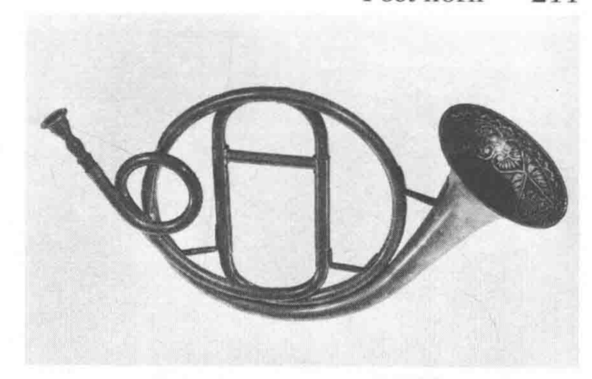
Posthius, Johannes (*b* Germersheim, 1537; *d* Mosbach, Baden, 24 June 1597). German poet and physician. In 1554 he matriculated at the University of Heidelberg, where he was a pupil of the Latin poet Petrus Lotichius. He took his bachelor's degree in 1556 and became Master of Philosophy in 1557. He continued his medical studies from 1563 to 1568 in Bologna, Rome, Montpellier, Paris and Valence, where he gained the degree of Doctor of Medicine in 1567; in 1570 Erasmus Neustetter, dean of Würzburg Cathedral, brought him to Würzburg as his personal physician. He became city physician in 1582. In 1585 Posthius obeyed a summons to Heidelberg from Count Palatine Johann Kasimir, where he was in friendly contact with Paul Schede (Melissus), the poet laureate. He died in Mosbach, where the court had fled the plague.

His literary importance derives from the *Sonntags-Evangelia gesangsweise componirt, samt etlichen Psalmen und Kirchengesängen von D. Martin Luther und anderen Gottseligen Männern* (Amberg, 1608, lost), for which he wrote the words. It was reprinted as *Psalmen und geistliche Lieder . . . auff vier Stimmen* (Neustadt an der Haardt, 1619). The work, which became widely known in southern Germany, belongs to the genre, established by Martin Agricola and Nicolaus Herman, of lied-form translations of the Sunday Gospel texts. Posthius apparently used the Genevan metrical psalm as a model.

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WALTER BLANKENBURG/CLYTUS GOTTWALD



1. Post horn by Courtois frères, Paris, c1820 (Musée de la Musique, Paris)

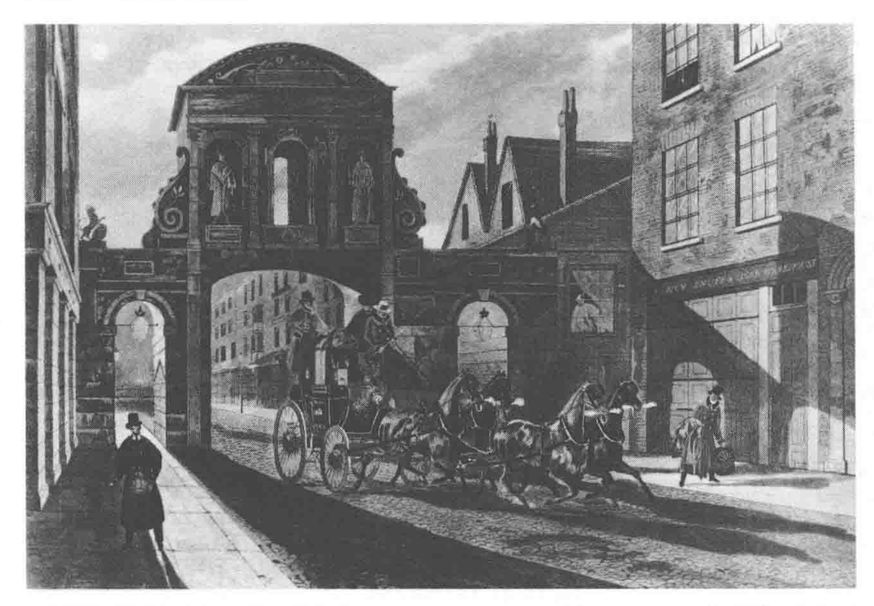
Post horn (Fr. *cornet de poste*; Ger. *Posthorn*; It. *cornetta di postiglione*). A small brass instrument used in the past by postillions and guards on mail coaches to announce the arrivals and departures and to call attention en route. Small arcuate horns were so used in France, England and Germany up to the early 17th century when instruments began to be constructed in one very small coil barely 7 cm across with a fundamental about *b♭'*. In Johann Beer's *Concerto à 4* (manuscript, *D-SWl*) it plays brisk figures on this note and its octave, similar to the references of Bach (*Capriccio sopra la lontananza*, 1704) and Telemann ('Postillons', *Musique de table*, 1733; borrowed by Handel in *Belshazzar*). Later in the 18th century German post

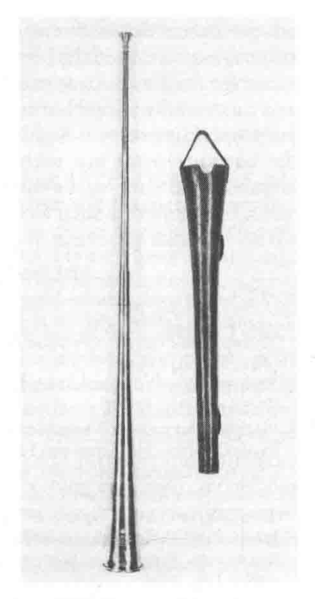


2. Post horn (keyed), German, c1830 (Leslie Lindsey Mason Collection, Museum of Fine Arts, Boston)



3. Post horn (valved), German, second half of the 19th century (Leslie Lindsey Mason Collection, Museum of Fine Arts, Boston)





4. (a) 'The Mail Arriving at Temple Bar': engraving, 1834; (b) coach horn (with case) by Köhler & Son, London, c1870 (Spencer Collection, Brighton Museum and Art Gallery)

horns were made with three turns and calls rose to the 6th or 8th harmonic, still including the octave leap, now at a slower tempo. The character of these calls is perhaps best known through those works of Mozart which require a horn player to take up the post horn: the Serenade K320, and the *Deutsche Tanz* K605 no.3, which calls for a post horn in B♭ and a second, lower instrument in F. In *Werkstäte der heutigen Künste* (Leipzig, 1764), J. Samuel Halle mentioned three-coil post horns built in different keys: C and A (equivalent to modern cornet pitches) in Saxony, but higher in Prussia.

By 1820 such post horns were procurable with crooks and tuning-slide for band music solos, and their use had spread to France (fig.1). The pitch most used in Germany was F, but C was employed by Beethoven in *Deutsche Tanz* WoO8 no.12, and E♭ was quoted by Schubert in *Winterreise*. Posthorns in E♭ are also cited in Hiller. The post horn is allotted a short solo (in F) in Spohr's *Notturno* op.34 for military band. Although some models were shaped like a trumpet (*see* POST TRUMPET), circular form remained the favourite; its continued appearance today as a post office emblem in so many European countries testifies to the breadth of its former use. From about 1825 post horns were also made with keys (fig.2) to increase their ability to play tunes, and by the mid-19th century in both France and Germany with valves, as required in Mahler's Third Symphony (fig.3). In Germany they might instead have a finger-hole ('transposing hole') placed three-quarters of the way along the tube from the mouthpiece and uncovered to raise the harmonic series from F to B♭. A diatonic 6th or more is available by opening and closing the hole; the horn held in one hand can be sounded only in the old manner.

In England a straight-built post horn came into use during the early 19th century and was adopted as the regulation horn for Royal Mail coaches (even if the guard liked to enliven the journey with tunes on the keyed bugle). This straight horn is of brass, 70 to 80 cm long, in A or A♭, an octave above the German post horn in A, and sounded only up to the 4th or 5th harmonic. It is still made, and is used in performances of Koenig's famous *Post Horn Galop* (1844); it has a sliding joint midway along the tube for tuning. Koenig, Jullien's star cornettist, had come from Paris and preferred the longer continental instrument pitched an octave lower for its larger compass; such instruments played from the 3rd to the 12th harmonic. He also recommended cornet beginners to practise on this 'proper' post horn.

Another characteristic English instrument is the coach horn, used exclusively with four-in-hand teams. It is also straight but is made of copper and differs from the post horn in having a conical bore and a narrow funnel-shaped bell which recalls the medieval buisine (fig.4). It is also longer; the standard length was 90 cm, but it tended to become longer still, and John Augustus Köhler's 'heavy mail horn' measured 115 cm. The coach horn sounds the same series of notes as an army bugle, the actual pitch depending upon its length (a 107 cm horn is in D). The coach horn was still in use up to 1914 on the London to Oxford mail, which was conveyed by road on Sundays. Today only imitation coach horns are made as hotel decorations or souvenirs. A number of tutors remain which give the calls sounded on the post horn and the coach horn, such as (John A.) *Turner's Complete Tutor for the Coach Horn, Post or Tandem Horn, Bugle and Cavalry Trumpet* (London, 1898), which is perhaps the best known though it is erratic and unsatisfactory over the matter of the post horn calls. Many post horn signals and melodies are transcribed in Hiller and Becheri.

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ANTHONY C. BAINES/DAVID K. RYCROFT

Postlude (Lat. *postludium*; Ger. *Nachspiel*). A movement or section of a movement concluding a composition (especially for organ), hence the equivalent of a coda, conclusion or epilogue. Hindemith's *Ludus tonalis* for piano (1943) ends with a postludium which is an exact reversion and inversion of the opening praeludium. Specifically the term is sometimes given to the organ piece, frequently improvised, which is played at the end of a service during the exit of the congregation, i.e. the concluding voluntary.

MICHAEL TILMOUTH

Postmodernism. A term, American in origin, widely used from the late 1970s onwards, with a broad range of meanings. Some come from multiple associations with 'modern' and 'modernist' (*see* MODERNISM), others from disagreement over what the prefix 'post' implies about the 'modern' – contestation or extension, difference or dependence – and whether postmodernism is a regressive or progressive force.

1. History, definitions. 2. Reception, performance. 3. Scholarship.

1. HISTORY, DEFINITIONS. As a historical period, postmodernism can denote that which postdates the period 1450–1950, reflecting a crisis of cultural authority and world view, especially that vested in Western culture and its institutions (Jameson, 1991). A growing ecological sensitivity encouraged a broad critique of modernity and modernization (Huyssen, 1986). In music, Cage appears postmodernist because he threw into question both the concept of artistic genius that developed during the Renaissance (Hamm, 1997) and the notion of music as organized sound. Postmodernism can also signal a change from developments that began around the beginning of the 20th century. Some see this as a shift from imperialist centralization, nation states and utopian philosophies to a decentralized world economy, supranational entities and relativism. What is postmodernist in this sense depends on one's definition of Modernism.

The concept may also refer to a socio-economic condition, a reaction to the 'modern condition' that began with the Enlightment (Habermas, 1981). Some have used it to describe the penetration of capitalism and mass media into all aspects of life, undermining faith in various religious and historical metanarratives. Others understand the postmodern condition as 'marked by a plurality of voices vying for the right to reality – to be accepted as legimitate expressions of the true and the good' (Gergen, 1991), or as a 'time when no orthodoxy can be adopted without selfconsciousness and irony because all traditions seem to have some validity' (Jencks, 1986). Similarly, in philosophy and the arts, it is often used to denote a way of thinking or operating (Eco, 1984) that sees the world as the product of multiple perspectives all of which have some truth. This has led to a breakdown in boundaries between élite and popular culture and to receptivity to those on the margins of power.

Postmodernism is also used to describe a style that throws into question certain assumptions about Modernism, its social basis and its objectives. These include faith in progress, absolute truth, emphasis on form and genre and the renunciation of or alienation from an explicit social function for art. Many use the term to describe a style that posits discontinuity over continuity, difference over similarity and indeterminacy over rational logic (Harvey, 1989). From this perspective, some aspects of postmodernism have Modernist antecedents (Dada, the futurists) or long traditions in music (collage, juxtaposition, appropriation, quotation). Questioning the modern aesthetics of the sublime which 'allows the unpresentable to be put forward only as the missing contents' and leaves the 'recognizable consistency' of the form to ensure 'solace and pleasure' for the reader or viewer, Lyotard (1979) idealizes a postmodernism that 'puts forward the unpresentable in the presentation itself'. Those who see it as an attitude that disdains analytic or perceptual unity and embraces other forms of order (J. Kramer, 1995) argue that postmodernism is an attitude recurring throughout history. From this perspective, the modern/postmodern dialectic is an alternating aesthetic cycle, like classic/romantic. Those who support this conclusion point in music to Alkan as a precursor because he wrote in an old style without seeking novelty (Shono, 1989), Reger for his 'double coding' and restorationist tendencies (La Motte-Haber, 1995), or Ives and Mahler because of apparent disorder in their music (J. Kramer, 1995).

Certain trends have determined the change from a Modernist to a postmodernist sensibility in music. First is the reaction to the internationalism of Modernism, to the centrality of Europe in that tradition and to abstraction as a universal language, particularly that which developed in Darmstadt after World War II. The Modernist drive for progress produced not only anxiety over influence but also exclusivity, an art increasingly limited to those who had the resources to support experimentation and technological innovation. In music, the institutional power of those composing in modernist styles fuelled this reaction; so did the ambitions of those using computers to increase their control over musical materials.

Cultural politics and critical theory of the last quarter of the 20th century focussed on the role that differences have played in society and culture, specifically those of race, class and gender. With the growing complexity of global interconnectedness and an increasing awareness of the need to respect rather than attempt to dominate non-Western cultures, attention turned to individuals and groups 'whose histories have prepared them to make productive use of contradictions, to embrace the dynamism of difference and diversity' (Lipsitz, 1994). The music of post-colonialist and other subaltern voices throughout the world and of immigrants struggling against power, poverty and discrimination within Europe and North America became recognized as a major form of subcultural as well as national expression (Slobin, 1993). In place of universalizing metanarratives, this music often addresses issues of personal or local relevance. Whereas some traditions communicate a sense of place, others express dislocation and privilege movement over stasis.

Since the 1960s and especially with the perceived end of the avant garde by the 1980s, some composers working within Western art traditions also re-evaluated music's expressive potential. Rejecting the need for constant change and originality and the increasingly difficult and often intellectual approach to music espoused by Modernists, they returned to more traditionally accessible notions of music. Some sought to renew a connection to the past by re-embracing harmonic and temporal strategies characteristic of 18th- and 19th-century composition. Sometimes, as with George Rochberg, traditional forms and syntax serve as a foil to Modernist ideas within one work; other times, as in the music of David Del Tredici and

Ellen Zwilich, they signal a wholehearted return to tonality and conventional narrative. With William Bolcom among others, they enable integration of popular idioms. Such concerns forced reconsideration of the concept of consonance (H. Halbreich in Kolleritsch, 1993) and new concepts of tonality, as in the music of L. Ferrero (T. Hirsbrunner in Gruhn, 1989): this trend has been called a 'postmodernism of reaction' (Foster, 1987). In Britain and the USA, it was associated with 1980s neo-conservatism. Music critics, especially in Germany, called it neo-romanticism, especially in works that appeal to the emotions such as those of Wolfgang Rihm. In Arvo Pärt's music, it mirrors a return to spirituality and mysticism in the contemporary world.

Works embodying a second approach, 'postmodernism of resistance' (Foster, Huyssen, 1986) or radical postmodernism (Kramer), question rather than exploit cultural codes and explore rather than conceal any associated social or political affiliations. This music often addresses the 'master narratives' of tonality, narrative structure, Western hegemony and male dominance. In his music, John Adams makes puns or ironic commentary on these narratives while others deconstruct their inherently contradictory meanings. Composers such as Philip Glass, Steve Reich, Michael Nyman and Louis Andriessen, for example, use continuous repetition to create non-narrative works that subvert the role of longterm memory in the perception of a work's structure. Huyssen points out that resistance of this sort 'will always have to be specific and contingent upon the cultural field within which it operates'; he argues that its point 'is not to eliminate the productive tension between the political and the aesthetic, between history and the text, between engagement and the mission of art. It is to heighten that tension'.

A third postmodernism, one of connection or interpenetration, results when a work's juxtapositions involve an eclectic inclusion of material from disparate discourses, sometimes elements that are not musical *per se* (Pasler, 1993). Whereas quotation in a Modernist sense often implies a desire to overcome and surpass one's predecessors, sometimes by distorting or satirizing the borrowed element, postmodernist appropriation functions without any desire to assert the dominance of one element over another. Works such as Luciano Berio's Sinfonia (1968) and Alfred Schnittke's Third String Quartet (1983) quote predecessors' and contemporaries' music to comment on the history of musical traditions. They construct a sense of time as embodying many times, a self made of many memories. Stylistically what is important, from a postmodernist perspective, is not what is preserved from the past but the radical nature of what is included. And whether colliding new with old, original with borrowed, serious with popular, aesthetic with non-aesthetic, politically central with marginal, the ethics of postmodernism implies an acceptance of difference and sometimes a playfulness. Such works express a 'longing for a both/and situation rather than one of either/or' (Perloff, 1989).

The purpose of such collages can vary. In his *Musicircus* (1967), Cage shifted to the listener the burden of making sense of what he called the 'play of intelligent anarchy'. Similarly, in some of John Zorn's recordings, the effect of juxtaposing jazz, swing, pop, reggae, film and TV soundtracks and a recurrent Japanese voice is anarchic coexistence. This music's noisiness is meant to challenge traditional expectations of music and transform the listening experience (McNeilly, 1995). In the work of Laurie Anderson and other female performance artists of the 1970s, these juxtapositions come from the use of autobiography, story-telling, self-referentiality and a collage of myriad personal tastes; these help return the composer's 'shadow' to the music. In their pop-inflected music of the 1990s, Lang, Wolf, Torke and Daugherty incorporate commercial popular music not only to express their generational interests but also to challenge the troubling contradictions in American culture. In the popular music of migrants worldwide, music both expresses their exile identity and connects them to the real and imagined traditions of their homeland. This has resulted in works meant to help listeners reconcile profoundly different experiences. Postmodernism can thus be seen as 'an aesthetic vehicle for this struggle' (Manuel, 1995).

2. Reception, performance. Related to these new forms of collage is another shift that gave rise to postmodernism: a preoccupation with reception. In an era of political image construction celebrating meaning as well as meaninglessness, play as well as nostalgia (Harvey, 1989), the idea that anything could reflect one coherent, consistent voice gave way to thinking about subjectivity as multi-layered, contradictory and performative. Taste too was found to be socially determined in a complex world of contradictory forces (Bourdieu, 1979). In 1968, Roland Barthes pointed to 'the death of the author' in terms of who was responsible for meaning in a work. Conceptual artists and the Fluxus group re-evaluated the idea of art. Jameson later argued that in the postmodern age there could be no more 'works', only 'texts', or pretexts for what the reader or listener may bring. Cage's attention to silence, use of chance procedures and works like *4′33″* gave audiences an indeterminate space to find or negotiate their own concept of music. Focussing on the human organism, Pauline Oliveros created works that depend on the listener's participation for their shape and articulation. They aim to affect listeners' breathing and place them in a meditative state of 'deep listening'. New Age music often has a similar aim.

Performance has played its own role in the development of this aesthetic, and not only in the work of composers such as Vinko Globokar who blur the boundaries between composition and performance. With its inclusion of jazz and world music in its concert repertory, commissions and recordings, the Kronos Quartet has attracted new listeners to art music and transformed audience expectations of the genre (Porter, 1995). Reaching a wide range of listeners of different races and social classes, popular groups too, such as hip-hop artists and British anarchists, have resisted expectations, especially the commodification of cultural forms under late capitalism. They have used music to promote postmodern narratives of political and cultural change (McKay, 1994; Potter, 1995). The music industry has used the concept to promote its own new category, postmodern rock (Veselinovic-Hofman, 1995).

Such perspectives have drawn attention to pleasure and desire as musical modes, the need to acknowledge more than the rational and cerebral in the musical experience, and recognition of the shared roles of composer, performer and listener in the creation of musical meaning. Whether postmodern music depends for its effect on an increasingly 'competent' audience (Thorn, 1992), able to understand

its multiple referents, irony and pastiche, or whether it can speak to a much broader public, varies widely from composer to composer and work to work. With its focus on multiple, fragmented identities, postmodernism has flourished in the USA, Canada, Australia and Eastern Europe, in part as a function of the identity politics of their heterogeneous populations.

3. SCHOLARSHIP. The idea of musical experience as cooperative, collaborative and contingent has had a profound impact on musical scholarship. Suspicious of any narrative that aspires to closure, challenging all basic assumptions, seeing language as a play of signifiers, looking for systems of power at work in the narrowest as well as the broadest domains, postmodern scholars question not only positivist methods but also Marxist ones. They shift attention to the truths embedded in the local, everyday, variable and contingent aspects of music and music-making. They seek to break down hierarchies and show the multiple meanings any music can have. Like feminists, those engaged in this work see truth as relative and subjectivity as influenced by the body as well as the mind. They are often concerned with the physical impact of sound on the listener, and sometimes the spirituality that underlies it. Their goals include not only increasing knowledge of music, but also restructuring the experience of it. For example, the concept of structural listening has been deconstructed to suggest that responses to music are not just governed by a 'quasi-Kantian structure of reason' but are 'as diverse, unstable, and open-ended as the multitude of contexts in which music defines itself' (Subotnik, 1996).

Postmodernists seek alternatives to the formalism that has dominated music scholarship (G. Tomlinson in Kompridis, 1993, pp.18–24). Some explore how a variety of cultural codes inform the subjectivity expressed by music. Others suggest that the contextual analysis of history, politics and socio-cultural circumstances should not be viewed as distinct from formal analysis (Miller, 1993). Those inspired by Barthes's 'The Grain of the Voice' (such as Abbate, 1991), concentrate on the relationship between the performer and listener in determining the experience of music: they analyse what is specific to individual performances and study how listeners understand meaning regardless of composers' intentions often as part of a dialectic of desire. They are interested in how the listening process in turn shapes personal, social and cultural identity. Postmodernism has encouraged scholars to value a wide range of listeners, to explore their own experience of music and the role they play in producing meaning for their readers, and to use this knowledge in generating research questions. Such concerns underlie much of the work in gay and lesbian musicology and have motivated interest in psychoanalytic methodologies.

Postmodernist work challenges the longstanding bias towards studying art music as distinct from other traditions and its listeners as belonging in segregated markets. Scholars now study musical hybrids and 'cross-overs' resulting from the cultural exchange between Eastern and Western countries, Africa and the Caribbean, North and South America. Some use post-colonial theory to investigate the processes of appropriation and resistance. More and more scholars are crossing borders and reconsidering the boundaries of their research, not only that which has separated classical from popular music, written from oral traditions, but also historical musicology from other disciplines including ethnomusicology and theory.

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JANN PASLER

Postnikova, Viktoriya (Valentinova) (*b* Moscow, 12 Jan 1944). Russian pianist. A child prodigy, she entered the Moscow Central Music School at the age of six, making her public début a year later in a Mozart concerto. At the Moscow Conservatory she studied with Yakov Fliyer. While still a student she won prizes at the Warsaw, Lisbon, Leeds and Tchaikovsky competitions, attracting the highest praise for her maturity and technical command. She made an acclaimed London début in 1967,

playing Chopin's E minor Concerto at the Proms. Her large repertory extends from Bach to Schnittke, but she is most widely admired as a player in the Romantic tradition, a fact reflected in her many recordings, which embrace the complete piano works of Tchaikovsky, Janáček and Glinka, the piano concertos of Chopin, Brahms and Prokofiev, and numerous solo and chamber works. She has frequently appeared as soloist and duettist with her husband Gennady Rozhdestvensky. Possessed of a fiery temperament and a powerful virtuoso technique, she is also capable of the greatest subtlety and delicacy.

JEREMY SIEPMANN

Poštolka, Milan (*b* Prague, 29 Sept 1932; *d* Prague, 14 Dec 1993). Czech musicologist. While attending the Prague English Grammar School he studied the piano with Ilona Štěpánová-Kurzová and music theory with František Spilka. At Prague University he studied musicology with Očadlík and Sychra (1951–6), passing the state examination in musicology in 1956. After working for the Encyclopedic Institute of the Czechoslovak Academy of Sciences in Prague, he joined the music department of the Prague National Museum, as a research assistant (1958), rising to deputy director of the department, where he was also curator of the collection of musicians' letters and other writings.

Poštolka's career was pursued in the face of ideological difficulties. The relaxation of political requirements in the mid-1960s allowed him to take the CSc (1966) and the doctorate (1967), with a dissertation of the life and work of Kozeluch. Promotion to research fellow at the library followed (1966), together with his appointment as external lecturer at Prague University (1966). Conversely, post-Dubček 'normalization' resulted in suspensions from his university post (1971–4, 1980–89) and premature retirement from his library post in 1988. Despite this, he was known, both inside and outside the country, as the leading expert of his day on Czech 18th-century music, directing a research team on Czech 17th- and 18th-century music history at the Czechoslovak Academy of Sciences (1972) and writing many 18th-century Czech entries for major foreign reference works (*Grove6*, *GroveO*, *MGG1*, *RISM*), where his contribution was greatly valued for its precise and comprehensive knowledge of sources. Apart from his book on Kozeluch, he wrote two books on Haydn, the first dealing with the interrelationship between Haydn and the Czech music of the period, the second (completed in 1980 but published only in 1988) a study of Haydn and the development of the Classical style.

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JOHN TYRRELL

Postolsky, Shalom (*b* Siedlce, Poland, July 1893; *d* Beit-Isaac Kibbutz, Israel, 1 Oct 1949). Israeli composer of Polish birth. He was born into a ḥasidic family; his father, a music lover, entertained many Jewish musicians. Postolsky enrolled as an opera student at the Warsaw Conservatory. He joined the Zionist movement in 1920 and subsequently emigrated to Palestine, where he was a founding member of the 'Ein Ḥarod Kibbutz in the Jezreel (or Yizrael) Valley (1921). The first composer of the kibbutzim movement and among the first to write original Hebrew 'village songs', he is considered one of the first Israeli composers. His output is comprised primarily of folksongs, festive songs and children's songs. The most renowned of these include the *Massekhet ha-'omer* ('Harvest Festival') and the *Hagadat Pesaḥ* ('Passover Legend'), which continues to be sung during Passover. A collection of his songs entitled *Qoveṣ shirim* ('Song anthology') was published in 1953.

NATAN SHAHAR

Poston, Elizabeth (*b* Highfield, Herts., 24 Oct 1905; *d* Stevenage, Herts., 18 March 1987). English composer, writer and pianist. She studied the piano with Harold Samuel, followed by formal music education at the RAM. During this time she met Warlock – a major influence in her personal and musical life – and Vaughan Williams who encouraged her to compose. She emerged in 1925, when seven of her songs were published (her popular early setting of *Sweet Suffolk Owl* was one of these). Her first work to be broadcast, from the BBC at Savoy Hill, was an RAM prize-winning violin sonata. In 1928 she

published five songs in a more personal style. From 1930 to 1939 most of her time was spent abroad where, among other studies including art and architecture, she collected folksongs. On returning to England she joined the BBC's music staff, and her war service was thus a period of intensive broadcasting which included the direction of music in the European Service. She resigned in 1945, but after a period in the USA and Canada returned to the BBC in 1947 at Douglas Cleverdon's invitation to broadcast and advise for a year at the inception of the Third Programme. She was elected president of the Society of Women Musicians (1955–61).

Poston distinguished herself in a wide field of musical activity. In addition to writing articles and programme notes for the Arts Council, she appeared as a pianist at the National Gallery Concerts (1940–45) and gave the first public performance of Walter Leigh's Concertino for piano and strings (1946). She composed over 40 scores for radio productions including collaborations with David Jones, Terence Tiller, Dylan Thomas and C.S. Lewis. In her score for the first complete broadcast of Milton's *Comus* (1947), she incorporated several of Henry Lawes's songs from the original, revealing an interest in music of the 16th and 17th centuries. Outstanding among her TV film scores is that for *Howard's End* (1970); she lived in Rooks Nest House which was the setting of E.M. Forster's novel. Her extended choral works include *The Nativity* (1951) for soloists, mixed voices and string orchestra, and two pieces commissioned by the Farnham Festival, *An English Kalendar* (1967) for female voices and harp and *An English Day Book* (1971) for mixed voices and piano. The *Concertino da camera on a Theme of Martin Peerson* (1950) and a Trio (1958) for flute, clarinet (or viola) and harp (or piano) are her most significant chamber works.

Poston was a meticulous scholar greatly respected by her peers for her musical contributions as well as her charming and witty personality. She evolved a personal style which derived from the neo-classical and laid great emphasis on clean craftsmanship and melodic fluency. She won particular respect as the editor of folksong, carol and hymn collections. Her close association with Warlock made her a unique authority on his life and works; in 1947 she created a 5-part BBC lecture series devoted to him.

WORKS

CHORAL

Salve Jesus, Little lad, 2 female vv, pf, 1925; Balulalow, 2 female vv, pf, 1928; A Carol in Captivity, 1946; The Princesses' Carol, unison, pf, opt. inst. descant, 1948; The Holy Child, mixed vv, strings, perc, org, 1950; The Nativity, S, Mez, C, T, B, chorus, str, 1951; Carol of the Crown, unison vv, pf, 1953; Antiphon and Psalm: Laudate Dominum, mixed vv, org, 1955; The Dormouse's Carol, unison vv, pf, 1955; The Magi, spkrs, chorus, pf, org, 1955; Song of Wisdom, 1956; 2 Carols in Memory of Peter Warlock, 1956; The Negroes' Carol, B, mixed vv, pf, 1957; Happy are thy Men, 1958; In Bethlehem Town, opt. inst. descant, 1958; Sing unto the Lord, 1959; The Boar's Head Carol, SATB divisi, 1960

The Briery Bush (operetta), soloists, chorus, opt. violin, rec, drum, 1961; Magnificat, 2vv, org, 1961; An English Kalendar, female vv, hp, 1967; Jesus Christ the Apple Tree, SATB, 1967; The Queen's Hymn, mixed vv, opt. brass, 1967; Welcome, Child of Mary, soloists, mixed vv, chbr ens, 1967; 3 Scottish Carols, mixed vv, strings, 1969; Benediction for the Arts, 1970; An English Day Book, 1971; A Settled Rest, 1987

SOLO VOCAL

Aubade (The lark now leaves his wat'ry nest) (W. Davenant), 1925; Brown is my love, 1925; A Little Candle to St Anthony (S. Russell), 1925; Sweet Suffolk Owl (T. Vautor), 1925; The Bellman's Song (T. Ravenscroft), 1925; The Lake Isle of Innisfree (W.B. Yeats), 1925; Maid Quiet (Yeats), 1926; 5 Songs, 1928; She is all so slight (R. Aldington), 1942; Bonny at Morn, 1945; The Stockdoves (A. Young), 1945; 7 Canzoni (7 Italian Folksongs), 1945; A Garland of Laurel, T, str, 1950; The Queen of Sheba's Song, 1956; Sheepfolds (M. Madeleva), 1958; 7 Songs of Machiavelli, 1967; 6 French Folk Songs, 1972; Autobiography, song sequence, ?1985; Re-creations, song sequence, ?1985

INSTRUMENTAL

Sonata, vn, pf, *c*1925; Chansons gaillardes [after Poulenc], Serenade, vc, pf, 1943; Concertino da camera on a Theme of Martin Peerson, rec, ob d'amore, b viol, hpd, 1950; 2 Pieces, psaltery, *c*1950; Trio, fl, cl/va, hp/pf, 1958; Peter Halfpenny's Tunes, rec, pf, 1959; Serenatina, pipes, 1959; Lullaby and Festa, pf, 1960; Fanfare for the Hallé on Sir John Barbirolli's Seventieth Birthday, 1969; Harlow Concertante, str qt, str orch, 1969; Sonatina, vc, pf, 1972; Requiem for a Dog: Blackberry Fold, 1973

INCIDENTAL MUSIC

TV: Howard's End, 1970; A Room with a View, 1973

Radio: The Elizabethans, 1946; The Royal Thames, 1946; Comus, 1947; Paradise Lost, 1947; Twelfth Night, 1947; Four Medieval Cornish Plays: The Harrowing of Hell, The Resurrection, Galilee and Emmaus, The Ascension, 1949; Lilith, 1950; The Passion, 1951; Emporer and Galilean, 1953; Gammer Gurton's Needle, 1954; Liberty Comes to Krawinkle, 1954; Diarmuid and Grainne, 1955, The Honest Whore, 1955; In Parenthesis, 1955, rev. 1968; Nebuchadnezzar, 1955; Early English Drama Series, 1956; The Milk of Paradise, 1956; Old Fortunatus, 1956; The Return, 1956; Death of Pilate, 1958; Elizabeth I, 1958; The Knight of the Burning Pestle, 1959; The Tempest, 1959; Gorboduc, 1950s; Lucius Junius Brutus, 1960; Aran Revisitato, 1961; Super Plebs Pessima, 1961; Nativity for N-Town, 1962; Time and Tune: Michael Finnagen, The Fun of the Fair, May Songs, The Tailor and the Mouse, 1963; The Lion and the Unicorn, 1966; Idylls of the King, 1968; The Bachelor's Banquet, ?1971; The Last Temptation: The Lion Within, Not to Bring Peace, ?1973; The Girl who Lost her Glove, ?1975; The Death of Adam

Principal publishers: Boosey & Hawkes, Chester, Elkin, Novello, OUP

VOCAL COLLECTIONS AND EDITIONS

Songs of the Women of Britain (London, 1956)
The Children's Songbook (London, 1961)
Penguin Book of American Folksongs (Harmondsworth, 1964)
Penguin Book of Christmas Carols (Harmondsworth, 1965, 2/1986)
The Mother Duck's Book (London, 1966)
The Cambridge Hymnal (Cambridge, 1967)
A New Garland of English Folk Songs (London, 1968)
Songs of Times and Seasons: from Popular Music of the Olden Time (London, 1968)
Songs of Places – London (London, 1969)
The Second Penguin Book of Christmas Carols (Harmondsworth, 1970)
The Baby's Song Book (London, 1971)
with P. Arma: *The Faber Book of French Folk Songs* (London, 1972)
The Apple Tree (Cambridge, 1976)
A Book of Christmas Carols [completed by M. Williamson] (London, 1988)

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M. Ashby: *Forster Country* (1991)
A. Green: 'A Womb with a View', *The Independent* (30 May 1992)
J.C. Bartlett: *Beyond the Apple Tree: the Choral Music of Elizabeth Poston* (DMA, U. of Wisconsin-Madison, 1996)

MICHAEL HURD/JAMIE BARTLETT

Post trumpet (Fr. *trompette de poste*; Ger. *Posttrompete*; It. *tromba di posta*). A trumpet-shaped (or rather, bugle-shaped) POST HORN. It was officially adopted for use on mail coaches in northern Germany in 1828 in preference to the traditional circular model, although the latter was again in favour from 1866. The post trumpet was pitched in E♭, as is the Prussian cavalry trumpet, but had a cornet-type mouthpiece. The tubing was usually coiled four times, making the instrument more compact than a



Post trumpet of brass, triple-coil, with silver-plated mouthpiece and bell garland from Prussia, c1840 (Bundespostmuseum, Frankfurt)

cavalry trumpet; in the region between Lübeck and Hamburg it was slightly more elongated, being coiled three times, and had a cup-shaped (trumpet-type) mouthpiece. The illustration shows a specimen from Prussia, dating from 1840, in this instance an *Ehrentrompete* ('trumpet of honour' or 'presentation trumpet') awarded to distinguished performers. In Prussia a new set of call signals was issued for the post trumpet when it was introduced in 1828, and these were also adopted in Saxony and elsewhere (Rycroft).

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A. Hiller: *Das Grosse Buch vom Posthorn* (Wilhelmshaven, 1985), 21–3, 269–70, 280

D. Rycroft: 'A Tutor for the Post Trumpet', *GSJ*, xlv (1992), 99–106

DAVID K. RYCROFT

Potenzierung (Ger.). A term used by Alfred Lorenz to denote the building up of larger-scale structures hierarchically out of smaller-scale structural units. *See* ANALYSIS, §II, 4.

Pothier, Joseph (*b* Bouzemont, Vosges, 7 Dec 1835; *d* Conques, Aveyron, 8 Dec 1923). French scholar and editor of plainchant. He was ordained priest on 18 December 1858 and took his vows as a Benedictine monk at Solesmes on 1 November 1860. He became prior of Ligugé in 1893 and abbot at Saint-Wandrille in 1898. In 1860 Guéranger assigned him as an assistant to Jausions to help him prepare a new edition of liturgical chant books for use in the monastic community. After Jausions's death Pothier completed and published the whole work himself, bringing out the first part, *Mélodies grégoriennes d'après la tradition* in 1880. This publication was very well received at the Gregorian Congress of Arezzo (1882) and contributed greatly to the success of the teaching of the Solesmes school. In 1883 the second part, the Liber Gradualis, gave rise to a long controversy with the supporters of the 'Medicean' edition (Pustet, Regensburg), at that time enjoying a special privilege given by the Holy See. When in 1904 Pope Pius X decided to publish a new official Vatican edition, Pothier headed the editorial commission. From 1905 he was in complete charge up to 1913. His previous chant editions, produced at Solesmes between 1883 and 1895, served as a basis for the following official books: *Kyriale* and *Missa pro defunctis* (1905); *Cantus missae* – those contained in the *Missale romanum* – (1907); *Graduale* (1908); *Officium pro defunctis* (1909); *Cantorinus seu toni communes* (1911–12); *Antiphonale* (1912, 2/1919).

Pothier is justly considered to have initiated the revival of Gregorian chant. His editions were so much better than earlier ones that many considered them definitive. Although their musical notation, based on that of 14th-century manuscripts and designed by Pothier himself, allows one to respect most of the traditional groupings of neumes, the square and awkward shape of the notes fails to convey the suppleness of the chant and the differentiation in rhythmic values: bars and 'white spaces' are inadequate to represent such variety. The melodic line is presented more successfully, though the choice between tone and semitone steps sometimes needs modification. On the other hand the principles put forward in *Mélodies grégoriennes* based on Latin word accentuation well suits the practice of chant, which Guéranger had instituted on the founding of the Solesmes monastery. These principles, together with careful study of the neumes themselves, were able to provide an adequate basis for the understanding of authentic plainchant performance.

EDITIONS

Les mélodies grégoriennes d'après la tradition (Tournai, 1880, 2/1890/*R*)

Liber gradualis (Tournai, 1883, 2/1895)

Processionale monasticum (Solesmes, 1888)

Variae preces (Solesmes, 1888)

Liber antiphonarius (Solesmes, 1891)

Liber responsorialis (Solesmes, 1895)

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L. David: *Dom Joseph Pothier, abbé de Saint-Wandrille, et la restauration grégorienne* (Saint-Wandrille, 1943)

P. Combe: *Histoire de la restauration du chant grégorien d'après des documents inédits* (Solesmes, 1969)

A. Bescond: *Le chant grégorien* (Paris, 1972)

EUGÈNE CARDINE/DAVID HILEY

Potholt, Jacob (bap. Amsterdam, 4 Aug 1720; *d* Amsterdam, 11 Oct 1782). Dutch composer, organist and carillonneur. Burney devoted several pages in the account of his second European trip to Potholt (consistently referred to by Burney as Pothoff). Apparently smallpox left him blind at the age of seven. Subsequently he became a pupil of the Amsterdam organists G.F. Witvogel and Johannes Ulhoorn (1697–1742) (Oude Kerk, the main Calvinist church), and of P.A. Locatelli, whose concerts he attended. In 1741 he became organist of the St Jacobskerk in The Hague, returning to Amsterdam in

1743 to become organist of the Westerkerk and carillonneur of the City Hall (now the Royal Palace on the Dam). In 1766 he left the Westerkerk post in order to succeed Hurlebusch as organist of the Oude Kerk, effecting a rise in income and prestige.

Burney applauded Potholt's playing of both the organ and the carillon. He noted two themes that he had dictated to Potholt and on which Potholt had played improvised fugues. Potholt's only known compositions are his settings of organ accompaniments for all the Genevan psalms as sung by the congregation in the Dutch Reformed Church, *De muzyk van de CL psalmen benevens de lofzangen* (Amsterdam, 1777). These settings were prompted by the 'new way of singing the psalms', introduced to the Netherlands after the appearance of a new version of the rhymed metrical psalms in 1773. Each verse is preceded by a short prelude, and there is a short interlude after each line; the initial and final notes of each line are semibreves and the remainder are minims. Potholt transposed the melodies, ornamented them and provided a figured bass. Except for the preludes, this way of executing organ accompaniments to psalms became the norm during the 19th century. In 1748 Potholt presented some manuscript symphonies, some of which he may have written, to the collegium musicum of Utrecht, where they survive in the Letteren-Bibliotheek.

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RUDOLF A. RASCH

Potier [Potiers], **Matthias.** *See* POTTIER, MATTHIAS.

Potiron, Henri (*b* Rezé-lès-Nantes, Loire-Atlantique, 13 Sept 1882; *d* Roye, Somme, 12 April 1972). French composer and musicologist. For more than 50 years he was music director at Sacré-Coeur de Montmartre and taught Gregorian modal theory and accompaniment at the Institut Grégorien in Paris from its foundation in 1923. He wrote nine polyphonic masses (some based on Gregorian modes), numerous motets, pieces for organ, and organ accompaniments for parish use to all the plainsong repertory. In 1954 he took the doctorate at the Sorbonne with a thesis on Boethius.

WRITINGS

Cours d'accompagnement du chant grégorien (Paris, 1925, 2/1927; Eng. trans., 1933)
Leçons pratiques d'accompagnement du chant grégorien (Tournai, 1938; Eng. trans., 1949)
L'analyse modale du chant grégorien (Tournai, 1948)
L'origine des modes grégoriens (Tournai, 1948)
Les modes grecs antiques (Tournai, 1950)
La notation grecque et Boèce: petite histoire de la notation antique (Paris, 1951)
Petit traité de contrepoint (Tournai, 1951)
La composition des modes grégoriens (Tournai, 1953)
Boèce, théoricien de la musique grecque (diss., U. of Paris, Sorbonne, 1954; Paris, 1954)
L'accompagnement du chant grégorien suivant les types modaux (Paris, 1960)
Articles in *Monographies grégoriennes*, *Revue grégorienne* and *Etudes grégoriennes*

EUGÈNE CARDINE/DAVID HILEY

Potpourri (Fr.). From its original application to a jar, literally a 'rotten pot', in which were kept miscellaneous spices, vegetables and so on, the term came to be applied to a musical composition which was a similar hotch potch of tunes from a pre-existing source or sources. During the 18th century the term was used in France for collections of songs which, with a thematic link, were sometimes given stage presentation. Later the term was used for instrumental collections, such as the *Potpourry français*, which was a collection of originally unconnected dance pieces issued by the publisher Bouïn. Still in the 18th century, the term was used by the publisher Breitkopf for a collection of new compositions by various composers, and around the end of the century it came to be applied to a string of melodies from an opera or operas, as in the *Potpourri tiré des airs de 'Zauberflöte', 'Domjuan' et 'Figaro'* for piano by Josef Gelinek.

Others to produce potpourris were Daniel Steibelt, Czerny (e.g. *Potpourri brillant sur les motifs les plus favoris de l'opéra 'Faust' de Spohr* op.218) and Diabelli (*Potpourri tiré des oeuvres de Beethoven*). Often a potpourri included a set of variations on a selected theme. However, the term is extended only in a somewhat derogatory sense to the technically more ambitious and artistically more meritorious fantasies exemplified by many works of Czerny, the opera transcriptions and fantasies of Liszt, or the *Carmen* fantasy of Busoni. In just such a sense Chopin himself described his Fantasy on Polish Airs op.13 as a 'potpourri' in one of his letters. In England the term was apparently first used by J.B. Cramer, but subsequently the expressions 'selection' or 'fantasia' were more commonly used – the latter term, misleadingly, even for straightforward selections from operas or operettas. The term 'potpourri' is often used to indicate that a piece in a more precisely defined form is based on themes which are not original, for example an overture based on themes from the work it precedes (*see* MEDLEY).

During the 19th century selections from popular stage works were always in demand, and the task of producing them was often hack-work for the amateur or impoverished musician. The potpourri became a standard constituent of 19th-century orchestral and military band concerts of light music and often denoted more than a straightforward selection. By using themes familiar to their audiences the bandmasters were able to retain their attention for as much as 30 to 45 minutes and to exploit the allusions of particular pieces for programmatic purposes and for orchestral display. Such works are the elder Johann Strauss's *Der unzusammenhängende Zusammenhang* ('The Incohesive Cohesion', 1829) and most notably his *Ein Strauss von Strauss* ('A Bouquet of Strauss', 1832). The latter work, introduced to Britain (as *Le Bouquet des dames*) during Queen Victoria's coronation season, performed by Jullien at his promenade concerts and revived in Vienna as late as 1873, used music by Beethoven, Auber, Hérold, Bellini, Haydn and others, and included such effects as 'Chinese chimes, sledge party, post horn, cracking of whips, description of an earthquake, coronation procession, firing of cannon, ringing of bells, and shouts of thousands of spectators'. In Germany the term 'potpourri' is used for popular selections to the present day. *See also* QUODLIBET.

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ANDREW LAMB

Pott, August Friedrich (*b* Nordheim, 7 Nov 1806; *d* Graz, 27 Aug 1883). German violinist and composer. He studied the violin with Karl Kiesewetter in Hanover and joined

the court orchestra in February 1822. His patron, the Duke of Cambridge, then sent him to Kassel for a year to study the violin with Spohr and composition with Hauptmann; in January 1827 he was made *Kammermusicus* at Hanover. His first tour (1829) took him to western and southern Germany, and possibly to Paris, but it was his Scandinavian tour, in 1831, which established him as a virtuoso; he dedicated his concerto *Les adieux de Copenhague* to King Frederick VI of Denmark, who named him professor of music at the University of Copenhagen. In February 1832 he gave a concert at Oldenburg, which won him the position of Hofkapellmeister there. He performed in Dresden, Berlin and Vienna (where a critic praised both his playing and his instrument, a Stradivari) in 1834, and two years later in Vienna and Salzburg, where he gave the first of his concerts to raise funds for a Mozart memorial. In London he played Lipinski's Concerto in B minor at the Philharmonic Society (21 May 1838); a critic for the *Musical World* wrote enthusiastically of the extraordinary power of his tone, his grandiose execution and the purity of his style.

The highpoint of Pott's career was the unveiling ceremony for the Mozart memorial in Salzburg in September 1842, the result of six years of tireless efforts to raise money for the project, through benefit concerts of his own and by other artists and from the proceeds of a Mozart album which he had edited. In later years his concert appearances were infrequent. Difficulties with orchestral and administrative personnel during the political unrest of 1848 resulted in a two-year suspension of concerts at Oldenburg. After a reconciliation he resumed his duties until pensioned in 1861.

Pott's wife, born Aloyse Winkler von Foracest, was a gifted musician who studied the piano with Czerny and composition with Gyrowetz. (G. Linnemann: 'A. Pott', *Musikgeschichte der Stadt Oldenburg* (Oldenburg, 1956), 189–227 [with complete list of works])

ALBERT MELL

Potter. English family of musical instrument makers and musicians.

(1) **Richard Potter** (*b* Mitcham, Surrey, bap. 21 April 1726; *d* London, bur. Mitcham, 3 Dec 1806). Flute maker. He first set up shop about 1745 at Green Dragon Court, Foster Lane, Cheapside, subsequently moving to 5 Pemberton Row (then New Street) near Fleet Street about 1764. The latter address was kept as the family home and the business was transferred nearby to 5 Johnson's Court some time before 1786.

In 1785 Potter applied for a patent on an improved flute, a high-quality instrument with the latest features. The enrolled drawing shows four keys: D♯, F♮, G♯ and B♮, all in general use at the time. Potter's improvement lay not in the addition of these keys but in their construction, the closing being effected by rounded valves of soft metal instead of the usual leather. The holes were lined with silver tubes and the keys closed on the countersunk outer ends. Another innovation was the use of a metal tuning-slide with an attractive outer tube of wood, a slide or 'register' at the extreme end of the foot joint, and a screw-cork in the head joint with a projecting, graduating ivory pin. When these were made to correspond the instrument was in tune. Another advance often found on the Potter flutes was the addition of about 5 cm to the length to produce *c*♯′ and *c*♮′ at the lower end of the range with one or two foot keys. The earliest extant flute with a foot key is by Richard Potter; it dates from 1776 and is in the Chicago Historical Society collection, having once belonged to a bandsman in Cornwallis's army at Yorktown.

(2) **Richard Huddleston Potter** (*b* London, 10 Dec 1755; *d* London, bur. 3 June 1821). Flautist, violist and teacher, the eldest son of (1) Richard Potter. Though he was apprenticed to his father, there is no evidence that he worked in the flute-making business. He taught the piano and was organist of St Bride's, Fleet Street, from 1785. He played the flute in the Handel festivals in Westminster Abbey and also at Crosdale's and other private concerts, and he was listed in Doane's directory as an oboist. He was among the elder professors that formed the 30 original members of the Philharmonic Society in 1813, and played the viola in its orchestra; he often audited the society's accounts and was its treasurer in 1818 and 1819. On 28 January 1783 he married Charlotte Baumgarten, daughter of the bassoonist Samuel Christian Baumgarten.

(3) **William Henry Potter** (*b* London, 7 Aug 1760; *d* Bromley, 19 March 1848). Flute maker, son of (1) Richard Potter. After completing his apprenticeship under his father he joined the firm which was first listed as Potter & Son about 1801. After his father's death he continued the business, giving up the 5 Johnson's Court address after 1817 and working from the family home until he retired to Bromley some time in the 1830s. In 1808 he was granted a patent for a device for the flute keys which produced an effect called the 'glide' which enjoyed only temporary popularity. He continued in the style of manufacture begun by his father, though he sometimes omitted the inset into the tone holes. Generally, the Potters were esteemed for their craftsmanship. Their instruments were considered expensive and, like those of other high-quality builders, were often faked ('bastard Potters').

(4) **(Philip) Cipriani (Hambly)** [Hambley] **Potter** (*b* London, 3 Oct 1792; *d* London, 26 Sept 1871). Composer, pianist and teacher, son of (2) Richard Huddleston Potter and the most celebrated member of the family. Cipriani was the family name of his godmother, who was said to have been a sister of the painter Giovanni Baptista Cipriani, himself an intimate member of musical circles through his friendship with J.C. Bach and C.F. Abel. The name Philip was taken from a son of the painter, Edward Robert Philip Cipriani, a clerk in the Treasury through the support of Lord Lansdowne. 'Cip' or 'Little Chip', as he was known throughout his life because of his small size, was widely read, was a mathematician and spoke four languages. After musical instruction from his father, he was given over to a series of distinguished masters, and first studied counterpoint with Thomas Attwood. He worked with Crotch in 1808–9 and may have had lessons with John Wall Callcott. Potter, however, attributed his greatest advances to a five-year period of lessons from May 1805 with Joseph Woelfl, under whom he perfected his technique, memorized Bach's *Das wohltemperirte Clavier*, and learnt the principles of form in instrumental music which were then little known in England. On attaining his majority he was named an associate of the Philharmonic Society, and he became a member on 29 May 1815. In 1816 he was honoured with the commission

of two works by the society, noteworthy since so few works by English composers were played at those concerts. Potter made his début as a pianist at the Philharmonic Concerts at the performance of his Sextet for piano, flute and strings op.11 on 29 April 1816.

Despite acclaim as a pianist, the lack of success of the commissioned works caused Potter to go to the Continent to study composition. He left England towards the end of 1817 and was drawn to Vienna by the presence of Beethoven, whose music he had admired despite discouragement from it by his elders. Although he carried letters of introduction, warnings that Beethoven was mad caused Potter to delay approaching him until urged to do so by the piano maker Streicher. Potter was well received at what was an especially troubled time for Beethoven, and he made a good impression which Beethoven conveyed to Ries in a letter of 5 May 1818: 'Botter [sic] has visited me a few times, he seems to be a good fellow and has talent for composition'. At Beethoven's suggestion Potter studied counterpoint with Aloys Förster, and Beethoven advised Potter on his scores. After about eight months in Vienna and other Austrian and German cities and a sojourn of similar length in Italy, Potter returned to England in the spring of 1819. From that time until 1836 he appeared often as a soloist, giving the English premières of many Mozart concertos, in which he embellished the printed solo part, and of the First, Third and Fourth Concertos by Beethoven. His piano playing was much admired for its brilliance. He appeared as a conductor of the Philharmonic Concerts until 1844 and won considerable acclaim, always conducting standing, and without a baton. He served as a director of the society a number of times, though it was said that his opinions were often passed over in favour of those of less knowledgeable men.

In 1822 Potter was made the first piano teacher for the male division of the newly founded Academy of Music and he continued to teach the piano during his long association with the school. When Bochsa was dismissed in 1827 he was made the director of orchestra practice; it was his custom to insist that all male students play in the orchestra even if they could manage only a few notes. In 1832, on the dismissal of Crotch, Potter became the principal, a position he held until 1859 during a trying period of domination by the president, Lord Burghersh. Potter's influence as a teacher was great; a man of ready wit and generosity, he was much admired and loved.

Potter's own concerts, given almost yearly between 1828 and 1846, were among the finest of the season because of his insistence on a 'full band' when others would skimp, and the substantial music played. In the later concerts Potter included only a single work of his own, perhaps evidence of a lessening interest in his own music. He was elected to the Royal Society of Musicians in 1817, and served several times as an officer and as accompanist or conductor. He was also a member of the Society of British Musicians from its founding in 1834, and its concerts included performances of his compositions. He was a member of the Bach Society from its inception in 1849 and served as musical director of the Madrigal Society from July 1854 until his death.

Potter was said to have begun composing in his 14th year, though nothing exists before the two commissioned scores and several published works of 1816. After 1837 he almost ceased composing, though he revised a number of works including the E minor Overture and the Symphony no.8 in E♭ (for which he wrote a new slow movement). It is to be regretted that he gave up composition so early since at least half a dozen of the symphonies, the G major String Quartet, the Sextet for flute, clarinet, viola, cello, double bass and piano and the three overtures to plays by Shakespeare are masterly. Duties at the academy, the lack of a ready outlet for performances, and his too great admiration for the music of others (he was among the first to admire warmly the music of Schumann and, in his last years, Brahms) caused him to give up writing; he turned instead to the preparation of editions of the music of others, including the complete piano music of Mozart which Coventry began to publish in 1836 and which was reissued by Novello in 1851.

With the exception of a few negligible songs and one substantial cantata *Medora e Corrado*, for the libretto of which he paid his impoverished friend Gabriele Rossetti a generous sum, Potter confined himself to instrumental music. His greatest achievement lies in the nine extant symphonies (the numbering implies that there may missing works, but his pupil G.A. Macfarren gave the total as nine). All except the three-movement symphony in B♭ are in four substantial movements, and those in major modes have slow introductions. They employ an orchestra with full woodwind and horns, trumpets, trombones and timpani. While the strings take a leading role in thematic work, there are passages for the woodwind group alone, and many woodwind solos. The melody is sometimes in the horns, and the slow movement of symphony no.10 is begun by the violas; this movement also uses solo violin and cello. Potter's music exhibits considerable rhythmic drive and contrapuntal ingenuity, both in combining themes and in passages of imitation. His harmonic palette includes enharmonic modulation and an occasional bold dissonance; these works may have been testing for contemporary London orchestras and audiences, but they obtained considerable critical approval. Wagner, who conducted the later of the two symphonies in G minor (no.10) in 1855, referred to the composer as an 'amiable elderly contrapuntist', and urged a slower tempo on him for the Andante. There are eight concerted works, the five earliest being showpieces, the last three piano concertos. Potter's numbering, and a comment of Macfarren, suggest that Potter wrote four concertos. The Concerto in E♭ begins unusually with a movement in 6/4 metre. Other substantial works are the Piano Sonata in D op.3; the 'Enigma' Variations op.5, a preposterous satiric composition 'in the style of five eminent artists'; the Three Grand Trios op.12, the last of which is dedicated to Beethoven; the Horn Sonata op.13; and the Studies in All the Major and Minor Keys op.19, which include expressive as well as virtuoso pieces.

WORKS

Printed works published in London, MSS of unpublished works in GB-Lbl, unless otherwise stated

ORCHESTRAL

9 syms.: no.1, g, 1819, rev. 1826; B♭, 1821, rev. 1839, *Lam*; no.6, c, 1826; no.7, F, 1826; no.8, E♭, 1828, rev. 1846, *Lam*; no.10, g, 1832, ed. in Musica Britannica, ?lxxvii (forthcoming), arr. fl, 2 vn, 2 va, vc, db (1836), arr. pf 4 hands (1832, *Lam*); no.2, D, 1833; c, 1834; no.4, D, 1834, arr. pf 4 hands as op.29 (*c*1851)

For pf, orch: Introduction and Rondo, 'alla militaire', 1827; Bravura Variations, on a theme by Rossini, 1829; Ricercata, 'on a favorite French theme', 1830, op.24 (1835); at least 3 concs., d (no.2), 1832, E♭, 1833, E, 1835

Other: Ov., e, 1815, rev. 1848; Duo concertant, pf, vn, orch, op.14 (Bonn, ?1827); Concertante, on 'Les folies d'Espagne', vn, vc, db,

pf, orch, 1829; Ov. 'Antony and Cleopatra', 1835; Ov. 'Cymbeline', 1836; Ov. 'The Tempest', 1837; March, 1854, *Lsm*

CHAMBER

3 Grand Trios, no.1 E♭, cl, bn, pf, arr. pf trio; nos.2 and 3, D, B♭; pf trio, op.12 (Bonn, *c*1824); Sonata di bravura, hn, pf, arr. bn, vc, pf, op.13 (Bonn, *c*1824); Sextet, fl, str qt, pf, op.11 (Bonn, ?1827); Sextet, E♭, fl, cl, va, vc, db, pf, 1836; Str Qt, G, *Lam*

PIANO
solo except where stated

3 Waltzes in German Style (1816); Recueil de valzers (1816); Trio, pf 5 hands (?1816); Andante 'La placidità' (Bonn, 1817); Sonata, C, op.1 (1818); Variations, on Mozart's 'Fin ch'han dal vino', op.2 (Leipzig, 1818) [pubd without op.no. (1816)]; Sonata, D, op.3 (Leipzig, 1818); Sonata, e, op.4 (Leipzig, 1818); Polonaise (Vienna, 1818); Rondeau (Leipzig, 1818); Thirteen Variations, on 'Bekränzt mit Laub' (Bonn, *c*1818); Rondeau brillant [no.1] (Vienna, ?1818); Fantasia, March and Trio (Vienna, ?1820); Grand duo, pf 4 hands, op.6 (Vienna, ?1821); Fantasia, on 'Chi dice mal d'amore' (*c*1822); Mes rêveries (*c*1823); Le départ de Vienne, in *Harmonicon*, ii (1824), 81; Pezzi di bravura, op.15 (Bonn, *c*1824); Andante and Allegretto 'Il compiacente', op.16 (?*c*1824); The Parade, military divertimento, op.17 (?*c*1824); Impromptu, on the Scottish air 'Auld Robin Gray', op.8 (1825); 'Enigma' Variations, op.5 (*c*1825); 3 Toccatas, op.9 (Leipzig, ?1825) [no.1 pubd without op.no. (?1816); no.2 pubd without op.no. (Leipzig, 1818)]; Studies in All the Major and Minor Keys, op.19 (1826); Introduction and Rondo giocoso, op.20 (?1826); Introduction and Variations, with coda and cadenza (Leipzig, ?1826); Allegro di bravura 'Il vispo e la fuggita' (before 1827); Rondeau brillant no.2, op.21 (1827); Fugue, E, 3 pf, 1827, *Lam*; Fantasia and Fugue, 2 pf, c, 1818, op.27, *Lam* (?Bonn, *c*1830); 54 Impromptus, op.22 (1832); Celebrated Octave Lesson (1834–48); Introduction and Variations, on 'Alice Gray' (before 1837); Impromptu, B♭, 1841; Trois amusements, op.28 (?1848–51); Impromptu, D, in J. Benedict:*Select Practice for the Piano Forte* (?1850); Introduction and Rondoletto, op.23 (?1851); Impromptu, G/g, ?1852, *Lam*; Eine Grille, 1868, *Lam*, facs. in *RAM Club Magazine*, no.1 (1900); Rondo scherzando 'Il sollievo' (n.d.)

Transcrs., arrs. and edns of works by Mozart, Dragonetti, Beethoven and others

VOCAL

When evening draws her curtain round, 1v, pf (*c*1817); No More, canzonet, 1v, pf, in *Harmonicon*, iii (1825), 21; Medora e Corrado (G. Rossetti), cant., solo vv, chorus, orch, 1830, *Lam*; Wer unter eines Mädchens Hand, B, small orch, 1847, lost except for pp.1–3

WRITINGS

'Companion to the Orchestra', *Musical World*, iii (1836), 97–101; iv (1836–7), 1; 177–81; v (1837), 129–33

'Recollections of Beethoven, with Remarks on his Style', *Musical World*, i (1836), 101–6; repr. in *MT*, x (1861), 150–57

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W. Macfarren: 'The Past Principles of the Royal Academy of Music', *RAM Club Magazine*, no.1 (1900), 3–18, esp. 5–7

W.H. Holmes: *Notes upon Notes* (London, 1885)

C.B. Oldman: 'Cipriani Potter's Edition of Mozart's Pianoforte Works', *Festschrift Otto Erich Deutsch* (Kassel, 1963), 120–27

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N. Temperley: 'Enigma: the Composer's Solution', *MT*, cxxix (1988), 455–7

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PHILIP H. PETER/JULIAN RUSHTON

Potter, A(rchibald) J(ames) (*b* Belfast, 22 Sept 1918; *d* Greystones, Co. Wicklow, 5 July 1980). Irish composer. At the choir school of All Saints, Margaret Street, London, he studied with W.S. Vale (1929–33). Between 1933 and 1936 he studied at Clifton College, Bristol, with D.G.A. Fox, and his studies were completed at the RCM, where he was a pupil of Vaughan Williams from 1936 to 1938. He received his DMus from Dublin University in 1953. Awarded Carolan Prizes by Radio Éireann in 1951 and 1952, in 1968 he received the Jacobs Award for his outstanding contribution to Irish radio. He was professor of composition at the Royal Irish Academy of Music, Dublin (1955–72), and was also active as a music journalist and broadcaster.

Potter was one of the most prolific of modern Irish composers; apart from his original music, he made many Irish folksong arrangements for broadcasting. All of his music is characterized by an effective, if conventional, use of instruments, designed to give clear expression to the melodic content. His uncomplicated style recalls Vaughan Williams in its use of block harmonies. The music is often broadly romantic, as, for example, in the sweeping melodic line of parts of the *Variations on a Popular Tune*, the idealistic ending of *Patrick* (the first Irish television opera) and the dramatic conflict of the *Sinfonia de profundis*.

The character themes of the ballet *Careless Love* exemplify Potter's facility in producing simple, but striking, melodic ideas ranging from modal motifs to 12-note themes in some of the ballet scores. These 12-note themes are not used serially, but as an overlay to music that is harmonically conventional. Of his many concertante works, the Elegy is one of the most moving. His *Concerto da chiesa* shows quite a different approach: the material grows largely from a chorale melody, and a Baroque-like style is used. The result is a work of much excitement and spontaneity. Most striking of his later works is the *Sinfonia de profundis*, first performed in 1969 in Dublin. Its conventional style and great emotional impact have made it one of the most popular of Irish orchestral works.

WORKS
(*selective list*)

ORCHESTRAL

Ov. to a Kitchen Comedy, 1950; Rhapsody under a High Sky, 1950; Ov. to an Irish Occasion, 1951; Conc. da chiesa, pf, orch, 1952; Variations on a Popular Tune, 1955; Phantasmoraggia, 1956; Elegy, cl, hp, str, 1956; Caoine [Dirge], 1956; Fox and Geese, 1957; Finnegans Wake, 1957; Fantasia Gaelach, 1957; Under the Lilacs, 1958; Fantasie concertante, vn, vc, orch, 1959; The Scatterin, 1959; Capriccio, 1962; Irish Rhapsody, 1963; Concertino, 1963; Caprice, vc, orch, 1964; Hunter's Holiday, 1965

Sound the Sackbuts, 3 trbn, orch, 1965; Fantasie, cl, orch, 1965; Spanish Point, gui, orch, 1965; Concertino, tpt, orch, 1966; Conc. for Orchestra, 1966; Rapsóid deire lae [Rhapsody at the End of the Day], 1966; Dance Fantasie, 1967; Concertino benino, tpt, orch, 1967; Concertino, fl, orch, 1967; Binneadán Béal, harmonica, orch, 1967; Sinfonia de profundis, 1968; Planxty Louis, 1969; Fonn agus port [Melody and Dance-Tune], 1969; March 'The Phoenix', band, 1969; Máirseail an chriadóra [The Potter's March], 1969

OTHER WORKS

Ops: Patrick (TV op, D. McDonagh), 1962, RTE TV, Dublin, 17 March 1965; The Wedding (Potter, 3), Abbey, Dublin, 8 June 1981

Ballets: Careless Love, 1961; Gamble no Gamble, 1962; Caitlin bhocht [Poor Cathleen], 1963; Full Moon for the Bride, 1964

Choral works incl. Missa brevis, SSATB, semichorus, 1949; 3 Songs of Hilaire Belloc, SATB, 1951; The Classiad (L. McMaster), SSA, orch, 1964; Lúireach Pháraig [St Patrick's Breastplate], TTBB, orch, 1966; Hail Mary, A, T, SSATBB, orch, 1966; 10 Epigrams by Hilaire Belloc, SATB, 1967; Stabat Mater, 1973

Chbr music incl. 2 Fantasies, str qt, 1937, 1938; A Full House of Harpers, 2 hp, 12 Irish hp, 1963
Songs incl. 6 Songs from the Glens of Antrim (M. O'Neill), 1949; Ode to Dives (Belloc), 1956; Song Suite (S. Bell), 1963
Folksong arrs., incid music for radio and TV

Principal publisher: Segway

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K. Fadlu-Deen: *Contemporary Music in Ireland* (diss., University College, Dublin, 1968)
C. Acton: 'Interview with A.J. Potter', *Éire-Ireland* [St Paul, MN], v/2 (1969–70), 115–40
A. Klein: *Die Musik Irlands im 20. Jahrhundert* (Hildesheim, 1996)
A. Klein: 'The Composer at the Academy II: 1940–1990', *To Talent Alone: the Royal Irish Academy of Music 1848–1998*, ed. C. Acton and R. Pyne (Dublin, 1998)

SEÓIRSE BODLEY

Potter, John (*b c*1734; *d* after 1813). English writer and composer. Potter studied classics and, subsequently, mathematics and 'physic' with his father. In 1759 he continued his medical studies in Devonshire and at Exeter founded a weekly paper entitled *The Devonshire Inspector*. In 1762 he returned to London, where he acted as a deputy to Charles Gardner, Gresham Professor of Music. His lectures, which were read during Easter and Trinity terms, were published in the same year with an annexed scheme for an academy of music, the only portion given qualified approval in the *Critical Review* (xiv, 1762, pp.211–16). Sometime afterwards, Potter was involved as a journalist and corrector to the press. Through the patronage of David Garrick, he also wrote texts and composed music for the theatre.

Garrick introduced him to Jonathan Tyers, the proprietor of Vauxhall Gardens, for whom he produced annual collections of Vauxhall songs from 1765 to 1774. In 1766 Garrick withdrew his patronage, when he discovered that Potter was the author of anonymous reviews in the *Public Ledger* critical of the management of Drury Lane Theatre. Potter then published a 'state of the case' in a verse satire, at the same time continuing his anonymous criticism. In 1772 his reviews were collected and reprinted 'by a society of gentlemen, independent of managerial influence' (i.e. Potter himself).

Although Potter remained as an employee at Vauxhall after Tyers's death in 1767, a dispute with the family ended the connection in 1777. In the same year J.A. Fisher used the oratorio, *Providence*, as his exercise for the Oxford DMus, thereby offending his collaborator, Potter, with whom the work had been written in 1776 for the benefit of Middlesex Hospital. In reply, Potter then wrote a second verse satire, directed at Fisher, and this was published in 1780.

On 4 August 1771 Potter signed the membership book of the Royal Society of Musicians but, failing to pay his annual subscription, he was expelled about 1779. In 1780 he left England for the Continent, where he procured intelligence for the government and resumed his medical studies. In 1785 he styled himself 'M.B.' and, sometime later, 'M.D.' (hence, not the John Potter who graduated M.D. from Edinburgh in 1785). From this period he devoted himself to the practice of medicine and to writing novels, some of which contain information about music and musicians.

WORKS

The Rites of Hecate, or Harlequin from the Moon (pantomime, J. Love), London, Drury Lane, 26 Dec 1763 (London, *c*1765); collab. J. Battishill
Hymen (occasional interlude, Allen), Drury Lane, 20 Jan 1764, words pubd in *Gentleman's Magazine*, xxxiv (1764), 38–9; collab. M. Arne
Polyhymnia, or The Complete Song Book (London, 1769)
Many other songs, mostly for Vauxhall Gardens, in song collections and pubd separately

LIBRETTOS

The Choice of Apollo (serenata), London, Little Haymarket, 11 March 1765, lib pubd (London, 1765); set to music by W. Yates, *GB-Lcm*
Providence (orat), London 1776; set to music by J.A. Fisher

WRITINGS

Observations on the Present State of Music and Musicians (London, 1762)
The Theatrical Review (London, 1772)
Musick in Mourning, or The Fiddlesticks in the Suds (London, 1780)

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European Magazine and London Review, vii (1785), 38, 283 [? from information supplied by Potter]
W. Munk: *The Roll of the Royal College of Physicians of London* (London, 1878), ii, 358
J.C. Kassler: 'Burney's *Sketch of a Plan for a Public Music-School*', *MQ*, lviii (1972), 210–34
J.C. Kassler: *The Science of Music in Britain, 1714–1830* (New York, 1979), ii, 849–53
B. Trowell: 'Daniel Defoe's Plan for an Academy of Music at Christ's Hospital, with some Notes on his Attitude to Music', *Source Materials and the Interpretation of Music: a Memorial Volume to Thurston Dart*, ed. I. Bent (London, 1981), 403–27

JAMIE C. KASSLER

Pottgiesser, Heinrich Wilhelm Theodor (*b* Voerde, nr Schwelm, 21 Aug 1766; *d* Elberfeld, 9 May 1829). German physician and flute designer. He studied at Dortmund, Halle and Berlin, and in 1787 qualified as a physician and surgeon in Duisburg. In addition to practising as a physician in Lünen (1788), Mülheim (1790) and Elberfeld (1795) he was interested in astronomical and musical matters and devised some important improvements for the flute.

WRITINGS

'Über die Fehler der bisherigen Flöten', *AMZ*, v (1802–3), 609–16, 625–38, 644–54, 673–82
'Nachtrag zu der Abhandlung: "Ueber die Fehler der Flöte, nebst einem Vorschlage etc."', *AMZ*, xxvi (1824), 265–75

KARL VENTZKE

Pottier [Pollier, Potier, Potiers, Pottiers], **Matthias** [Mathieu] (*b c*1553; *d* Bruges, 4 Dec 1629). Flemish composer and priest. After being a chorister in St Donatian, Bruges, he entered the Bruges seminary on 23 June 1571 and was ordained priest on 16 June 1576. On 12 January 1577 he became *kapelmeester* of St Saviour, where only four months later (22 May 1577) he was appointed a prebendary canon. From 1584 to 1586 he stayed at Saint Omer and later became *kapelmeester* at Dunkirk. Early in January 1592 he succeeded Pevernage as *kapelmeester* at the Cathedral of Our Lady, Antwerp. He resigned from this post on 17 May 1615 on being made canon at St Donatian, Bruges (an appointment he took up on 2 September 1615); he was buried there.

Two collections edited by him were published by Phalèse: *Selectissimarum missarum flores* (RISM 1599[1]), containing a five-part mass by Pottier himself, and *Missae septem ex praestantissimis Italiae musicis octonis vocibus* (Antwerp, 1611).

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FétisB ('Pollier'); *GoovaertsH; Vander StraetenMPB; VannesD*

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J. Gaillard: *Inscriptions funéraires et monumentales de la Flandre occidentale*, i (Bruges, 1861), 166; ii (1866), 250

D. van de Casteele and E.Vander Straeten: *Maîtres de chant et organistes de Saint-Donatien et de Saint-Sauveur à Bruges* (Bruges, 1870), 55

L. de Burbure: *Notes* (MSS, *B-Aa*)

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GODELIEVE SPIESSENS

Potúček, Juraj (*b* Bratislava, 20 June 1923). Slovak music bibliographer. After graduating from business school in Bratislava (1941) he worked in business (1941–53) and concurrently studied in the church music department of the Bratislava Conservatory (1947–9). Later he studied librarianship at Bratislava University (1959–64) while working as a librarian and bibliographer at the Musicology Institute of the Slovak Academy of Sciences (1954–74). In 1975 he became director of the music archive of the Slovak Music Foundation. His main areas of study have been music bibliography, lexicography and documentation (of which he is the leading Slovak exponent), and Slovak musical life and foreign musical contacts. Of his two standard bibliographies, the first (1952) lists Slovak printed music and literature about musicians active in Slovakia to 1949; the second (1955), its continuation, lists literary and theoretical writings on Slovak music. He has contributed the Slovak sections to the *Annual Bibliography of European Ethnomusicology* (Bratislava, 1967–) and wrote some 400 articles for the *Československý hudební slovník* (Prague, 1963–6); his major publication, the product of 25 years' work, was a biblical concordance (1970).

WRITINGS

Súpis slovenských hudobnín a literatúry o hudobníkoch [A catalogue of Slovak printed music and literature on musicians] (Bratislava, 1952)

'Bibliografia tlačených diel J.L. Bellu' [A bibliography of the printed works of J.L. Bella], *Hudobnovedný zborník*, i (1953), 132–52

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'Slovenské hudobniny v 1. tretine 19. storočia' [Slovak printed music in the first third of the 19th century], *Musicologica slovaca*, ii (1970), 181–202

'Hudobná priloha Hlahol z rokov 1862–1863' [The musical supplement Hlahol from 1862 to 1863], *Musicologica slovaca*, iii (1971), 227–54

J. Potúček: autobibliografia 1945–1970 (Bratislava, 1971)

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ed.: *Viliam Figuš-Bystrý* (Bratislava, 1972)

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'Bibliografia slowackiego piśmienstwa o Chopine w wieku XX' [A bibliography of 20th-century Slovak writings about Chopin], *Rocznik chopinowski*, ix (1975), 179–89

□

Poturlyan, Artin (Bedros) (*b* Kharmanli, 4 May 1943). Bulgarian composer of Armenian descent. In 1967 he graduated from the Sofia State Music Academy, having studied music pedagogy and then composition with Vladigerov. From 1969 to 1974 he attended the Yerevan Conservatory under the supervision of Lazar Sarian. At first a music editor for Bulgarian television (1967–9) and subsequently a teacher at the Pipkov Music School in Sofia (1974–7), in 1990 Porturlyan was appointed teacher of polyphony at the State Academy. He was awarded the prize of the Union of Bulgarian Composers in both 1983 and 1989 (for *Arabeski* and the Violin Concerto, respectively), and in 1985 he took first prize at the Pazardzhik competition.

The Piano Quintet (1989) and the piano pieces *Izpovedi* ('Confessions') and *Svetove* ('Worlds') are generally considered his greatest achievement. His musical style reveals an ability to write a distinctive mixture of free dodecaphonic and aleatory music, new tonalities, modalities and sonorities and metrorhythmic techniques, all in an intellectual and poetic fashion.

WORKS
(selective list)

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Vocal: 2 Sonnets (P. Neruda), mixed chorus (1985); 2 pesni [2 Songs] (V. Nezval), S, pf, 1969; 3 pesni [3 Songs] (D. Varuzhan, V. Davtyan), S, pf, 1987; Shepot nasame [Whispering Alone] (P. Yavorov), S, pf, 1994; Bezkyrat (zinfonito, G. Leopardi), Mez, Bar, mixed chorus, orch, 1998; Dazhd, [Rain] (A. Delchev), mixed chorus, 1999

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TOMI KURKLISIJSKY

Pougin [Paroisse-Pougin], **(François-Auguste-)Arthur** (*b* Châteauroux, 6 Aug 1834; *d* Paris, 8 Aug 1921). French writer on music and violinist. As the son of itinerant actors he had few educational advantages, and his literary attainments were mainly due to his own efforts. He was educated in music at the Paris Conservatoire, where he studied the violin with Alard and harmony with Reber. A violinist in theatres from the age of 13, he became conductor at the Théâtre Beaumarchais in 1855, and played in the Musard orchestra and at the Opéra-Comique (1860–63). From 1856 to 1859 he was assistant conductor and répétiteur at the Folies-Nouvelles.

Pougin began as a writer on music with biographical articles in the *Revue et gazette musicale*. Early in his career he gave up teaching and playing at the Opéra-Comique in order to carry out his literary projects. Besides his frequent contributions to *Le ménestrel*, *France musicale*, *Art musical*, *Le théâtre*, *Chronique musicale* and other music periodicals, he edited the music articles in the Larousse *Dictionnaire universel* and was successively musical feuilletonist to *Le soir*, *La tribune*, *L'événement* and, from 1878, the *Journal officiel*, where he succeeded Eugène Gautier. In 1885 he became chief editor of *Le ménestrel*.

With his early series of six biographies of French musicians of the second half of the 18th century (1861–4), Pougin was, with Ernest Thoinan, one of the pioneers of French musicology, although he was unable to make use of the unpublished documents now accessible. His main interest was the musical theatre and his most important single work, on the life of Verdi, was published in Italian (1881) with additions by Folchetto (Jacopo Caponi) and illustrations by A. Formis. He later produced a revision in French of his own and Folchetto's versions (1886) but, having been written some 20 years before Verdi's death, it is incomplete. His *Dictionnaire historique et pittoresque du théâtre* (1885) contains valuable information on contemporary French operatic life. He also edited the supplement to Fétis's *Biographie universelle* (1878–80) and a revision of Clément and Larousse's *Dictionnaire lyrique* (as *Dictionnaire des opéras*, suppl. 1904, 3/1905). He wrote a comic opera *Le cabaret de Ramponneau* and an operetta *Perrina*, both unpublished. In 1905 he was accorded the order of the Crown of Italy.

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NORBERT DUFOURCQ/KAREN HENSON

Poul, Anthony. *See* POOLE, ANTHONY.

Poulenard, Isabelle (*b* Paris, 5 July 1961). French soprano. She studied at the Ecole Nationale d'Art Lyrique of the Paris Opéra. Her début came in 1981 at Tourcoing, as Lisette in Paisiello's *Il Re Teodoro in Venezia* – a performance which, like many of her early appearances, was conducted by Jean-Claude Malgoire. Since then she has taken a wide variety of roles, including Despina, the Queen of Night, Gluck's Iphigenia (*Iphigénie en Aulide*) and the title role in Rameau's *Zéphyre*. Her recordings include Cesti's *Orontea*, Lully's *Armide*, Cavalli's *Serse*, Vivaldi's *L'incoronazione di Dario*, Rameau's *Le temple de la gloire*, *Platée* and *Les indes galantes*, Handel's *Alessandro* and *Tamerlano* and Telemann's *Orpheus*. Her performances are not confined to the Baroque and Classical periods; she has sung in Poulenc's *Dialogues des Carmélites* and in French sacred choral repertory of the 19th and 20th centuries. Poulenard's agile technique, tonal purity and light-textured voice, however, are

especially well suited to 17th- and 18th-century music, in which she reveals an informed sense of style.

NICHOLAS ANDERSON

Poulenc, Francis (*b* Paris, 7 Jan 1899; *d* Paris, 30 Jan 1963). French composer and pianist. During the first half of his career the simplicity and directness of his writing led many critics away from thinking of him as a serious composer. Gradually, since World War II, it has become clear that the absence from his music of linguistic complexity in no way argues a corresponding absence of feeling or technique; and that while, in the field of French religious music, he disputes supremacy with Messiaen, in that of the *mélodie* he is the most distinguished composer since the death of Fauré.

1. Life. 2. Piano music. 3. Chamber music. 4. Orchestral music. 5. Music for the stage. 6. Choral music. 7. Songs and other works for solo voice. 8. Summary.

1. Life. Born into a wealthy bourgeois family, Poulenc was Aveyronais by descent through his father, Emile Poulenc, director of a family pharmaceutical business which eventually became the giant Rhône-Poulenc, and of Parisian stock through his mother Jenny, née Royer, from a family of artist-craftsmen. Poulenc regarded this dual heredity as the key to his musical personality: he associated his deep Catholic faith with his Aveyronais roots and attributed his artistic heritage to his mother's family. It is certainly the case that two strands, profane and religious, co-exist in his work: he was the composer of the *Chansons gaillardes* as well as a Mass, of *Les mamelles de Tirésias* as well as a *Stabat mater*. The two sources of inspiration were summed up by Claude Rostand in the celebrated remark: 'In Poulenc there is something of the monk and something of the rascal'.

His mother introduced him to the piano at the age of five, and before long entrusted him to a teacher who was a coach for Cécile Boutet de Monvel, Franck's niece. In spite of his obvious talent and taste for music, Poulenc bowed to his father's wishes and completed a conventional classical education at the Lycée Condorcet, the condition on which he would then be allowed to enter the Conservatoire. But the war and his parents' early deaths (his mother died when he was 16, his father when he was 18) upset all his plans. From 1914 to 1917 Poulenc was the pupil of Ricardo Viñes, who, far more than a teacher, was a spiritual mentor and the dedicatee or first performer of his earliest works. He affirmed that the influence of Viñes had determined his career as pianist and composer, and thanks to him he made the acquaintance of other musicians, notably Auric, Satie and Falla. He also met poets and writers, and it was around this time that he was taken to Adrienne Monnier's bookshop in the rue de l'Odéon by his childhood friend Raymonde Linossier, the future lawyer and orientalist, where he had the privilege of meeting Apollinaire, Eluard, Breton, Aragon, Gide, Fargue, Valéry and Claudel, and to become familiar with their work.

Poulenc destroyed his first attempts at composition, dating from 1914. He made his public début in Paris in 1917 with his first work, *Rapsodie nègre*, dedicated to Satie and performed at the Théâtre du Vieux Colombier at one of the avant-garde concerts organized by Jane Bathori. Stravinsky, whose influence he had felt, took note of him and helped him to get his first works published by Chester in London. A conscript from January 1918 to January 1921, Poulenc did not let military service interfere with composition, and produced, notably, *Trois mouvements perpétuels* which enjoyed immediate success, and *Le bestiaire*, his first cycle of *mélodies* on poems by Apollinaire. His works were often performed in the concerts given at the studio of the painter Emile Lejeune, in the rue Huyghens in Montparnasse, where programmes also included the work of Milhaud, Auric, Honegger, Tailleferre and Durey. This led to the birth of the 'Groupe des Six' in 1920, baptized by Henri Collet in a review of a concert featuring all of them. Rather than a consciously shared aesthetic, these composers were united by strong friendship.

Instead of following a conventional course, Poulenc's years of study overlapped with the start of his career. He already had a certain reputation when he approached Charles Koechlin in 1921, asking him for lessons because until then he had 'obeyed the dictates of instinct rather than intelligence'. He was still Koechlin's pupil when he received a commission from Diaghilev for the Ballets russes: *Les biches*, first performed in Monte Carlo in 1924, was a great popular and critical success. As well as intellectual and artistic circles, Poulenc frequented Parisian society, in an age when private patronage still played an important role in musical life. Princesse Edmond de Polignac (at whose home he met Wanda Landowska, dedicatee and first performer of *Concert champêtre*) commissioned his Concerto for Two Pianos and his Organ Concerto, while *Aubade* and *Le bal masqué* were composed specially for events organized by Marie-Laure and Charles de Noailles. Poulenc was quick to see that the gramophone would play a major role in the diffusion of music, and the earliest recordings of his own work date from 1928. He suffered his first serious bout of depression in the late 1920s, at about the time he became fully aware of his homosexuality. He was permanently scarred by the death of Raymonde Linossier in 1930. His letters reveal that she was the only woman he ever wanted to marry. Throughout his life, his letters testify to the complexity of his emotional life, which was closely bound up with his creativity; they also reveal the existence of a daughter, born in 1946. Subject to a manic-depressive cycle, Poulenc always rebounded from depression into phases of enthusiasm, and was possessed successively by doubt and contentment.

The landmarks of Poulenc's life in the 1930s were the formation of a duo with the baritone Pierre Bernac and the composition of his first religious works. In 1934 he decided to start a career on the concert platform with Bernac, for whom he eventually composed some 90 mélodies, specifically for their recitals together. Their association lasted until 1959. The rhythm of Poulenc's life was determined henceforth by periods of concert-giving alternating with periods of composition. He divided his life between Paris, to which he retained a visceral attachment, and his house at Noizay in Touraine, where he retreated to work. He was deeply affected by the death of the composer Pierre-Octave Ferroud, but a pilgrimage to Notre Dame de Rocamadour in 1936 revived his Catholic faith, the immediate first fruits of which were *Litanies à la vierge noire*.

Poulenc passed the greater part of World War II at Noizay, which was in the German zone of occupation. There he composed, notably, *Les animaux modèles*, first performed at the Paris Opéra in 1942, and *Figure*



1. Francis Poulenc, 1957

humaine, settings of clandestinely published poems by Eluard. His first opera, *Les mamelles de Tirésias*, received its première at the Opéra-Comique in 1947 and inaugurated his collaboration with the soprano Denise Duval, who became his favourite female interpreter. 1948 saw the extension of Poulenc's international career, as he made his first concert tour in the United States. He returned there regularly until 1960, to give concerts with Bernac or Duval, or to attend first performances of some of his works, notably the Piano Concerto, commissioned by the Boston SO. Between 1947 and 1949, recognizing the important influence that radio had acquired, he devised and presented a series of broadcasts on French national radio.

During the 1950s he was a dedicated composer: fiercely independent, deliberately distancing himself from the musical mainstream of the time, while remaining attentive to what happened there. He had gone to Vienna to meet Schoenberg in 1922, and from their inception he subscribed to the concerts of Domaine musical. Of his compositions of this decade, *Dialogues des Carmélites*, commissioned by La Scala, Milan, rapidly gained international success, and *La voix humaine* sealed nearly 50 years of friendship with Jean Cocteau. In 1963 Poulenc died suddenly of a heart attack in his Paris apartment.

2. Piano music. From Viñes, Poulenc learnt a clear but colourful style of piano playing, based on a subtle use of the sustaining pedal, and in his own piano music he was insistent on there being 'beaucoup de pédale'. In his earlier pieces such a style gives body to the often arrogantly 'popular' tunes that abound, softening the ostinatos in the Sonata for piano duet (1918) and the quasi-Alberti bass in *Trois mouvements perpétuels* (1918). In *Promenades* (1921), written for Artur Rubinstein, a tougher harmonic language appears, based on 4ths and 7ths, and the texture is thicker than in any of his other works for the instrument.

The bulk of his piano music dates from the early 1930s, a time when he was reappraising the materials of his art. He later admitted that his reliance on past formulae (long pedal notes, arpeggios, repeated chords) was not always free of routine and that in this regard his familiarity with the piano could be a hindrance; his most inventive piano writing, he claimed, was to be found in his song accompaniments. Even so, a piece such as the Second Nocturne, *Bal de jeunes filles*, of 1933 is charming enough not to need supporting with claims of originality; it is in the manner of Chabrier but is still unmistakably Poulenc. His own favourite pieces were the 15 *Improvisations*, ranging in date from 1932 to 1959 and in dedicatee from Marguerite Long to Edith Piaf. This confirms that the piano was not always a vehicle for his deepest thoughts; he called the *Thème variée* (1951) an 'oeuvre sérieuse' and included a retrograde version of the theme in the coda to show that he was up with the latest serial ideas, but it is hardly the best of him. Inexplicably, he loathed what many would regard as his best piano work, *Les soirées des Nazelles* (1930–36), a suite of eight variations enclosed by a 'Préambule' and a 'Final' which might be described as the fusion of eclectic ideas in a glow of friendship and nostalgia. Ex.1 is typical of the suite and of Poulenc in the use of the dominant 13th, the pause after the end of the first phrase, the barely disguised sequence of 4ths in the bass and the circuitous route taken in bars 3–5 between the closely related keys of E minor and G major, a characteristically impertinent blend of the preceding and succeeding harmonic areas.

Ex.1 *Les soirées de Nazelles*, III





3. Chamber music. Poulenc's output in this genre falls conveniently into three chronological groups. The four works of the first period (1918–26), each under ten minutes in length, are acidly witty, garnishing plain triadic and scalic themes with spicy dissonances. No doubt they share something of the spirit of the 18th-century divertissement, but the properties of harmonic and syntactical behaviour are not unfailingly observed. In the Sonata for clarinet and bassoon (1922) there are passages of jazz and bitonality, often leading to a mischievous cadence; in the

Sonata for horn, trumpet and trombone (1922) the opening trumpet theme is one of Poulenc's 'folksongs', clearly a relation of many in *Les biches*, which needs the correction of only three 'wrong' notes in the first four bars for it to conform with 18th-century harmonic practice – as it were, Pergolesi with his wig awry. The central group comprises the Sextet for piano and wind (1932–9), one of his most popular works, and the sonatas for violin and piano (1942–3) and for cello and piano (1940–8). Poulenc admitted to being unhappy writing for solo strings and had written and destroyed two violin sonatas (1919 and 1924) before the surviving example, dedicated to the memory of Lorca and first performed by Ginette Neveu. Poulenc consigned a string quartet to the Paris sewers in 1947, rescuing three themes from it for his Sinfonietta. The final three sonatas for woodwind, like the last three chamber works of Debussy, form part of a set that Poulenc did not live to complete. They have already entered their appropriate repertories by virtue both of their technical expertise and of their profound beauty. In the Sonata for oboe and piano (1962), Poulenc's last work, dedicated to the memory of Prokofiev, his usual fast–slow–fast pattern of movements is altered to slow–fast–slow, in which the final 'déploration' fulfils both affective and instrumental requirements.

4. ORCHESTRAL MUSIC. The best of Poulenc's orchestral music dates from before World War II. The first of his major works was the *Concert champêtre* (1927–8), inspired by the playing and character of Wanda Landowska. The countryside evoked is nothing more savage than a Parisian suburb and the fanfares in the last movement emanate from nothing more exotic than the bugles in the barracks of Vincennes, but for all that it is an enchanting work. Finer still are the two concertos commissioned by the Princess Edmond de Polignac, for two pianos (1932) and for organ, strings and timpani (1938). The earlier of the two, first performed by the composer and his friend Jacques Février, has no aim beyond entertainment, in which it succeeds completely; its models range from Balinese gamelan at the end of the first movement to Mozart at the beginning of the second, but as in the case of the Sonata for horn, trumpet and trombone, Poulenc's 18th-century style affords a number of calculated inelegances before branching off in a quite different direction. The Organ Concerto is altogether deeper in emotional character while remaining stylistically ambivalent. Recognizably a product of 'Janus-Poulenc', it leads the solo instrument from Bach's G minor Fantasia to the fairground and back again. Poulenc placed it 'on the outskirts' of his religious music.

5. MUSIC FOR THE STAGE. A number of Poulenc's dramatic works deal with the inconsequential, if not the downright absurd. His first effort was incidental music to *Le gendarme incompris* (1920–1), a nonsense play by Cocteau and Raymond Radiguet in which the policeman delivers himself of lines by Mallarmé; despite Milhaud's enthusiasm, Poulenc withdrew the material soon afterwards. A month later, in June 1921, came the première of the ballet *Les mariés de la Tour Eiffel* incorporating two movements by Poulenc. This joint production by all the members of Les Six except Durey achieved no more than a brief *succès de scandale*. By contrast, *Les biches*, first performed in 1924, is still one of his best-known works. The absence of deep, or even shallow, symbolism was only accentuated by a tiny passage of mock-Wagnerian brass, complete with emotive minor 9ths, in a score which is above all clear and tuneful, matching the white and pale blue of Marie Laurencin's décor. Apart from the ballet *Les animaux modèles* (1940–42), based on eight fables from La Fontaine, Poulenc was occupied for the next 20 years by film music and incidental music to plays, until in 1939 he happened to reread Apollinaire's *Les mamelles de Tirésias* which he then set as his first opera. Described as an *opéra bouffe*, it includes a variety of scenes both inconsequential and absurd, but Apollinaire's underlying message, the need for more French babies and a corresponding distaste for the incipient women's liberation movement, had been a national preoccupation since Napoleon's time. The musical tone can therefore be either noble or popular, often both, as in ex.2. Poulenc himself pointed out that the vocal phrase (where Thérèse/Tirésias is reading in a newspaper of the death of two characters in a duel) would not disgrace a religious work; the three introductory bars confirm the continuity of Stravinsky's influence. *Les mamelles* is emphatically not an operetta – knowing winks, like smut, were anathema to Poulenc – but accommodates a host of musical techniques, lyrical solos, patter duets, chorales, falsetto lines for tenor and bass babies and, like Denise Duval whose Folies Bergères training was invaluable in the title role (fig.2), it succeeds in being both funny and beautiful.

Ex.2 *Les mamelles de Tirésias*, Act 1 scene v









2. *Francis Poulenc at a dress rehearsal for 'Les mamelles de Tirésias', Opéra-Comique, Paris, 1947, with Paul Payen (the husband) and Denise Duval (Thérèse)*

Poulenc's last two operas treat serious subjects seriously. In *Dialogues des Carmélites* (1953–6) he charted the delicate vagaries of character and emotion among a group of nuns condemned to death in the French Revolution. The text, which was originally a film scenario, is built up from a number of short scenes whose brevity forced the composer to discriminate painstakingly between types of vocal line, of rhythm, even of vowel sound; the immediate success of this two-and-a-half-hour opera with an almost entirely female cast reveals Poulenc as a technician of the first order. He confronted similar problems in *La voix humaine* (1958) and enriched this 40-minute solo scena, one side of the telephone conversation between a young woman and the lover who is abandoning her, with non-referential 'motifs conducteurs', with a wide range of musical language mirroring both her manic condition and the perpetual interruptions of French telephonic life, with terrifying silences (as her lover is saying what the audience never hears), and with a long-term aim for A minor as the tragic goal of the harmony. The result is a powerful study of human despair.

6. Choral music. Several minor secular works such as the *Chansons françaises* (1945–6) continue the French tradition of Janequin and Sermisy, but Poulenc's early study of Bach chorales also left its mark. His masterpiece in the genre, *Figure humaine* (1943), is a highly complex setting of words by Eluard; although instrumental support would have reduced the performers' troubles, the composer wanted a pure choral tone in order to capture the mood of supplication.

After his return to Roman Catholicism in 1936, Poulenc produced a steady flow of religious choral works. Stretching over a quarter of a century they display a remarkable unity of tone as well as an increasing complexity in language and resources. The *Litanies à la vierge noire* (1936), written in the week after his visit to Rocamadour, are for a three-part female chorus in a conventionally modal style that avoids conventional cadences, the organ punctuating the discourse with fervently chromatic chords. The Mass in G (1937) is 'more sober, more Romanesque' than his next major work in the genre, the *Stabat mater* (1950–51) for soprano, mixed chorus and orchestra, a powerful and profoundly moving work whose choral writing enlarges on the serious implications in that of *Les mamelles*. In the *Gloria* (1959–60) the choral writing is unsanctimonious to the point of wilfulness, as in the stressing of the phrase 'Gloria in *excelsis* Deo', while the ostinatos, the soaring soprano and the matchless tunes proclaim Poulenc a believer who had, in Tippett's phrase, 'contracted in to abundance'. Finally, the *Sept répons des ténèbres* (1961–2) pursue the same lush orchestral path but with a new concentration of thought, epitomized in the minute but spine-chilling codetta to 'Caligaverunt oculi mei' where Poulenc showed that his recognition of Webern was neither a matter of distant respect nor a piece of time-serving diplomacy.

7. Songs and other works for solo voice. In the *Rapsodie nègre* (1917) Poulenc showed a marked affinity with words which were less than explicit, but his setting of six poems from Apollinaire's *Le bestiaire* (1918–19) is an extraordinarily individual and competent piece of work for a young man of 20, in which he captured the mood of the tiny, elusive poems, often by simple yet surprising means such as abnormal word-setting (as with 'mélancolie', the last word of all). The scoring is at once economical and faintly 'impressionist', but in *Cocardes* (1919) he imitated the sound of a street band, and Stravinsky's *The Soldier's Tale* was also surely in his mind. There followed a period of 12 years before Poulenc again wrote songs by which he set any store, the *Trois poèmes de Louise Lalanne* (1931) – a fictitious poet born of Apollinaire's lively imagination; the second poem is by him, the others by his mistress Marie Laurencin. Apollinaire and Max Jacob provided the texts for the other vocal works of 1931–2. Poulenc's favourite was *Le bal masqué*, a nostalgic romp in which the 'côté paysan' of his nature is uncluttered by any kind of chic.

On 3 April 1935 Poulenc and Bernac gave their first public recital, including the first performance of the *Cinq poèmes de Paul Eluard*. Poulenc had been attracted by

Eluard's poetry since adolescence but there was 'a stillness about it which I did not understand'. In the *Cinq poèmes* 'for the first time, the key is grating in the lock', and the door opened wide the following year in the cycle of love-songs *Tel jour, telle nuit*, a masterpiece worthy to stand beside Fauré's *La bonne chanson*. It lacks the common touch of some other Poulenc songs, the sentimentality of *Hôtel* or the earthiness of the *Chansons villageoises*, but otherwise it is highly characteristic. Where a single song contains more than one tempo, Poulenc followed Satie's lead in making them 'successive' rather than 'progressive'; there is only one rallentando in the whole cycle; five of the nine songs move at a single, inexorable speed. However, Poulenc planned at least three of them (nos.3, 5 and 8) as transitions between their more important neighbours; in particular he intended the final climax of no.8, *Figure de force*, 'to make more keenly perceptible the kind of silence that marks the beginning of "Nous avons fait la nuit"'. Often piano and voice work on independent dynamic levels, a dimension of songwriting not widely explored before his time. The texture of the accompaniment is never complex but there must always be 'beaucoup de pédale'.

From this point there was little change in the technique of his songwriting, rather a continual refinement of means, an attempt to say more and more with less and less, a search for the pure line he admired so much in Matisse. This tendency reached its utmost point with *La fraîcheur et le feu* (1950), 'the most carefully wrought' of his songs, being a setting of a single Eluard poem in seven sections, in which two contrasted tempos (mostly crotchet = 120 and crotchet = 66–9) are treated as structural elements. Poulenc's last important setting of Eluard was of texts he commissioned from the poet to form *Le travail du peintre* (1956), a homage to seven contemporary painters. His last set of songs was *La courte paille* (1960), written for Denise Duval to sing to her young son and containing the hilarious patter song 'Ba, be, bi, bo, bu', but his last significant work for solo voice, *La dame de Monte Carlo* (1961), a monologue for soprano and orchestra to words by Cocteau, shows, like *La voix humaine*, that Poulenc understood all too well the terrors of depression.

In general, the sections that make up a Poulenc song are quite short and often built of two- or four-bar phrases. His technique has much in common with the surrealist poets whom he set, in the value he placed on the resonance of the individual elements. The opening of a song was rarely the first thing he composed. Usually a line or two would come at a time, and in the case of *Montparnasse* (a song of 20 lines) the process was spread over a period of four years. Furthermore, ideas always came to him in particular keys and he never transposed them; for example, D♭ major seems to have been a key of relaxation and in it the fourth degree tends to be sharpened. Towards the end of the compositional process, therefore, he might be confronted with a collection of quite disparate tonal areas which he then had to combine to reach the listener as a single experience. Much though it annoyed him, the legend of Poulenc the rich playboy of music, from whom *mélodies* flowed with every exhalation of breath, is the perfect compliment to this most scrupulous of craftsmen.

8. SUMMARY. Poulenc never questioned the supremacy of the tonal-modal system. Chromaticism in his music is never more than passing, even if he used the diminished 7th more than any leading composer since Verdi. Texturally, rhythmically, harmonically, he was not particularly inventive. For him the most important element of all was melody and he found his way to a vast treasury of undiscovered tunes within an area that had, according to the most up-to-date musical maps, been surveyed, worked and exhausted. His definitive statement came perhaps in a letter of 1942: 'I know perfectly well that I'm not one of those composers who have made harmonic innovations like Igor [Stravinsky], Ravel or Debussy, but I think there's room for *new* music which doesn't mind using other people's chords. Wasn't that the case with Mozart–Schubert?'. And if Poulenc was not quite a Schubert, he is among the 20th century's most eligible candidates for the succession.

WORKS

catalogue numbers from Schmidt (1995)

DRAMATIC

operas

35 Recits for Gounod: La colombe, 1923, unpubd

125 Les mamelles de Tirésias (opéra bouffe, prol, 2, G. Apollinaire), 1939–44, rev. 1962, Paris, OC, 3 June 1947

159 Dialogues des Carmélites (3, 12 tableaux, G. Bernanos), 1953–6, Milan, La Scala, 26 Jan 1957

171 La voix humaine (tragédie lyrique, 1, J. Cocteau), 1958, Paris, OC, 6 Feb 1959

ballets

23 'La baigneuse de Trouville' and 'Discours du général' for Les mariés de la Tour Eiffel (1, Cocteau), 1921, rev. 1957 [other nos. by Auric, Honegger, Milhaud, Tailleferre], Paris, Champs-Elysées, 18 June 1921

36 Les biches (ballet avec chant, 1, 17th-century text), chorus, orch, 1923, rev. 1939–40, 1947, Monte Carlo, 6 Jan 1924

45 'Pastourelle' for L'éventail de Jeanne (1, Y. Franck and A. Bourgat), 1927 [other nos. by Ravel, Roussel, Ferroud, Ibert, Roland-Manuel, Delannoy, Milhaud, Auric, Schmitt]; private perf., Paris, home of Jeanne Dubost, 16 June 1927; Paris, Opéra, 4 March 1929

51 Aubade (concerto chorégraphique), pf, 18 insts, 1929, Paris, 18 June 1929

111 Les animaux modèles (1, after J. de La Fontaine), 1940–42, Paris, Opéra, 8 Aug 1942

incidental music

20 Le gendarme incompris (Cocteau and R. Radiguet), 1920–21, Paris, Théâtre Michel, 24 May 1921

64 Intermezzo (J. Giraudoux), 1933, Paris, Comédie des Champs-Elysées, 1 March 1933, unpubd

67 Petrus (M. Achard), 1933, Paris, Comédie des Champs-Elysées, 8 Dec 1933, ?lost

— Monsieur le Trouhadec saisi par la débauche (Romains), 1933, ?lost

78 Margot (E. Bourdet), 1935, collab. Auric, Paris, Marigny, 26 Nov 1935, unpubd, ?lost

106 Leocadia (J. Anouilh), 1940, Paris, Michodière, 3 Nov 1940, ?lost except for song Les chemins de l'amour

112 La fille du jardinier (C. Exbrayat), 1941, Paris, Mathurins, 8 Oct 1941, ?lost

123 Le voyageur sans bagages (Anouilh), 1943, Paris, Michodière, 1944, ?lost

124 La nuit de la Saint-Jean (J.M. Barrie), 1944, Paris, Comédie des Champs-Elysées, Dec 1944, ?lost

128 Le soldat et la sorcière (A. Salacrou), 1945, Paris, Sarah Bernhardt, 5 Dec 1945, ?lost

138 L'invitation au château (Anouilh), 1947, Paris, Atelier, 15 Nov 1947

139 Amphitryon (Molière), 1947, Paris, Marigny, 5 Dec 1947, ?lost

183 Renaud et Armide (Cocteau), 1962, Baalbeck, 18 Aug 1962, ?lost

film scores

76 La belle au bois dormant (A. Alexeieff), 1935 [promotional film for Les Vins Nicolas]

116 La duchesse de Langeais (J. de Baroncelli), 1942

123 Le voyageur sans bagages (Anouilh), 1943 [film version of incid music]
appx 3 Ce siècle a 50 ans, 1950, collab. Auric
149 Le voyage en Amérique (H. Lavorel), 1951

ORCHESTRAL

20 Le gendarme incompris, suite, 1920–21, unpubd [from incid music]
25 Esquisse d'une fanfare, wind, perc, pf, 1921
14 Trois mouvements perpétuels, before 1927, unpubd [arr. of pf work]
49 Concert champêtre, hpd, orch, 1927–8
61 Concerto, d, 2 pf, orch, 1932
88 Deux marches et un intermède, chbr orch, 1937 [composed for a gala dinner at the Paris Exhibition, other nos. by Auric]
93 Concerto, g, org, str, timp, 1938
36 Les biches, suite, 1939–40 [from ballet]
111 Les animaux modèles, suite, 1942 [from ballet]
141 Sinfonietta, 1947–8
146 Piano Concerto, 1949
153 'Matelote provençale' for La guirlande de Campra, 1952 [other nos. by Honegger, Daniel-Lesur, Roland-Manuel, Tailleferre, Sauguet, Auric]
160 'Bucolique' for Variations sur le nom de Marguerite Long, 1954 [other nos. by Françaix, Sauguet, Milhaud, Rivier, Dutilleux, Daniel-Lesur, Auric]
104 Orch: Satie: Deux préludes posthumes et une gnossienne, 1939

CHORAL

31 Chanson à boire (17th-century), TTBB, 1922
81 Sept chansons, mixed chorus, 1936: La blanche neige (G. Apollinaire), A peine défigurée (P. Eluard), Par une nuit nouvelle (Eluard), Tous les droits (Eluard), Belle et ressemblante (Eluard), Marie (Apollinaire), Luire (Eluard) [La blanche neige replaced La reine de Saba (J. Legrand [J. Nohain]), sung at 1st perf. but later rejected]
82 Litanies à la vierge noire, SSA, org, 1936, arr. SSA, str orch, timp, 1947
83 Petites voix (M. Ley), SSA, 1936: La petite fille sage, Le chien perdu, En rentrant de l'école, Le petit garçon malade, Le hérisson
89 Mass, G, SATB, 1937
90 Sécheresses (cant., E. James), chorus, orch, 1937
97 Quatre motets pour un temps de pénitence, SATB: Vinea mea electa, 1938; Tenebrae factae sunt, 1938; Tristis est anima mea, 1938; Timor et tremor, 1939
109 Exultate Deo, SATB, 1941
110 Salve regina, SATB, 1941
120 Figure humaine (cant., Eluard), 12vv, 1943
126 Un soir de neige (chbr cant., Eluard), 6vv, 1944
130 Chansons françaises: Margoton va t'a l'iau, SATB, 1945; La belle se siet au pied de la tour, SATBarB, 1945; Pilons l'orgue, SATBarB, 1945; Clic, clac, dansez sabots, TBB, 1945; C'est la petit' fill' du prince, SATBarB, 1946; La belle si nous étions, TBB, 1946; Ah! Mon beau laboureur, SATB, 1945; Les tisserands, SATBarB, 1946
142 Quatre petites prières de Saint François d'Assise, male vv, 1948
148 Stabat mater, S, chorus, orch, 1950–51
152 Quatre motets pour le temps de Noël, mixed chorus: O magnum mysterium, 1952; Quem vidistis pastores, 1951; Videntes stellam, 1951; Hodie Christus natus est, 1952
154 Ave verum corpus, SMezA, 1952
172 Laudes de Saint Antoine de Padoue, male vv: O Jésu perpetua lux, 1957; O proles hispaniae, 1958; Laus regi plena gaudio, 1959; Si quaeris, 1959
177 Gloria, S, chorus, orch, 1959–60
181 Sept répons des ténèbres, child S, male vv, children's vv, orch, 1961–2

SOLO VOCAL

with ens or orch

3 Rapsodie nègre (text by Makoko Kangourou), Bar, fl, cl, str qt, pf, 1917, rev. 1933: Prélude, Ronde, Honouloulou, Pastorale, Final
6 Poèmes sénégalais, 1v, str qt, 1917–18, ?lost
15a Le bestiaire (Apollinaire), 1v, fl, cl, bn, str qt, 1919: Le dromadaire, Le chèvre du Thibet, La sauterelle, Le dauphin, L'écrevisse, La carpe
16 Cocardes (Cocteau), 1v, cornet, trbn, b drum, triangle, vn, 1919, rev. 1939: Miel de Narbonne, Bonne d'enfant, Enfant de troupe
22 Quatre poèmes de Max Jacob, 1v, fl, ob, bn, tpt, vn, 1921: Est-il un coin plus solitaire, C'est pour aller au bal, Poète et ténor, Dans le buisson de mimosa
60 Le bal masqué (cant., M. Jacob), Bar/Mez, ob, cl, bn, pf, perc, vn, vc, 1932: Préambule et air de bravoure, Intermède, Malvina, Bagatelle, La dame aveugle, Finale
38 Poèmes de Ronsard, 1v, orch, 1934 [arr. of song cycle]
117 Chansons villageoises (M. Fombeure), 1v, chbr orch, 1942: Chanson du clair tamis, Les gars qui vont à la fête, C'est le joli printemps, Le mendiant, Chanson de la fille frivole, Le retour du sergent
180 La dame de Monte Carlo (Cocteau), S, orch, 1961

songs for 1v, pf

11 Toréador (Cocteau), 1918, rev. 1932
15a Le bestiaire, 1919 [arr. of work with ens]
15a/b Songs for Le bestiaire (Apollinaire), 1919, unpubd: Le boeuf, La mouche, La tortue, Le serpent, La colombe
16 Cocardes, 1919 [arr. of work with ens]
38 Poèmes de Ronsard, 1924–5: Attributs, 1924; Le tombeau, 1924; Ballet, 1924; Je n'ai plus que les os, 1925; A son page, 1925
42 Chansons gaillardes (17th-century), 1925–6: La maîtresse volage, Chanson à boire, Madrigal, Invocation aux Parques, Couplets bachiques, L'offrande, La belle jeunesse, Sérénade
44 Vocalise, 1927
46 Airs chantés (J. Moréas), 1927–8: Air romantique, Air champêtre, Air grave, Air vif
55 Epitaphe (F. de Malherbe), 1930
57 Trois poèmes de Louise Lalanne, 1931: Le présent (M. Laurencin), Chanson (Apollinaire), Hier (Laurencin)
58 Quatre poèmes de Guillaume Apollinaire, 1931: L'anguille, Carte postale, Avant le cinéma, 1904 [orig. title Carnaval]
59 Cinq poèmes de Max Jacob, 1931: Chanson, Cimetière, La petite servante, Berceuse, Souric et Mouric
66 Pierrot (T. de Banville), 1933
69 Huit chansons polonaises (Osiem piesni polskich), 1934: La couronne (Wianek), Le départ (Odjazd), Les gars polonais (Polska młodzież), Le dernier mazour (Ostatni mazur), L'adieu (Pożegnanie), Le drapeau blanc (Biała chorągiewka), La vistule (Wisła), Le lac (Jezioro)
75 Quatre chansons pour enfants (Jaboume [J. Nohain]), 1934: Nous voulons une petite soeur, La tragique histoire du petit René, Le petit garçon trop bien portant, Monsieur Sans Souci
77 Cinq poèmes de Paul Eluard, 1935: Peut-il se reposer?, Il la prend dans ses bras, Plume d'eau claire, Rôdeuse au front de verre, Amoureuses
79 A sa guitare (Ronsard), 1935, version for 1v, hp
86 Tel jour, telle nuit (Eluard): Bonne journée, 1937; Une ruine coquille vide, 1936; Le front comme un drapeau perdu, 1937; Une roulotte couverte en tuiles, 1936; A toutes brides, 1937; Une herbe pauvre, 1936; Je n'ai envie que de t'aimer, 1936; Figure de force brûlante et farouche, 1937; Nous avons fait le nuit, 1937
91 Trois poèmes de Louise de Vilmorin, 1937: Le garçon de Liège, Au-delà, Aux officiers de la garde blanche
92 Le portrait (Colette), 1938
94 Deux poèmes de Guillaume Apollinaire, 1938: Dans le jardin d'Anna, Allons plus vite
95 Priez pour paix (C. d'Orléans), 1938
96 La grenouillère (Apollinaire), 1938
98 Miroirs brûlants (Eluard): Tu vois le feu du soir, 1938; Je nommerai ton front, 1939
99 Ce doux petit visage (Eluard), 1939
101 Fiançailles pour rire (L. de Vilmorin), 1939: La dame d'André, Dans l'herbe, Il vole, Mon cadavre est doux comme un gant, Violon, Fleurs
106 Les chemins de l'amour (Anouilh), 1940 [from incid. music Léocadia]

107 Banalités (Apollinaire), 1940: Chansons d'Orkenise, Hôtel, Fagnes de Wallonies, Voyage à Paris, Sanglots
117 Chansons villageoises, 1942 [arr. of work with ens]
121 Métamorphoses (Vilmorin), 1943: Reine des mouettes, C'est ainsi que tu es, Paganini
122 Deux poèmes de Louis Aragon, 1943: C, Fêtes galantes
127 Montparnasse (Apollinaire), 1941–5
128 Hyde Park (Apollinaire), 1945
131 Deux mélodies sur des poèmes de Guillaume Apollinaire, 1946: Le pont, Un poème
132 Paul et Virginie (R. Radiguet), 1946
134 Le disparu (R. Desnos), 1946
135 Main dominée par le coeur (Eluard), 1946
136 Trois chansons de F. Garcia Lorca, 1947: L'enfant muet, Adelina à la promenade, Chanson de l'oranger sec
137 . . . mais mourir (Eluard), 1947
140 Calligrammes (Apollinaire), 1948: L'espionne, Mutation, Vers le sud, Il pleut, La grâce exilée, Aussi bien que les cigales, Voyage
144 Hymne (J. Racine), 1948
145 'Mazurka' (Vilmorin), for Mouvements du coeur, 1949, collab. Sauguet, Auric, Françaix, L. Preger, Milhaud
147 La fraîcheur et le feu (Eluard), 1950: Rayon des yeux, Le matin les branches attisent, Tout disparut, Dans les ténèbres du jardin, Unis la fraîcheur et le feu, Homme au sourire tendre, La grande rivière qui va
157 Parisiana (M. Jacob), 1954: Jouer du bugle, Vous n'écrivez plus?
158 Rosemonde (Apollinaire), 1954
161 Le travail du peintre (Eluard), 1956: Pablo Picasso, Marc Chagall, Georges Braque, Juan Gris, Paul Klee, Joan Miró, Jacques Villon
162 Deux mélodies 1956, 1956: La souris (Apollinaire), Nuage (L. de Beylié)
163 Dernier poème (Desnos), 1956
169 Une chanson de porcelaine (Eluard), 1958
174 Fancy (Shakespeare), 1959
178 La courte paille (M. Carême), 1960: Le sommeil, Quelle aventure!, La reine du coeur, Ba, be, bi, bo, bu, Les anges musiciens, La carafon, Lune d'avril
— La puce (Apollinaire), 1960
182 Nos souvenirs chantent (R. Tatry), version for 1v, gui

for 2 vv, pf

108 Colloque (P. Valéry), S, Bar, pf, 1940

melodrama

129 L'histoire de Babar, le petit éléphant (J. de Brunhoff), nar, pf, 1940–45, orchd Françaix, 1962

CHAMBER AND SOLO INSTRUMENTAL

7 Sonata, 2 cl, 1918, rev. 1945
12 Sonata, vn, pf, 1918, ?lost
32 Sonata, cl, bn, 1922, rev. 1945
33 Sonata, hn, tpt, trbn, 1922, rev. 1945
43 Trio, ob, bn, pf, 1926
74 Villanelle, pipe, pf, 1934
80 Suite française, 2 ob, 2 bn, 2 tpt, 3 trbn, perc, hpd, 1935, arr. vc, pf, 1953 [after C. Gervaise]: Bransle de Bourgogne, Pavane, Petite marche militaire, Complainte, Bransle de Champagne, Sicilienne, Carillon
100 Sextet, wind qnt, pf, 1932–9
114 Untitled piece, fl, 1941, unpubd
119 Sonata, vn, pf, 1942–3, rev. 1949
143 Sonata, vc, pf, 1940–48
14 Trois mouvements perpétuels, 9 insts, 1946 [arr. of pf work]
164 Sonata, fl, pf, 1956–7
168 Elégie, hn, pf, 1957
179 Sarabande, gui, 1960
184 Sonata, cl, pf, 1962
185 Sonata, ob, pf, 1962

PIANO
solo unless otherwise stated

5 Trois pastorales, 1917, ?lost no.1 rev. as no.1 of Trois pièces
8 Sonata, pf 4 hands, 1918, rev. 1939
14 Trois mouvements perpétuels, 1918, rev. 1939, 1962
17 'Valse', for Album des Six, 1919, collab. Auric, Durey, Honegger, Milhaud, Tailleferre
19 Suite, C, 1920, rev. 1926
21 Six impromptus, 1920–21, rev. 1939
24 Promenades, 1921, rev. 1952: A pied, En auto, A cheval, En bateau, En avion, En autobus, En voiture, En chemin de fer, A bicyclette, En diligence
40 Napoli, 1925: Barcarolle, Nocturne, Caprice italien
41 Dorfmusikanten-sextett von Mozart, 1925
45 Pastourelle, 1929 [arr. of ballet]
47 Deux novelettes: C, 1927, b♭, 1928
48 Trois pièces, pf, 1918–28, rev. 1953: Pastorale, Toccata, Hymne
50 Pièce brève sur le nom d'Albert Roussel, 1929
56 Nocturnes: no.1, C, 1930; no.2 (Bal de jeunes filles), A, 1933; no.3 (Les cloches de Malines), F, 1934; no.4, c, 1934; no.5 (Phalènes), d, 1934; no.6, G, 1934; no.7, E♭, 1935; no.8 (Pour servir de coda au cycle), G, 1938
60 Caprice, 1932 [based on finale of Le bal masqué]
62 Valse-improvisation sur le nom de Bach, 1932
63, 113, 170, 176 Improvisations: nos.1–6, b, A♭, b, A♭, a, B♭, 1932; no.7, C, 1933; no.8, a, 1934; no.9, D, 1934; no.10 (Eloge des gammes), F, 1934; no.11, g, 1941; no.12 (Hommage à Schubert), E♭, 1941; no.13, a, 1958; no.14, D♭, 1958; no.15 (Hommage à Edith Piaf), c, 1959
65 Villageoises, 1933: Valse tyrolienne, Staccato, Rustique, Polka, Petite ronde, Coda
68 Feuillets d'Album, 1933: Ariette, Rêve, Gigue
70 Presto, 1934
71 Deux intermezzi, C, D♭, 1934
72 Humoresque, 1934
73 Badinage, 1934
80 Suite française, 1935 [based on chbr work]
84 Les soirées des Nazelles, 1930–36: Préambule, Cadence, Variations, Cadence, Final
87 'Bourrée au pavillon d'Auvergne', for A l'exposition, collab. Auric, Delannoy, Ibert, Milhaud, Sauguet, Schmitt, Tailleferre
103 Française (Allemande), 1939
105 Mélancolie, 1940
118 Intermezzo, A♭, 1943
150 L'embarquement pour Cythère, valse-musette, 2 pf, 1951
151 Thème variée, 1951
155 Capriccio [based on Le bal masqué], 2 pf, 1952
156 Sonata, 2 pf, 1952–3
160 Bucolique, from Variations sur le nom de Marguerite Long, 1956
173 Novelette sur un thème de Manuel de Falla, e, 1959
175 Elégie, 2 pf, 1959

OTHER LOST OR DESTROYED WORKS

1 Processional pour la crémation d'un mandarin, pf, 1914
2 Préludes, pf, 1916
— Fanfare, 4 pf, 1917
4 Zèbre, 2 pf, 1917
6 Poèmes Sénégalais
9 Fanfare 4 pf, 1917 [to precede Jongleurs]
10 Jongleurs, 2 pf, 1918–19
13 Sonata, pf, vn, vc, 1918
appx 4 Sonata, cimb, wind qt, 1918
18 Quadrille, pf 4 hands, 1919
— Pièces en trio, pf, vc, tpt, 1920
26 Etudes, pianola, 1921
27 Première suite d'orchestre, 1921
28 String Quartet, 1921–2
29 Trio, pf, cl, vc, 1921
30 Marches militaires, pf, orch, 1918–30
34 Caprice espagnol, ob, pf, 1922
37 Quintet, cl, str qt, 1923
appx 4 Sonata, fl, cl, eng hn, 1923
— Sonata, fl, eng hn, 1923
— Sonata, org, 1923
— Sonata, pf, 1924
39 Sonata, vn, pf, 1925–6
54 Sonata, vn, pf, 1929–31
— Concertino, pf 4 hands, 1931
— Sonata, vn, pf, 1933–5
85 Plain-chants (Cocteau), 1v, pf, 1936

appx 4	Dimanche de mai, ?pf, 1936
	Sonata, duet, 1940
	Trio, str, 1941
133	String Quartet, 1945–6
166	Sonata, bn, pf, 1959

UNREALIZED PROJECTS

appx 4	Côte d'Azur (Radiguet), 1v, pf, 1920
appx 4	Victoire (Radiguet), 1v, pf, 1920
—	Gargantua (op, Rabelais), 1937
—	Le tempête (op, Shakespeare), 1939
—	Périclès (op, Shakespeare), 1939–42
—	Casanova (op, Apollinaire), 1945
—	Le bal des voleurs (op, Anouilh), 1956
—	La machine infernale (op, Cocteau), 1959

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'Mes maîtres et mes amis', *Conferencia* (15 Oct 1935)
'Igor Stravinsky', *Information musicale* (3 Jan 1941)
'Le coeur de Maurice Ravel', *Nouvelle revue française*, lv/1 (1941), 237–40
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MYRIAM CHIMÈNES (life, work-list), ROGER NICHOLS (works)

Poulet, Gaston (*b* Paris, 10 April 1892; *d* Paris, 14 April 1974). French violinist and conductor. After studying at the Paris Conservatoire, where he won a *premier prix* for violin playing in 1910, he made his début at Brussels in 1911 in Beethoven's Violin Concerto, with Ysaÿe conducting. In 1912 he founded the Gaston Poulet Quartet with Victor Ocutil, Amable Massis and Louis Ruyssen. In 1927 he initiated the Concerts Poulet, which took place in the Théâtre Sarah-Bernhardt in Paris until they were merged with the Concerts Siohan in 1935. From 1932 to 1944 he was director of the Bordeaux Conservatoire and conductor of the Bordeaux PO, and from 1940 to 1945 he also conducted the Concerts Colonne in Paris. He was appointed professor of chamber music at the Paris Conservatoire in 1944, and taught there until his retirement in 1962. He founded the Besançon Festival in 1948.

Poulet followed a dual career as violinist and conductor. He gave the first performance of Debussy's Violin Sonata with the composer (Paris, 1917). As a conductor, he had a very wide repertory, and received invitations to appear both in Europe and in South America – he gave the first performance in Buenos Aires of Debussy's *Le martyre de Saint Sébastien* in 1928. His style of conducting was greatly influenced by his teacher, Toscanini.

CHRISTIANE SPIETH-WEISSENBACHER

Poulton, (Edith Eleanor) Diana (Chloe) (*b* Storrington, Sussex, 18 April 1903; *d* Heyshott, Sussex, 15 Dec 1995). English lutenist. She studied at the Slade School of Fine Art (1919–23) and was taught the lute by Arnold Dolmetsch (1922–5). From 1927 she often performed at the Haslemere Festival as soloist and in lute ensembles. She was one of the first professional English lutenists in the 20th century, and on the formation of the Lute Society in 1956 was elected its chairman, and subsequently (1973) its president. In 1971 she was appointed the first professor of the lute at the RCM. Her writings were mainly on the history of lute technique and the music of Dowland. Her book on Dowland, and her edition (with Basil Lam) of his music, made Dowland's biography and music easily available for the first time.

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DAVID SCOTT/R

Pound, Ezra (Loomis) (*b* Hailey, ID, 30 Oct 1885; *d* Venice, 1 Nov 1972). American poet and amateur composer. His musical achievements include an unorthodox *Treatise on Harmony*, a body of criticism, a role in the revival of older music and, most notably, music for two 'operas', *The Testament of François Villon* (1923) and *Cavalcanti* (1932). As a student Pound formed his taste on the Provençal troubadours, with their ideal union of composer and poet. Acquaintance with Arnold Dolmetsch deepened his love for early music, while other friendships broadened his experience. In 1913 the pianist Walter Morse Rummel and Pound published arrangements of nine troubadour songs. From this unorthodox base, Pound, as 'William Atheling', reviewed London concerts from 1917 to 1920 in the *New Age*, attacking current repertory and performance practice. In the 1930s local concerts sponsored by Pound in Rapallo formed a model for the 1939 Settimana Vivaldiana at Siena, which helped to establish Vivaldi's modern reputation.

Villon, composed with help from George Antheil, illustrates Pound's theories of song, combining troubadour monody with rhythmic notation intended to reproduce asymmetrical word rhythms with scientific precision. Such complex metres as 7/16 or 19/32 are frequent. Harmony is minimal, instrumentation pointillist, dialogue perfunctory, staging stylized and the performer's personality effaced; all operatic resources are subordinated to the rhythmic-melodic verse line. Pound's style is possibly the most original devised by an amateur. *Villon*, first performed in 1926, has been produced twice by the BBC, staged by Robert Hughes at the Western Opera Theatre (1971) and recorded in 1972. *Cavalcanti*, a similar work, was first performed by Hughes in 1983.

Pound's *Treatise on Harmony*, in his *Antheil and the Treatise on Harmony* (Paris, 1924, 2/1927/*R*1968), is a somewhat obscure attempt to substitute rhythmic organization for textbook harmony or the vertical sonorities of Impressionism. Best understood against the background of Antheil's *Ballet mécanique*, Stravinsky's music of the 1920s and the general revolt against tonality, it is one of the earliest attempts to theorize about music purely as an arrangement of *objets sonores*.

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STEPHEN J. ADAMS

Pountney, David (Willoughby) (*b* Oxford, 10 Sept 1947). English director. After education at Radley College and Cambridge University, where he was director of productions of the Opera Society, he began his career with *Kát'a Kabanová* at Wexford (1972). With this and a subsequent series of productions for the WNO and Scottish Opera, where he was director of productions from 1975 to 1980, he did much to advance the cause of Janáček in Britain. He made his American début with *Macbeth* at Houston in 1973 and his Australian début in Sydney in 1978 with *Die Meistersinger*.

From 1982 to 1993 he was director of productions at the ENO, where, in close collaboration with the designer Stefanos Lazaridis and the music director, Mark Elder, he evolved a definable house style. Characteristic features were the arresting images of dislocated reality, an inexhaustible repertory of stage contrivances, a determination to explore the social and psychological issues latent in the works, and above all an abundant sense of theatricality. *Rusalka* (1983), with its Edwardian nursery setting and Freudian undertones, and *Hänsel und Gretel* (1987), its dream pantomime peopled by fantasy figures from the children's imagination, both enjoyed several revivals, while *Lady Macbeth of the Mtsensk District* (1987) and *Wozzeck* (1990) exemplified an approach to production in which grotesque caricature jostles with forceful emotional engagement.

Since leaving the ENO Pountney has undertaken a variety of engagements both at home and abroad, including a spectacular *Fidelio* at Bregenz (1995), a surreal production of Martinů's *Julietta* for Opera North (1997) and a libretto and staging for Maxwell Davies's *Doctor of Myddfai* (1997, WNO).

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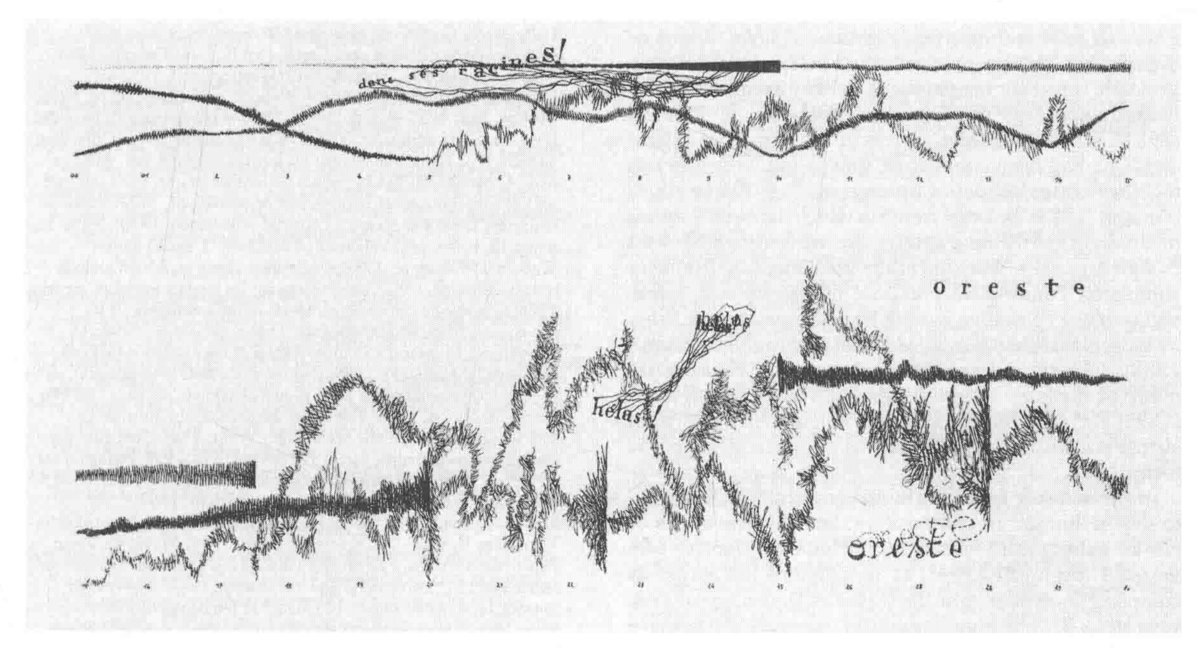
BARRY MILLINGTON

Poupard, Henri-Pierre. *See* SAUGUET, HENRI(-PIERRE).

Pousser (Fr.). In string playing, up-bow. *See* BOW, §II.

Pousseur, Henri (Léon Marie Thérèse) (*b* Malédy, 23 June 1929). Belgian composer and theorist. From the beginning of his period of study at the Liège Conservatory (1947–52) he was a member of the 'Variations' group of young composers centred around Froidebise. It was in that group that he was introduced to the music of Webern and other 20th-century composers. Apart from a period of military service (1952–3) at Malines, during which he maintained close contact with Souris, he worked from 1950 as a secondary school teacher. In 1951 at Royaumont he met Boulez, who gave him crucial insight into Webern's harmonic language, the techniques of which Pousseur explored in his *Trois chants sacrés* (1951). In 1953, he met Stockhausen, whose *Elektronische Studien I* (1953) seemed to him to mark the beginning of an new era. Over the next few years he encountered other members of the young European avant garde, including Maderna and Nono in 1954 (at the Darmstadt summer school), and Berio in 1956. In *Prospection* (1952–3), for three pianos tuned a sixth-tone apart, Pousseur attempted to develop further the serialization of multiple parameters embarked upon by Boulez in *Structure Ia* (1951), but encountered difficulties with the work's instrumental realization. In 1954 he made his first foray into electronic music at the Cologne studio: *Seismogrammes*. In his instrumental works *Symphonies à quinze solistes* (1954–5) and *Quintette à la mémoire d'Anton Webern* (1955), he achieved richer textures by means of a 'group' technique (not unrelated to that which Stockhausen was exploring at the time) and by integrating statistical considerations, both on the compositional and the interpretative level. These reflections led him towards open form in such works as *Scambi* (1957) and *Mobile* (1957–8). In the mid-1950s he published numerous theoretical writings, some analytical (dealing with Webern especially), and some reflecting on his own compositional procedures and aesthetic. He also taught in important new music centres, such as Darmstadt, Cologne and Basle. Very soon he was pondering the problem of how to write aleatory music for an ensemble of several players. *Répons* (1960) posed such drastic problems of co-ordination that it required a group able to devote some 100 rehearsals to it to make it feasible: the audience's difficulty in following the ensemble's interactions led Pousseur to add to the piece a strange parable by the French writer Michel Butor which makes explicit the musical choices and their consequences (1965). With *Rimes* (1958–9), he unveiled one of his first works for instruments and tape, and began to develop his concept of 'generalized periodicity', in which the different structural levels of a musical form are viewed in analogy to periodic (or aperiodic) wave-forms.

In *Electre* (1960) and *Trois visages de Liège* (1961), Pousseur sought to achieve greater immediacy of communication by experimenting with the transformation of an intelligible spoken text, and with the rich signifying potential of electronic sound (see illustration). In doing so he came very close to satisfying Butor's exhortation to composers (in his essay 'La musique, art réaliste' of 1960) to rediscover music's representational power. It was with Butor that Pousseur once more collaborated on his major theatrical project of the decade, *Votre Faust* (1960–68). This 'adaptable fantasy genre opera' feeds, on both musical and literary levels, on all previous versions of *Faust*, posing the problem of the stylistic integration of heterogeneous materials. Pousseur developed a system of



Page from Pousseur's 'Electre', electronic ballet for two-track tape, 1960 (London: Universal Edition, 1968): graphic realization by Sylvano Bussotti after Pousseur

harmonic transformations, outlined at length in the essay 'L'apothéose de Rameau' (1968), that allowed him to 'rhyme Monteverdi with Webern', to link by means of a 'universal matrix' (Sabbe) elements of musical language that might initially seem to be in opposition. At the dramatic level, the second part of the work appears as a vast mobile in which alternative scenes have multiplied, allowing the public the opportunity to intervene in the course of the work and to decide whether the story of the composer Henri shall end happily, or in disaster, or in one of the less extreme situations already presented. In *Couleurs croisées* (1967), a work commissioned by the Koussevitzky Foundation, the harmonic language is derived from the Black American song 'We shall overcome', and progresses from chromaticism to consonance by means of alternating transformations that link together monody, homophony, antiphony and polyphony. With *Mnémosyne I* (1968), Pousseur entered the realm of melody, thus completing his attempts at reappropriating musical tradition.

After three years spent teaching in Buffalo, New York (1966–8), Pousseur settled in Liège, where he assumed responsibility for a course in writings on music at the University and founded the Centre de Recherches et de Formation Musicales de Wallonie (CRFMW, 1970), bringing together an electronic music studio, the Ensemble Musique Nouvelle and activities in alternative music education. The most successful of his new pedagogical projects were gradually integrated within the regular curriculum of the conservatory, where he organized a seminar of experimental music before teaching composition (from 1971) and becoming director (1975). Between 1985 and 1987 he served as director of the Institut de Pédagogie Musicale (IPM) in Paris, and in 1990 he set up a study programme at the University of Liège which introduced a course in practical music within the university degree.

During the 1970s and 80s the nature of Pousseur's output was clearly influenced by his ambitious educational project. In this spirit he created indeterminate scores, such as *Ephémérides d'Icare II* (1970), in which collective improvisation is guided by multiparametric grids, the melodic formulae themselves being left undetermined. The Icarus theme finds its most wide-ranging expression in the 'programme for composition' *Icare obstiné* (1972). Social and political engagement is present in numerous compositions, sometimes in the content of the text being set, as in *Crosses of Crossed Colors* (1970) and *L'invitation à l'utopie* (1971), and at other times at a more abstract level, as in *Modèle réduit* (1975). With his second work of musical theatre, *Petrus Hebraicus* (1973–4), commissioned by the Berlin Festival to celebrate the Schoenberg centenary, Pousseur made a decisive step towards other musical worlds and practices. From then on he treated musical styles as points of formal articulation. Parallel to the libretto, in which several strands of time overlap (those of Schoenberg himself, his topicality in the postwar period, etc.), the work's stylistic allusions cover a wide range, from the Baroque cantata to Expressionist melodrama, and from the Viennese classics to Stravinsky and Weill. The practical experience of amateurs lies at the heart of projects such as *Chevelures du temps* (1979) and *La rose des voix* (1982), in which models from the popular or choral repertories intersect one with another and are augmented by everyday noise-effects produced by the singers themselves or by a group of sound technicians. In *Les îles déchaînées* (1980), composed in collaboration with his son Denis, three musical practices indulge in different 'duels': the symphony orchestra, an experimental electronic music group and a jazz group. At the height of his interest in the collation of pre-existing materials, Pousseur revisited such musical monuments as the Goldberg Variations in *Nuits des nuits* (1985) and *Dichterliebe* in *Dichterliebesreigentraum* (1992–3); the source materials are arranged in such

a way as to reveal motivic or structural links hidden or disregarded in the original work. The kaleidoscopic principle is present here in the same way as in such multi-faceted works as the *Seconde apothéose de Rameau* (1981), a comprehensive review of the harmonic experiments he had been conducting since 1960, which brings together a multitude of quotations, or *Déclarations d'orages* (1988–9), a vast fresco in which the contributions of different performing groups are woven together in a complex manner. Working in an educational environment stimulated Pousseur to compose numerous solo pieces and to begin compiling a work on instrumental teaching, including chamber music: *Méthodicare* (published since 1988). Clarity and simplicity of structure characterize many of his later compositions, such as *Leçons d'enfer* (1991) and *Don Juan à Gnide* (1996), in which the visual element contributes significantly to an appreciation of the form.

In the summer of 1994, Pousseur retired to Waterloo to devote himself to composition. Several new cycles of works subsequently emerged, including *Aquarius-Memorial* I (begun in 1994), an outcome of his period as composer-in-residence at the Catholic University of Leuven (1993–8). The foundations of Pousseur's work derive from the bringing together of his previous experiences, allowing him access, by way of his harmonic system, to the most varied musical landscapes, from consonance to chromaticism, and even micro-tonality.

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OTHER INSTRUMENTAL

Large ens/band: Les ephémérides d'Icare II, pf, 19 insts, 1970, rev. 1971 as Invitation à l'utopie [see CHORAL]; Patchwork des tribus américaines, wind orch, 1984; Suite du massacre des innocents, wind orch, 1997

6–16 insts: Symphonies à 15 solistes, fl, ob, cl, bn, 2 hn, tpt, trbn, 2 hp, pf, 2 vn, va, vc, 1954–5; Répons, fl, hp, 2 pf, perc, vn, vc, 1960, rev. with spkr (Butor) as Répons avec son paysage, 1965; Trait, 5 vn I, 4 vn II, 3 va, 2 vc, db, 1962; Madrigal III, cl, 2 perc, pf, vn, vc, 1962; Cortège des belles ténébreuses au jardin boréal, eng hn, va, hn, tuba, 2 perc, 1984; Un jardin de passacailles (avec Lully, Bach, Beethoven, Brahms et Webern), chbr ens, 1987; Caprices de Saxicare, a sax, 5 vn I, 4 vn II, 3 va, 2 vc, db, 1993

2–5 insts: Prospection, 3 pfs (tuned 1/6-tone apart), 1952–3; Quintette à la mémoire d'Anton Webern, cl, b cl, vn, vc, pf, 1955; Mobile, 2 pf, 1957–8; Ode, str qt, 1960–61; Madrigal II, Baroque fl/vn, vn, va da gamba/vc, hpd, 1961; Vue sur les jardins interdits, 4 sax, 1973; Troisième vue sur les jardins interdits, arr. wind qnt by P.A. Monk, 1974; Chronique berlinoise, pf qnt, 1975, movt 2 with B solo (Pousseur); Modèle réduit, vc/b cl, pf, 1975; Fantaisie et fugue ('Dicté par . . . no.1': Arnold Schoenberg 1930), 1980: Ia, str qt; Ib, vc/bn, pf; Variations ('Dicté par . . . no.2': Anton Webern 1940), cl, pf, 1980; Variations-caprices, fl/high melody inst, hpd/org/pf, 1982; Sixième vue sur les jardins interdits, str trio, 1984; Chronique canine, 2 pf, 1984, movt 2 with female v (Pousseur); Mnémosyne obstinée (Ode no.2), str qt, 1988; At Moonlight, Dowland's Shadow Passes along Ginkaku-ju, koto, shamisen, shakuhachi, 1989; La lune et les flots (Passacaglia), str trio, 1989; Suite de coeur et de pique, cl/sax, vn, vc, pf, 1989–90; Motet, fl, ob, bn, 1995; Triptyque des septuajubilaires, str qt, 1995–6; Rasche Fuge zur Sache Bach, str qt, 1996; Septième vue sur les jardins interdits, arr. J.-P. Peuvion, 5 cl, 1996; Reflets d'arc-en-ciel ou variations canoniques sur le timbre traditionnel imaginaire 'Trop est acier Protest'Icare', vn, pf, 1997

Solo pf: Sonatine, 1949 (1988); Exercises: Variations I, Impromptu, Variations II, 1955–7; Caractères: Ia, Ib, 1961; Miroir de Votre Faust (Caractères II): Le tarot d'Henri, La chevauchée fantastique (with S ad lib), Souvenirs d'une marionette, 1964–5, rev. with 2-track tape [APELAC, U. of Ghent] as Jeu de miroirs de Votre Faust, 1966; Apostrophe et six réflexions, 1964–6; Icare obstiné: Vol. no.1, 1972; Ballade berlinoise, 1977; Le bal de Cendrillon ('Dicté par . . . no.0': P.I. Tchaikowski), 1980; Carré magique I, 1983; Yin-Yang (Carré magique II), 1983; Carré magique III, 1983; Litanie du cristal des fleurs, pf left hand, 1984; Sonate des maîtres viennois ('Dicté par . . . no.4'), 1984 [after Beethoven, Mozart, Schubert]; Tango de Jeanne-la-Sibylle, pf, left hand, 1984; Coup de dés en échos pours ponctuer – au piano – le silence de John Cage, 1992; Les litanies d'Icare (Aquarius-Memorial I), pf, 1994; 2 kleine Spinnereien über ein Thema von Clara Wieck, pf, 1996

Other solo inst: Madrigal I, cl, 1957–8; Caractères madrigalesques, ob, 1966; Deuxième vue sur les jardins interdits, org, 1974; L'ibéricare, gui, 1975; $^{19}\sqrt{8/4}$, vc, 1976; Flexions: I, fl, 1979; II, tpt, 1979; III, vn, 1979; IV, va, 1979; V, vc, 1980, arr. db by F. Grillo as Vbis, 1980; La patience d'Icarène, hp, 1980; Naturel, hn, 1981; La Paganiana, vn, 1982; La Paganiana seconda, vc, 1983; Hermès I ('Dicté par . . . no.3': Béla Bartók), cl, 1983, also in vn version as Hermès II; Litanie du miel matinal, high melody inst, 1984; Litanie du miel vésperal, high melody inst, 1984; Vers l'île du Mont Pourpre, fl, 1984; L'école d'Orphée, spkr, org, live elecs/tape ad lib, 1989; 3 petits caprices sur une mélodie populaire hongroise, vn, 1993; Chaconne, vn, 1996

VOCAL

Choral: 7 versets des psaumes de la Pénitence, 4vv, 1950; Missa brevis, 4vv, 1950; Invitation à l'utopie (Butor), spkr, S, Mez, chorus 4vv, pf, 19 insts, 1971: Les ruines de Jéruzona (Butor and Pousseur), 4vv, pf/org, db, perc, 1978; Vocalise, 1–6vv, pf, 1978; La passion selon Guignol (after J.W. von Goethe, T. Marlowe, G. de Nerval and others), 4vv, orch, 1981, collab. P. Chagas; La rose des voix (Pousseur and Butor), 4 spkr, 4 vocal qt, 4 choruses (4vv), 8 insts, 1982; L'étoile des langues (Butor), spkrs, 4vv, 1984; Arc-en-ciel de remparts (Butor and Pousseur), unison vv, student orch, 1986; Traverser le forêt (C. Baudelaire, Butor), spkr, S, B, chorus 4vv, 12 insts, 1987; Amen, unison vv, 1990; Puer natus, SAB, 1990; Devise (I. Pousseur), 4vv, 1993;

Vocal-orchestral: Déclarations d'orages (Butor, W. Blake, P. Neruda, F. von Schiller, V. Mayakovsky), spkr, S, B, 3 solo insts, orch, tape, 1988–9; Dichterliebesreigentraum (Pousseur, after H. Heine), S, B, 2 pf, chbr chorus, chbr orch, 1992–3

Vocal ens: Tales and Songs from the Bible of Hell (W. Blake, E.A. Poe), vocal qt, tape, live elecs, 1979; Cinquième vue sur les jardins interdits (Chorale text: 'Wenn ich einmal soll scheiden'), vocal quartet, 1982; Le sablier du phoenix (Butor), spkr, 5 solo vv, chbr orch, 1994

Solo vocal: 3 chants sacrés, S, vn, va, vc, 1951; Phonèmes pour Cathy (P. Claudel), 1v, 1966; Echos de Votre Faust (J.W. von Goethe, Butor), Mez, fl, pf, vc, 1967–9; Mnémosyne I (F. Hölderlin), 1v/unison vv/1 inst, 1968; Crosses of Crossed Colors (Black Amer. and Amerindian texts), amp. female v, 2–5 pf, 2 radios, 2 tape,

recs, 2 disc players, 1970; Pour Baudelaire (C. Baudelaire), 1v, 1978; Canines (Pousseur and Butor), female v, pf, 1980; Pedigrée, female v, vn/va, vc, cl/b cl, hn, hp, pf, perc, 1981; Sur le qui-vive (Butor), female v, cl, vc, tuba, hpd, pf, 1985; 5 soupirs pour une clairière (Butor and F. García Lorca), female v, pf, 1987–9; Mnémosyne doublement obstinée (F. Hölderlin), female v, str qt, 1988; Flexions hermétiques pour Baudelaire, female v, vn, 1989 [from Flexion III, vn, 1979 and Hermès II, vn, 1983]; Le tarot pérégrin, low v, fl, cl, b cl, vn, gui, pf, 1993; Jahresschlangenstaub, A, 1995; La guirlande de Pierre, S, B, pf, 1997

ELECTRONIC

Seismogrammes, 1-track tape [WDR, Cologne], 1954; Scambi, 2-track tape [RAI, Milan], 1957; Liège, cité ardente, 1-track tape [APELAC], 1957–8 [for film by E. Degelin]; Préhistoire du cinéma, 1-track tape [APELAC], 1959 [for film by E. Degelin]; 3 visages de Liège (J. Séaux), 2-track tape [APELAC], 1961; Psych'art, tape [U. of Ghent], 1971 [for film by M. Thonon]; Système des paraboles, 8 studies, tape [WDR], 1972; Paraboles-Mix I–III, tape [WDR], 1973 [from Système des paraboles]

Liège à Paris (A. Breton, Butor), elecs [CRFMW, Liège], 1977; see also DRAMATIC (Electre)

VARIABLE FORCES

Mnémosyne II, systems of improvisation, 1 or more pfmrs, 1969, version for pf by Bartholomée, 1973; Icare apprenti, any insts, 1970, combined with Mnémosyne as Les noces d'Icare et de Mnémosyne, 1984; Ex-dei in machinam memoria, melody inst, elecs, 1971; Icare obstiné, composition programme, 1972; Deuxième invitation à l'utopie, tape, improvising pfmrs, 1973; Chevelures du temps, amateur and professional pfmrs, 1979; Figure et ombre(s), any inst, 1988

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Principal publishers: Suvini Zerboni, Universal

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'Anton Weberns organische Chromatik', *Die Reihe*, ii (1955), 56–65; Eng. trans. in *Die Reihe*, ii (1959), 51–63

'Strukturen des neuen Baustoffs', *Die Reihe*, i (1955), 42–6; Eng. trans. in *Die Reihe*, i (1958), 30–34

'Da Schoenberg a Webern: una mutazione', *Incontri musicali*, no.1 (1956), 3–39

ed.: *Ecrits d'Alban Berg* (Monaco, 1957)

'Zur Methodik', *Die Reihe*, iii (1957), 46–88; Eng. trans. in *Die Reihe*, iii (1959), 44–88

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'Forme et pratique musicales', *RBM*, xiii (1959), 98–116; Ger. trans. in *Die Reihe*, vi (1960), 71–86; Eng. trans. in *Die Reihe*, vi (1964), 77–93

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'L'apothéose de Rameau: essai sur la question harmonique', *Revue d'ésthetique*, xxi/2–4 (1968), 105–72

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Fragments théoriques I sur la musique expérimentale (Brussels, 1970)

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ed.: *La musica elettronica* (Milan, 1976)

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'Premiers éléments d'une pédagogie alternative de l'écriture musicale', *Pédagogies de l'écriture*, ed. G. Géay (Paris, 1987), 139–210

'Composer (avec) des identités culturelles', *InHarmoniques*, ii (1987), 174–91; enlarged as book (Paris, 1989)

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J.-Y. Bosseur: '*Votre Faust*, fantaisie variable genre opéra', *Cahiers du Centre d'Etudes et de Recherches Marxistes*, no.62 (1968) [whole issue]

M.H. Wolf: '*Votre Faust*', *Opera Journal*, i/2 (1968), 5–11, 12–19 [interview with Pousseur and Butor]

B. Schiffer: 'Henri Pousseur', *Music and Musicians*, xxiii/12 (1974–5), 18–20 [interview]

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H. Sabbe: *Het muzikale serialisme als techniek en als denkmethode* (Ghent, 1977)

M. Nyffeler: 'im Gespräch mit Henri Pousseur . . . weil die Gesänge das Leben verändern', *Zwischen den Kulturen: neue Aspekte der musikalischen Ästhetik*, ed. H.W. Henze (Frankfurt, 1979), 241–63

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M. Zenck: 'Die theoretische und kompositorische Auseinandersetzung Henri Pousseurs mit Anton Webern', in *Anton Webern II*, Musik-Konzepte (1984), 218–37 [special issue]

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Henri Pousseur, Musik-Konzepte no.69 (1990)

P. Decroupet: 'Henri Pousseur: wachsen oder vermitteln . . . aber organisch', *Positionen*, nos.21–2 (1992), 44–6 [interview]

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G. Borio and H. Danuser, eds.: *Im Zenit der Moderne: die Internationalen Ferienkurse für Neue Musik Darmstadt, 1946–66* (Freiburg, 1997)

PASCAL DECROUPET

Pouteau, Joseph (*b* Chaumes-en-Brie, 7 Feb 1739; *d* Paris, 3 Dec 1823). French organist and composer. He went to Paris about 1743–4 and studied the organ with his great-uncle Michel Forqueray, organist at St Martin-des-Champs, and composition with L.-C. Bordier, choirmaster at the church of the Cimetière des Innocents. In 1753 he won a competition for the reversion to the post of organist at St Martin-des-Champs and in 1756 he became organist at St Jacques-de-la-Boucherie. On Forqueray's death in 1757, Pouteau inherited his library and position as organist at the Filles-Dieu convent. He supported the Revolution and arranged *Le serment civique, ou Pot pouri national* for piano or harpsichord; later, however, the Revolutionary movement turned against the church and deprived him of his wealthy students. From about 1811 he taught the piano at the Ursuline Convent School and was organist at St Merry. His compositions include motets, *ariettes*, harpsichord sonatas and an *intermède, Alain et Rosette* (1777).

WORKS

Stage: Alain et Rosette (intermède, 1, M.J. Boutillier), Paris, Opéra, 10 Jan 1777

Vocal: Motets, chorus, insts; 2 cantatilles, 1v, insts (1764–5); Ariettes with insts; ariettes in contemporary anthologies

Kbd: Sonates en pièces de clavecin, vn ad lib (Paris and Lyons, n.d.); Recueil périodique d'ariettes d'opéra comique et autres, arr. pf/hpd, vn ad lib (Paris, 1772–6); Le serment civique, ou Pot pouri national, arr. pf/hpd (Paris, *c*1790)

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G. Servières: *Documents inédits sur les organistes français des XVIIe et XVIIIe siècles* (Paris, 1924)

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FRÉDÉRIC ROBERT

Powell, Bud [Earl] (*b* New York, 27 Sept 1924; *d* New York, 1 Aug 1966). American jazz pianist. Following classical piano studies, from 1940 he took part in informal jam sessions at Minton's Playhouse, New York. There he came under the tutelage and protection of Thelonious Monk and contributed to the emerging black American bop style. By 1942–5, when he played in the band of his guardian Cootie Williams, he had already developed his individual style in most of its essentials. After sustaining a head injury during a racial incident in 1945, he suffered the first of many nervous collapses which were to confine him to sanatoriums for much of his adult life. Thereafter, in the late 1940s and early 1950s, he appeared intermittently in New York clubs with leading bop musicians or in his own trio. From the mid-1950s, as his mental health and musical powers deteriorated, he gradually restricted his public appearances. He moved in 1959 to Paris, where he led a trio (1959–62) with Kenny Clarke, the third member of which was usually bassist Pierre Michelot, and enjoyed a certain celebrity status. In August 1964 he returned to the USA and made a disastrous appearance at Carnegie Hall (1965); he was soon obliged to abandon music altogether.

Powell was the most important pianist in the early bop style, and his innovations transformed the jazz pianism of his time. A prodigious technician, he was able at will to reproduce the demanding styles of Art Tatum and Teddy Wilson, echoes of which can sometimes be heard in his ballad performances. At fast and medium tempos, however, he preferred the spare manner that he devised in the early 1940s: rapid melodic lines in the right hand punctuated by irregularly spaced, dissonant chords in the left. This almost anti-pianistic style (which was adopted by most bop pianists of the time) left him free to pursue linear melody in the manner of bop wind players, and it was as a melodist that Powell stood apart from his many imitators. At its best, Powell's playing was sustained by a free unfolding of rapid and unpredictable melodic invention, to which he brought a brittle, precise touch and great creative intensity. Except in his later years, when his virtuosity flagged and he self-consciously adopted a primitivism resembling Monk's, Powell never altered this basic approach, but worked ceaselessly within it to devise new melodic ideas, harmonies and ways of coupling the hands. He greatly extended the range of jazz harmony by reducing his chordal underpinning to compounds of 2nds and 7ths, and achieved an extraordinary variety in his phrase lengths, which range from brief flurries to seemingly inexhaustible lines that ignore the structure of the original.

Although most at ease in a trio setting, Powell was stimulated to his best work in competition with other leading bop soloists such as Charlie Parker, Dizzy Gillespie, J.J. Johnson, Sonny Stitt and especially Fats Navarro. He also composed a number of excellent jazz tunes, among them *Hallucinations* (recorded by Miles Davis as *Budo*), *Dance of the Infidels* (1949, BN), *Tempus Fugue-it* (1949, Clef), *Bouncing with Bud* (1949, BN) and *Un poco loco* (1951, BN), as well as the remarkable *The Glass Enclosure* (1953, BN), a musical impression of his experiences in mental asylums, which points to a talent for composition that was unfortunately left undeveloped.

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R. Johnson: 'Bud Powell on "Blue Note"', *JazzM*, no.188 (1970), 8–11

C.J. Safane: *Bud Powell* (New York, 1978) [6 transcrs.]

J. Réda: 'La force de Bud Powell', *L'improviste: une lecture de jazz* (Paris, 1980), 158–72

C. Schlouch: *Once upon a Time: Bud Powell: a Discography* (Marseilles, 1983, 2/1993)

B. Doerschuk: 'Bud Powell', *Keyboard*, x/6 (1984), 26–32 [incl. discography]

F. Paudras: *La danse des infidèles: Bud Powell* (Paris, 1986)

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J. BRADFORD ROBINSON

Powell, Dick [Powell, Richard Ewing] (*b* Mountain View, AR, 14 Nov 1904; *d* Los Angeles, 2 Jan 1963). American actor and singer. A popular singer and bandleader, he became known as the perennial boyish and energetic star of numerous backstage musical films for Warner Brothers during the 1930s. He made his film début playing a bandleading singer in *Blessed Event* (1932). He established himself playing the juvenile lead opposite dancer Ruby Keeler in a string of films which included *42nd Street*, *Footlight Parade* and *Gold Diggers of 1933* (all 1933). Other films included *Dames* (1934), *Gold Diggers of 1935* (1935), *Thanks a Million* (1935), *Gold Diggers of 1937* (1936), *On the Avenue* (1937), *Varsity Show* (1937), *Hollywood Hotel* (1938) and *Star Spangled Rhythm* (1942). He married fellow singing actor June Allyson in 1945. Powell later eschewed his clean-cut image and began to aspire to non-singing dramatic roles such as those he played in *Murder, My Sweet* (1944) and *The Bad and the Beautiful* (1952). He directed several films as well, but it is as the energetic wide-eyed dancer of the 1930s that Powell is best remembered. He had a fine clear tenor voice; with an instrument of moderate volume, Powell nonetheless possessed a technique which enabled him to be heard in a variety of musical venues with a solid sound and impeccable intonation.

WILLIAM A. EVERETT, LEE SNOOK

Powell, John (*b* Richmond, VA, 6 Sept 1882; *d* Richmond, VA, 15 Aug 1963). American pianist and composer. He attended the University of Virginia (BA 1901) and went on to study in Vienna, where his teachers included Theodor Leschetizky and Karel Navrátil. His early works, among them the *Sonata Virginianesque* (1906), *In the South* (1906) and *At the Fair* (1907), blend American folk material with traditional contrapuntal techniques, elements that remained important to his compositional style. He made his recital début in Berlin in 1907 and subsequently performed in Paris, London and Vienna.

After living in London for several years, Powell returned to Richmond, where he developed an interest in black American folksong. His reputation as an important American composer was established with the première of *Rhapsodie négre* for piano and orchestra (1918). Inspired by Joseph Conrad's *Heart of Darkness*, the work quotes black American melodies and uses syncopated ragtime rhythms. Powell, however, did not believe that black

melodies could serve as a basis for a national school of composition. In a lecture given in Houston on 6 April 1923 he expressed concern about the 'melting pot' conception of America and about the possibility that the country might be peopled by an octoroon race. The Sonata for Violin and Piano (1918) is among the last of his works to show traces of post-Romanticism. During the 1930s and 40s, Anglo-American folk influences took on increasingly important roles in his compositions. The Symphony in A (1945), for example, while cast in traditional symphonic form, is written in a modal style and quotes many folk melodies. Powell also completed numerous arrangements of traditional folksongs, dances and hymn tunes.

WORKS
(*selective list*)

Orch: Vn Conc., 1910 [2nd movt arr. as From a Love Past, vn, pf]; Rhapsodie négre, pf, orch, 1918 [arr. 2 pf, 1922]; In Old Virginia, 1921; 2 Interludes, 1921; Natchez-on-the-Hill (3 Virginian Country Dances), 1932 [arr. vn, pf; 2 pf]; A Set of Three, 1935; Sym. in A [modal], 1945

Vocal: 5 Choral Works, 1902–7: Phantoms (J.B. Tabb), To a Butterfly (Tabb), Enigma (N. Lenau), Moonbalm (H. Heine), Nein (K. Burger); Lenztraum (Burger), 1v, pf, 1902–7; The Babe of Bethlehem, SATB, 1934; The Deaf Woman's Courtship, Mez, T, SATB, 1934, arr. Mez, T, male vv (1950); Soldier, Soldier, S, Bar, SATB, 1934; 5 Virginian Folk Songs, Bar, pf, 1938; other songs, choral works, hymns

Chbr: Sonata Virginianesque, vn, pf, 1906; Str Qt no.1, E, 1907; Sonata, A♭, vn, pf, 1918; Str Qt no.2, e, 1922, unfinished

Kbd (pf, unless otherwise stated): Sonata psychologique, 1905; In the South, suite, 1906; Variations and Double Fugue on a Theme by F.C. Hahr, 1906; At the Fair, suite, 1907; Sonate noble, 1907; Sonata teutonica, 1913; In the Hammock, 2 pf, 8 hands, 1915; Dirge, 2 pf, 12 hands, 1928; Larry O'Garr, carillon, 1941; other unpublished works

MSS in *US-CHua*

Principal publishers: J. Fischer, G. Schirmer, Mathot-Paris, OUP

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D.Z. Kushner: 'John Powell of Virginia', *Journal of the American Liszt Society*, no.16 (1984), 98–108

DAVID Z. KUSHNER

Powell, Maud (*b* Peru, IL, 22 Aug 1867; *d* Uniontown, PA, 8 Jan 1920). American violinist. She began violin and piano lessons in Aurora, Illinois, then studied violin for four years with William Lewis in Chicago. She was a pupil at the Leipzig Conservatory under Henry Schradieck (1881–2) and at the Paris Conservatoire under Charles Dancla (1882–3), then in 1883 made a tour of England. The following year she studied with Joachim at the Berlin Hochschule für Musik. She made her European début with the Berlin PO under Joachim in 1885, and her American début with the New York PO under Theodore Thomas in the same year. She toured Europe with the New York Arion Society in 1892, and performed twice under Thomas at the World's Columbian Exposition, Chicago (1893), at which she delivered a paper 'Women and the Violin' to the Women's Musical Congress.

Powell's mission was to advance America's cultural growth by bringing the best in classical music to Americans in remote areas as well as the large cultural centres. She was one of the first to champion works by American composers and introduced to the American public concertos by Tchaikovsky, Dvořák, Saint-Saëns, Lalo, Sibelius, Coleridge-Taylor and Arensky. She also toured widely in Europe and was particularly popular with audiences in England. Powell became one of the first American women to form and lead a string quartet (1894). The Maud Powell Concert Company, a group of six musicians, visited South Africa in 1905; she also formed the Maud Powell Trio with the company's cellist May Mukle and pianist Anne Mukle Ford and toured the USA in 1908–9. In 1904 she became the first solo instrumentalist to record for the Victor Talking Machine Company's celebrity artist series (Red Seal label) and her recordings became worldwide bestsellers. Most were reissued on CD by the Maud Powell Foundation in 1989. She made transcriptions for violin and piano, and composed an original cadenza for Brahms's Violin Concerto; she also contributed articles to music journals and wrote her own programme notes. The brilliance, power and finish of her playing, combined with an unusual interpretative gift, led her to be recognized as one of America's greatest violinists; contemporary reviewers ranked her alongside Kreisler and Ysaÿe.

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KAREN A. SHAFFER

Powell, Mel [Melvin Epstein] (*b* New York, 12 Feb 1923; *d* Van Nuys, CA, 24 April 1998). American composer. He studied the piano with Reisenberg and was for some years noted as a jazz pianist, composer and arranger (for Benny Goodman and Glenn Miller). After service in the US Army Air Force, he attended Yale University (BM 1952), where he studied composition with Hindemith. He taught at the Mannes College of Music and at Queens College, CUNY, before returning to Yale (1957-69), where he became chair of the composition faculty and director of the electronic music studio (1960–69), one of the first in the USA. In 1969 he went to the California Institute of the Arts as founding dean of the school of music; he was provost there from 1972 to 1976. Among his many awards and commissions are those from the Guggenheim Foundation (1960), the American Academy of Arts and Letters (1963), the NEA (1982) and Brandeis University (1989). In 1990 he was awarded the Pulitzer Prize for *Duplicates*, a commission from the Koussevitsky Foundation for the Library of Congress. He served as president of the AMC (1961–3) and on the editorial boards of *Perspectives of New Music* and *Journal of Music Theory*. He also served as a panelist for the NEA, as a consultant to other state and federal agenices and was a guest composer at many festivals and colleges (1972–94).

Powell's early works show the neo-classical influence of his teacher Hindemith. His gradual transition towards atonality is evidenced especially in *Miniatures* (1957), in which he mixes tonal and atonal languages. By 1958 he had abandonded tonality in favour of serialism. His use of 12-note techniques made possible the complexity of relationships between intervals, temporal structures, registers and phrases that is characteristic of his music. In some works, such as *Filigree Setting* (1959), he used

quasi-improvisational techniques to extend durations and to permit the performer some choice of pitch succession or contour within an otherwise rigourously controlled context. In other compositions such as *Haiku Setting* (1960), interval relations derived from pitch sets take precedence over ordered pitch succession to frame ordered elements. There is a similar use of pitch sets in his electronic music. In his later works, these 'pitch tableaux', in which aggregates are fixed in register, form background structures while freely ordered materials provide ornamentation, as in *Modules* (1985).

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Chbr and solo inst: Beethoven Analogs, str qt, 1948; Pf Sonatina, 1953; Recit and Toccata Percossa, hpd, 1953; Divertimento, vn, hp, 1954; Pf Trio, 1954; Divertimento, wind qnt, 1957; Etude, pf, 1957; Miniatures, fl, ob, vn, va, vc, hpd, 1957; Pf Qnt, 1957; Filigree Setting, str qt, 1959; Improvisation, cl, va, pf, 1962; Str Qt, 1982: Intermezzo, pf, 1984; Madrigal, 2 pf, 1985; Nocturne, vn, 1985, rev. of Cantilena, 1970 [see TAPE]; Nocturne, vn, 1985; Wind Qnt, 1985; Setting, gui, 1986; Amy-Abilities, perc, 1987; Invocation, vc, 1987; Prelude, pf, 1987; 3 Madrigals, fl, 1988; Settings, 2 pf, 1988; Pf Trio, 1994; Sextet, fl, cl, vn, vc, pf, perc, 1996; Sonatina, fl, 1996

Vocal: 6 Love Songs (anon.), chorus, 1950; Sweet Lovers Love the Spring (W. Shakespeare), female chorus, pf, 1953; Haiku Setting, S, pf, 1960; 2 Prayer Settings (Goodman, Gregory), T, ob, vn, va, vc, 1962; Settings (J. Joyce, J. Milton, Euripides, trad.), S, chbr ens, 1979; Little Companion Pieces (C. Baudelaire, W.C. Williams, Joyce, Asian and African trad.), S, str qt, 1980; Strand Settings: 'Darker' (M. Strand), song cycle, Mez, elec, 1983; Letter to a Young Composer, S, 1987; Die Violine, S, vn, pf, 1987; Levertov Breviary, S, pf, 1997; 6 Miniatures, S, hp, 1998

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RICHARD SWIFT/SEAN GRIFFIN

Powell, Verne Q. (*b* Danville, IN, 7 April 1878; *d* Needham, MA, 3 Feb 1968). American maker of Boehm flutes and piccolos. As a boy he learnt to play the flute and the piccolo and at seven made a fife. He worked at first as a jeweller and engraver in Fort Scott, Kansas.

In 1910 Powell went to a concert in Chicago in which Georges Barrère played a Louis Lot silver flute; this inspired him to make a silver flute from melted-down teaspoons, watch cases and coins. In 1913 WILLIAM S. HAYNES, who had been making wooden flutes, invited Powell to join his firm in Boston as foreman. In 1926 he started his own business, Verne Q. Powell Flutes, Inc., at 295 Huntington Avenue. Powell's first catalogue (1927) advertised silver and gold flutes; among the first ten customers were John Wummer, Arthur Lora, and William Kincaid.

While working for Haynes, Powell was responsible for introducing French-model silver flute making to the USA. As an independent maker, he changed the design of his flutes, which were formerly on the Lot model, and made the first high C facilitator key. Besides silver flutes, Powell made wood and silver piccolos, silver alto flutes, and gold and platinum concert flutes. One platinum flute was made for the New York World's Fair in 1939 and was later purchased by Kincaid.

In 1961 Powell sold his business to four former employees, under whose management the firm expanded and moved to Arlington, Massachusetts. For most of the following 25 years it produced piccolos only sporadically; some of its employees made piccolos independently. In 1974 the firm introduced its Cooper scale for flutes, in collaboration with the English flute maker Albert Cooper. The firm holds a US patent (1990) for aurumite, a method of laminating 14-carat gold onto the outside and inside of the flute body. In 1997, working with the flautists András Adorján, Felix Skowronek and Fenwick Smith, it resumed the manufacture of wooden Boehm system flutes. The firm changed hands several times; it moved in 1989 to Waltham, Massachusetts, and in 1999 to nearby Maynard. Many former employees later founded their own firms, including Brannen Bros., Burkhart-Phelan, Edward Almeida, Dana Sheridan, Jack Goosman, Jonathon Landell and Ostroff Sagerman.

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FRIEDRICH VON HUENE/NANCY TOFF

Power, James (*b* Galway, 1766; *d* London, 26 Aug 1836). Irish music publisher and instrument maker. After starting out as a pewterer he entered the military instrument trade, and set up with his brother William in Dublin in 1797 as James and William Power, music selling and publishing being eventually added to their activities. Towards the end of 1807 he moved to London, where he established himself as a military instrument maker and music publisher. William continued the Dublin business as William Power & Co. until 1831, but the partnership with his brother ceased about 1810, although many publications were issued jointly by them up to 1820.

The brothers' major publishing venture was Moore's *Irish Melodies*. For this project they commissioned the poet Thomas Moore (ii) to provide original verses to be set to traditional melodies arranged by John Stevenson (a plan similar to the *Scottish Melodies* then being issued by the Edinburgh publisher George Thomson). The first two parts were published in London and Dublin in 1808 (not 1807 as often stated), and were an immediate success. After the sixth number (1815) a quarrel arose between the brothers, and part vii (1818) was issued by each separately. From part viii (1821) James employed Henry Bishop as arranger, though William also issued part viii, with arrangements by Stevenson. James, however, brought a successful action for breach of copyright, and the remaining two parts (1824–34) and a supplement (1834) were published by James alone.

Power also issued several other volumes of settings of Moore's poetry, including *Sacred Songs* (1816–24), *National Airs* (1818–28) and *Evenings in Greece* (1826–32). He maintained a very close relationship with the poet and paid a substantial annuity for his verses. Power's other publications included *A Selection of Scottish Melodies* (Bishop and Twiss, 1812), *Indian Melodies* (1813), *A Selection of Welsh Melodies* (John Parry, 1822) and similar works, besides many single songs, duets and glees by Stevenson, Horn, Attwood, Matthew King and others. His widow carried on the business until about 1838. The plates of the *Irish Melodies* were bought by Addison & Hodson, who reissued them in 1844, and their popularity continued well into the second half of the century.

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PETER WARD JONES

Power, Leonel [Lionel, Lyonel, Leonellus, Leonelle; Pôlbero] (*d* Canterbury, 5 June 1445). English composer and theorist. He shared with Dunstaple the leadership of English style in the influential decades between 1410 and 1440. Somewhat overshadowed in reputation by his probably younger contemporary, Leonel (as the sources usually name him) shows a similarly high level of musical craftsmanship and originality in an output only slightly smaller.

1. Life. 2. Works. 3. Style.

1. Life. The first dated reference to Power (see Bowers, 1975) records him as instructor of the choristers and second in the list of clerks of the household chapel of Thomas, Duke of Clarence (*d* 1421), brother of Henry V and heir apparent. The next records his admission to the fraternity of Christ Church, Canterbury, on 14 May 1423. This fraternity included distinguished lay friends of the priory as well as regulars and other ecclesiastics. The suggestion (in *MGG1*) that Power may have been master of the choir that was maintained to sing services outside the monastic liturgy in the nave or Lady Chapel has been confirmed by the discovery of his name in this context between 1439 (when the post may have been created for him) and his death. There is reference to 'Lionel Power of Canterbury esquire' on 20 September 1438 (a 'release of all personal actions' to one Thomas Ragoun), with a memorandum of acknowledgment dated 19 April 1444. Bowers now reports that Ragoun's uncle was Sir Richard Woodville, who had been in the service of the Duke of Clarence since 1411 and by 1423 was chamberlain to John, Duke of Bedford. Ragoun and Power may have become acquainted through a common employer; the possibility that Power might have served in Bedford's chapel after Clarence's death is thus slightly enhanced by this relationship (we have no documentation of Power's employment for most of the 1420s and 1430s). 'Lyonell Power' is listed as a recipient of livery from Christmas 1439 to Christmas 1444: whenever a distinction is made he is cited as a Kent man rather than a Londoner. He is listed among the esquires or gentlemen (*armigeri*, later *generosi*): that he was a layman therefore seems certain.

Three notices of his death survive. In a Canterbury calendar (*GB-Lbl* Cotton Tib.B.III, 4*v*) both date and year are given. The fraternity registers (*GB-Lbl* Arundel 68 and *Llp* 20) record his obit on 6 June, the date given for his burial by the chronicler monk John Stone, possibly himself a composer.

On stylistic grounds (discussed in §3 below), Power's birthdate must lie between about 1370 and 1385. The notoriously unreliable historian Grattan Flood, without knowledge of any of the above information, claimed that he came from County Waterford, Ireland, was related to Bishop Milo Power and Sir Maurice Power and that, as a younger son of a wealthy Anglo-Irish family, he probably studied at Oxford. Why Flood confidently dated Power's musical works between 1380 and 1395 is not vouchsafed, for in his day Power's deathdate was not known, and the possibility had not yet been raised that the Old Hall manuscript, in which he is well represented, might contain 14th-century music. Flood knew Power's treatise, which he dated about 1390, and referred tantalizingly to an Anglo-Irish contemporary who styled him 'noster Lionel'.

2. Works. The problems in determining the authentic works of Power are so great that a work-list cannot be left to stand without some discussion. For the nucleus we are dependent on the 40 works that bear undisputed ascriptions to him. Five more anonymous works, all mass movements, can be added by virtue of their musical relationship to movements ascribed to him. A further 12 items have conflicting ascriptions or belong to mass cycles with conflicting ascriptions. Altogether these comprise related and individual mass movements, and settings of Marian liturgical texts. No secular works or isorhythmic motets are anywhere ascribed to Power, nor any canonic compositions. There is no case for rejecting any of the unique or unanimous ascriptions, from which Power's personal style emerges as marginally more definable than Dunstaple's and more easily extricable from the characteristics of English music in general. It should prove possible to add further anonymous works to those tentatively assigned to him by Hamm and others. But there is a real danger of confusion with works by other composers showing Power's influence – of which the anonymous Credo Old Hall no.82 is probably an example. The survival of an elementary discant treatise in his name supports the idea that he may have been a teacher, as does his musical primacy in Old Hall. He and J(ohn) Cooke are the only two composers represented in both layers of the manuscript. Cooke's mass settings appear to be closely modelled on those of Power, perhaps indicating a tutorial relationship.

Together with Dunstaple, Power was a pioneer of the unified mass cycle, though the extent of their individual responsibilities cannot be fully established because of uncertain chronology and conflicting attributions in crucial works. Power appears to have taken the initiative in pairing movements of the Ordinary. His four pairs in the Old Hall Manuscript are unified respectively by closely parallel style, structure and motifs (including an anticipation of head-motif technique), by the use of related chants but separate isorhythmic construction, by parallel structure and the appropriate Ordinary chants in the top voice, and by use of appropriate Ordinary chants in the

Ex.1 Gloria (Old Hall no.22)





tenor. In all cases, ranges and signatures support the pairing, although the movements are physically separated according to the organization of the manuscript. The only Ordinary cycle ascribed to Power without contradiction is *Alma redemptoris mater*, in which the tenor (the first half of the plainchant antiphon) is presented in identical, unornamented form in each movement, although there is no internal isorhythm within each movement. The four surviving movements (the cycle probably once had a troped Kyrie) vary in length according to the length of the introductory and interpolated duet sections. Many technical and stylistic features support Power's authorship (use of pseudo-augmentation, proportional passages and conflicting time signatures; see §3 below).

Power's claim to the Mass *Rex seculorum* is shared with Dunstaple, and that to the *sine nomine* mass with Dunstaple and Benet. Both of these are free tenor masses, the latter so free as almost to impair its unity. Stylistic evidence as to authorship is still inconclusive, although certain rhythmic peculiarities, some wayward dissonances and the downward thrust of many melodic phrases may suggest Power rather than Dunstaple as the composer of *Rex seculorum* (Power used the rising triadic opening less than Dunstaple). The tenor is an antiphon for St Benedict; it would be Dunstaple's only use of a non-Sarum chant. The majority ascription to Power in the sources is not decisive but cannot be wholly overlooked. *Sine nomine* is altogether less characteristic of Dunstaple, and Bukofzer was inclined to favour Benet as the composer. The discovery in Milan of a source ascribing the mass to Power must revive Power's claim to the work: neither mass, however, shows sufficiently strong personal characteristics to permit any final decision.

3. Style. It is easier to attempt an approximate chronology for Power's more definitely authentic works than it is for Dunstaple's. His composing career was probably more extended, and the early part of it is well defined and characterized in his substantial contribution to the Old Hall Manuscript. His 23 compositions in the original layer (which contains nothing by Dunstaple) amount to more than three times the total for any other composer, perhaps indicating some degree of seniority, or a close connection with the compilation. By about 1415 he had mastered all the styles of the generation in which he presumably grew up, whereas Dunstaple left little evidence of activity earlier than this date. This could be a distortion occasioned by the accidents of survival, which may in turn have deprived us of any isorhythmic motets that Power may have written. Otherwise it would seem to indicate that he was older than Dunstaple, or earlier to mature as a composer. His later works are at present known chiefly from continental sources.

Power's Old Hall music includes the simplest of descant settings, with the chant in the middle voice (sometimes migrant, with very little elaboration), freely composed pieces of lush sonority for four and five voices (the Gloria-Credo pair Old Hall nos.21, 77), isorhythmic mass movements (the Gloria-Credo pair Old Hall nos.24, 84, and the Gloria no.23), four-part compositions with Ars Nova rhythms in C time (the Sanctus-Agnus pair Old Hall nos.118, 141) and settings of an elaborately figured and rhythmically complex upper part supported by slower-moving lower parts (Gloria Old Hall no.22, Credo settings nos.81, 83). His style at this period could be seen as a fusion of the English love of full sonorities, a sensuous Italianate melodic instinct, the syncopated rhythms of the French Ars Nova and the proportional ingenuity of the Ars Subtilior (ex.1). It would be invidious to place simplicity earlier than complexity within this range, although surviving English manuscripts of the late 14th century present no evidence of even mild proportional usage nor, before the Fountains fragment (*GB-Lbl* Add.40011*B*), of combinations of the four prolations of the French Ars Nova and use of syncopation, all of which are present in Power's Old Hall works.

The Old Hall styles, particularly in the case of Power's paired mass movements, overlap with the next stratum, comprising his one contribution to the second layer of that manuscript, the cyclic mass or masses, and most of the motets surviving in continental sources; these later pieces are usually in O time (with use of C) rather than C, and with the treble dominating in the manner of the French chanson. The final stage of this approximate chronology consists of the last four motets of Hamm's edition, which clearly anticipate the smooth discant writing of Frye's generation, with their well-integrated duets and increasing participation of the lower parts in the evolution of a more homogeneous texture.

Power's melodic style is not always distinct from

Ex.2 Gloria (*I-AO*)



Ex.3 Gloria (Old Hall no.21)

Ex.4 *Anima mea liquefacta est* (*I-MOe* α.X.1.11)



Dunstaple's, though the rising triadic opening (*see* DUNSTAPLE, JOHN, ex.2*d*) is much less common, except where the opening is based on a chant with this feature, such as *Alma redemptoris mater*. Sequential passages, sometimes based on standard cadential figures, are increasingly common in the middle-to-late works (e.g. the Credo from the *Alma redemptoris* cycle and *Mater ora filium*). Power was often explicit in his *ficta* indications, writing bold but logical progressions such as inex.2. It has been suggested that he abandoned the use of plainchant in his later motets, but chant paraphrase is in many cases unmistakable and cannot be overlooked in assessing his melodic style. In some cases there are clear allusions to the relevant chant, especially in the top part and at beginnings of sections, but consistent use of the chant throughout the composition cannot be claimed. Examples of this include the duets in *Regina celi* (LP i, 19), and *Alma redemptoris mater*, where the chant appears after an eight-bar introduction in migrant form, and intermittently thereafter. In other cases the chant can indeed be traced throughout the composition though, admittedly, portions of the melody may be elided, overlapped or compressed; migration or transposition may obscure the outlines; and the melody may get out of step with the words; yet all these features are found in less extreme form in simple descant pieces where the presence of chant is not in doubt (e.g. Byttering's *Nesciens mater*).

With regard to cantus-firmus treatment in general, the Old Hall descant settings present the chant in the middle voice with occasional migration to the lowest. The underlay does not always correspond to that of the chant (e.g. *Ave regina* Old Hall no.43, and see above). Increased melodic freedom is found in *Beata viscera*, where it is still in the middle part; and most of the subsequent motets that use chant paraphrase it in the treble (*Salve regina*, LP i, 10, uses the *Alma redemptoris* plainchant in the treble, an unusual technique at this date). Of his earlier mass movements, most of those whose tenor cantus firmi can be traced use appropriate chants for the Ordinary (one Sanctus-Agnus pair unusually has them in the treble), the exceptions being the Gloria-Credo pair Old Hall nos.24, 84.

Isorhythm in Power's surviving works is confined to mass settings: the Gloria-Credo Old Hall nos.24, 84, the Glorias no.23 and LP ii, 17 (his strictest and most ambitious isorhythmic construction), and the doubtful Credo for three voices. All except the last are isorhythmic in all parts, and this technique seems to be confined to relatively early works. The Old Hall Gloria-Credo pair show some non-coincidence of colour and talea (*see* ISORHYTHM).

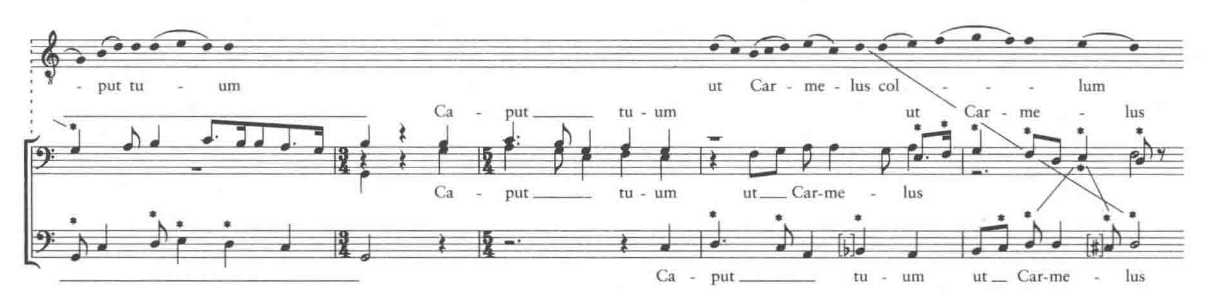
It is perhaps in features of rhythm that Power's personal style is most evident. The simultaneous use of conflicting mensural signatures for limited passages is common in early-to-middle works (e.g. the Agnus and Benedictus of the Mass *Alma redemptoris*; see also ex.2), and at the same period the notation of one or more parts requiring to be read in augmentation to correspond with the others is found in, for example, the Mass *Alma redemptoris*, the Glorias Old Hall no.22, LP ii, 17, the Credos Old Hall nos.81, 83 and the Sanctus Old Hall no.115. These features are not confined to Power, though both are more common in his works than in those of other composers. Nor was he the only composer to incorporate very elaborate syncopations and proportional passages, especially in upper parts of his early works, though the complexity of the Gloria Old Hall no.22 and the Credos nos.81 and 83, the last of which uses blue coloration in

Ex.5 Credo from Mass *Alma Redemptoris mater*



Ex.6 *Quam pulchra es*





addition to void and full red and black notes, as well as numerical and graphic signatures, is rarely surpassed (see ex.1). Short passages of this kind recur with diminishing frequency up to the midpoint of his output (as in ex.2). An individual feature of rhythm found throughout his career is a calculated disregard of regular mensuration. This is reflected by fluctuating bar lengths in modern transcription, as in exx.3 and 6 (early and late works respectively), and also ex.4, though shown here with regular barring. Together with this goes a predilection for asymmetry, especially in melodic and rhythmic sequences and imitation (see ex.4). His use of sequences is more extensive than Dunstaple's; they are often closely packed, sometimes occurring on different beats of the bar – a stretto effect which is sometimes achieved by rhythmic inexactitude in the limbs of the sequence. There is also a little more imitation (see especially ex.6, but also exx.4 and 5).

A constant refinement of harmony and texture can be traced in Power's development. His love of full sonorities is evident in his Old Hall compositions (no.15, exceptionally, has a 3rd in the final chord), and he often luxuriated freely over a single note or chord with free-wheeling imitations, as in ex.5 which also demonstrates the asymmetrical rhythms mentioned above. His music shows a preference for relatively low notated tessituras (ex.6). Dissonances are prepared with increasing care, and the final motets are completely pan-consonant. Leaps of 4ths and 5ths are common in the early duets (ex.3); simultaneously sounded dissonances are not avoided, though simultaneous leaps are quite rare. Power's late duet writing has greater poise and fluency and is largely conjunct, with a few leaps of 3rds as well as carefully placed larger intervals (see exx.4 and 6). Early works in three or four parts gradually give way to three-part compositions with extensive duets; in the very last works the duets are shorter again, but more integrated (as in ex.6).

Power's music shows little awareness of text declamation, except on the occasional isolated word. None of his compositions is as consistently declamatory as Dunstaple's *Quam pulchra es*, though Power's setting of this text contains more careful declamation than any of his other works (ex.6). A few distinct habits in early mass settings, though not confined to Power, include the telescoping of the Credo text (Old Hall nos.73, 77, 83, and the anonymous three-voice setting), and perhaps the commencement of polyphony not at 'Patrem' but at 'factorem' (no.73, also the anonymous three-voice setting; similarly the anonymous Gloria printed as no.10 in the complete works of Dunstaple).

The treatise (*GB-Lbl* Lansdowne 763) is headed 'This tretis is contrivid upon the Gamme for hem that wil be syngers or makers or techers' and concludes 'Quod Lyonel Power'. It precedes an anonymous treatise on faburden and one on proportions ascribed to Chilston. The volume was copied by JOHN WYLDE, who was a 15th-century preceptor of Waltham Abbey, and contains 20 musical treatises of which the three mentioned above are in English, the remainder in Latin. Power's treatise deals with the sights of DISCANT, naming them mean, treble and quatreble. 'To enforme a childe in his counterpoynt', Power gave exhaustive permutations for the two last-named (the highest; as master of the Lady Chapel at Canterbury, he would have been concerned primarily with training boys). In advocating contrary motion, he forbade parallel perfect intervals in descant, and permitted up to three consecutive imperfect intervals of the same kind, six of mixed kinds.

For a page of Power's treatise, *see* DISCANT.

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Title/Incipit	Voices	No. in edns	Remarks
MASS CYCLES AND INTERRELATED MASS MOVEMENTS			
Gloria, Credo, Sanctus, Agnus	3	LP ii, 18	isorhythmic; on Alma redemptoris mater
Kyrie, Gloria, Credo, Sanctus, Agnus	3	LP ii, 22; JD 70, 19–22	on Rex seculorum; also attrib. Dunstaple
Kyrie, Gloria, Credo, Sanctus, Agnus	3	LP ii, 26; JD 71, 56–9	[Sine nomine]; also attrib. Dunstaple and Benet
Gloria, Credo	4/5	LP ii, 8; OH 21, 77	
Gloria, Credo	3	LP ii, 11; OH 24, 84	isorhythmic; on lauds antiphons for St Thomas of Canterbury
Sanctus, Agnus	3	LP ii, 20; OH 116, 140	on Sarum Sanctus II, Agnus VII
Sanctus, Agnus	4	LP ii, 7; OH 118, 141	on Sarum Sanctus III, Agnus XII
SINGLE MASS MOVEMENTS			
Kyrie	3		bottom voice survives in *GB-Lbl* Lansdowne 462, f.152; frag. of 3vv setting *Lpro* E/ 163/22/1/3
Kyrie 'Lux et origo'	3		on Sarum chant; *I-AO*, ff.11*v*–12; *GB-Ob* Linc. lat.89, f.31*v* (top voice only)
Gloria	3	LP ii, 16; OH 22	
Gloria	4	LP ii, 9; OH 23	isorhythmic
Gloria	3	LP ii, 10; OH 25	
Gloria	3	LP ii, 25	also attrib. Benet
Gloria	3	LP ii, 4; JD 3	also attrib. Dunstaple
Gloria	3	LP ii, 17	isorhythmic; on Sarum Gloria V; scribally paired with anon. Credo, 3vv, see 'Works of doubtful authenticity'
Credo	3	LP ii, 19; OH 73	on Sarum Credo (opening)
Credo	3	LP ii, 13; OH 81	
Credo	3	LP ii, 14; OH 83	
Sanctus	3	LP ii, 1; OH 96	on Sarum Sanctus I
Sanctus	3	LP ii, 2; OH 99	on Sarum Sanctus III
Sanctus	3	LP ii, 3; OH 109	on Sarum Sanctus X
Sanctus	3	LP ii, 15*a*; OH 115	Hamm suggested pairing with anon. Agnus, see 'Works of doubtful authenticity'
Sanctus	4	LP ii, 21; OH 117	on Sarum Sanctus III
Agnus	3	LP ii, 4; OH 133	on Sarum Agnus XII
Agnus	3	LP ii, 5; OH 137	on Sarum Agnus VII
Agnus	3	LP ii, 6; OH 138	on Sarum Agnus X

Title/Incipit	Voices	No. in edns	Remarks
OTHER SETTINGS OF SACRED LATIN TEXTS			
Alma redemptoris mater	3	LP i, 16; JD 40	? by Dunstaple; free use of plainchant
Alma redemptoris mater	3	LP i, 21; JD 60	also attrib. Dunstaple; free use of plainchant
Anima mea liquefacta est [=Christus resurgens]	2/3	LP i, 18, 18*bis*	paraphrase of plainchant
Anima mea liquefacta est	3	LP i, 25	
Ave regina celorum, ave	3	LP i; OH 43	on plainchant
Ave regina celorum, ave	4	LP i, 7	paraphrase of plainchant
Beata progenies	3	LP i, 1; OH 49	on plainchant
Beata viscera	3	LP i, 5	on plainchant
Christus resurgens [=Anima mea liquefacta est]			
Gloriose virginis	4	LP i, 12	free use of plainchant
Ibo michi ad montem	3	LP i, 24	
Mater ora filium	3	LP i, 23	
Quam pulchra es	3	LP i, 26	free use of plainchant
Regina celi	3	LP i, 19	free use of plainchant
Salve mater Salvatoris	3	LP i, 17; JD 62	also attrib. Dunstaple
Salve regina	3	LP i, 10	paraphrase of plainchant Alma redemptoris
Salve regina	3	LP i, 22; JD 63	also attrib. Dunstaple; plainchant for invocations only
Salve sancta parens [=Virgo prudentissima]	3	LP i, 14	
WORKS OF DOUBTFUL AUTHENTICITY			
all anon.			
Credo	3		isorhythmic; on Sarum Credo; scribally paired with Gloria in LP ii, 17
Credo	4/5	LP ii, 12; OH 82	probably by Cooke, on palaeographic grounds
Agnus	3	LP ii, 15*b*	Hamm suggested pairing with Sanctus in LP ii, 15*a*
Angelorum esca	3	LP i, 20	
Ave maris stella	3	LP i, 4	?attrib. based on misreading of folio no. in *I-TRmp* (Trent 92) as 'Leonel'
Ave regina celorum, mater	3	LP i, 6	
Benedicta es celorum regina	3	LP i, 15	paraphrase of plainchant
Descendi in ortum meum	3	LP i, 13	
Regina celi	3	LP i, 2; OH 44	on plainchant
Regina celi	3	LP i, 11	paraphrase of plainchant
Sancta Maria	3	LP i, 8	
Spes nostra	3	LP i, 9	

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For further bibliography *see* OLD HALL MANUSCRIPT; DUNSTAPLE, JOHN.

MARGARET BENT

Power, Teobaldo (*b* Santa Cruz, Tenerife, 6 Jan 1848; *d* Madrid, 16 May 1884). Spanish pianist and composer of Irish descent. At the age of seven he began studying music with his father, and by the age of 11 he was already known as a pianist in Madrid and Barcelona. In 1862 he went to the Paris Conservatoire to study with Marmontel, and later returned to Spain to give concerts in Madrid and other provinces, and in Portugal. In 1882 Power became second organist of the Royal Chapel in Madrid and later professor of piano at the Madrid Conservatory.

Although Power composed for orchestra, notably *Polaca de concierto* (1878) and *Cantos canarios* (1883), he wrote mainly for the piano, and his principal works include *Gran Galop de concierto*, *Scherzo de concierto* and a four-movement sonata, a form which – the works of Ledesma, Olmeda and Albéniz notwithstanding – had all but disappeared in late 19th-century Spain. Power's sonata is a large-scale Romantic work, with a perpetual-motion theme in the first movement and relentless rataplan octave patterns in the finale.

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LINTON POWELL

Power, William. Irish music publisher, brother and sometime partner of JAMES POWER.

Powers, Anthony (Jonathan William) (*b* London, 13 Mar 1953). English composer. He studied composition privately with Lutyens and Birtwistle (1969–71), then in Paris with Boulanger (1972–3). From 1973 to 1976 he studied with Blake David and Bernard Rands at York University, gaining a DPhil in composition. He began teaching at the University of Wales, Cardiff in 1987, becoming composer-in-residence in 1990.

The sensuous instrumental colours of early compositions, like the Monet-inspired *Nympheas* (1983), revealed his attraction to late-Romantic French music. Subsequently his music has evolved into a flexible and expressive synthesis embracing serial, atonal and tonal techniques. Extra-musical stimuli can be significant in the shaping of material and structure: in *Stone, Water, Stars* (1987), the architecture, history and labyrinthine form of Venice provided a potent source of ideas, while other fruitful stimuli have been landscapes (as in *Terrain* (1992) a rugged orchestral evocation of the Herefordshire marches) and music of the past (notably in *The Memory Room* (1990), which alludes to keyboard styles of four centuries). Other works, such as the Second String Quartet (1991) and the concertos for horn (1989) and cello (1990) are of a purely abstract character, exploring traditional forms. The Symphony (1994–6), performed at the 1996 Proms, convincingly demonstated his mastery of extended large-scale structures.

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(*selective list*)

Orch: Stone, Water, Stars, 1987; Hn Conc., 1989; Vc Conc., 1990; Architecture and Dreams, 1991 rev. 1997; Terrain, 1992; Symphony, 1994–6

Chbr: Another Part of the Island, fl + pic + a fl, A-cl, pf, 1 perc, vn, vc, 1980 rev. 1994; Nocturnes Book 1, tpt, vn, db, 1981; Qnt, fl + a fl, A cl + b cl, vn, va, vc, 1983; Nympheas, fl + a fl, fl + pic + a fl, cl + b cl, vib + glock, hp, pf, gui, 2 vn, va, vc, db, 1983; Chbr Conc., fl + a fl, ob + eng hn, cl + b cl, bn, hn, tpt, trbn, pf, mar + vib, 2 vn, va, vc, db, 1984; Études-Tableaux Bk 1, pf, vn, vc, 1986; Etudes-Tableaux Bk 2, vn, va, vc, db, pf, 1986; Str Qt no.1, 1987; Trio, cl, vc, pf, 1988; Brass Qnt, 1989; Str Qt no.2, 1991; Double Sonata, cl, vn, vc, pf, 1993; In Sunlight, vn, pf, 1993; Capricci, fl, ob, cl, hn, bn, 1994; Fast Colours, fl + pic + a fl, cl + b cl, vn, vc, pf, 1997

Solo inst: Pf Sonata no.1, 1983; Nocturnes Bk 2, vc, 1984; Pf Sonata no.2, 1985–6; In Shadow, ob, 1989; The Memory Room, pf, 1990–91

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Solo vocal: Souvenirs du Voyage, S, pf, 1979–80; Venexiana, 2 T, 2 vn, vc, hpd, 1985; The Winter Festivals, Mez, 9 inst, 1984–5; High Windows, Ct/Mez, pf, 1992, Memorials of Sleep (L. Durrell), T, chbr orch, 1998

Principal publisher: Oxford University Press

ANDREW BURN

Powers, Harold S(tone) (*b* New York, 5 Aug 1928). American musicologist. He attended Stanford University and received the BMus from Syracuse University (1950). He then studied at Princeton University under Milton Babbitt and Edward T. Cone (theory) and Oliver Strunk and Arthur Mendel (musicology); he took the MFA there in 1952, and the doctorate in 1959 with a dissertation on the rāga system. He taught at Princeton (1955–8) and Harvard (1958–60) and then moved to the University of Pennsylvania, where he was appointed professor of music and South Asian regional studies (1971). In 1973 he became professor of music at Princeton and in 1995 he was appointed Scheide Professor of Music History.

Powers's interests include theory, Italian opera and Indian music. His operatic studies began with late 17th-century Italian compositions and the ways in which these works show the development of formal organization for dramatic purposes; his comparative examinations of different settings of the same libretto reveal both progressive and conservative techniques employed by composers of the time. Later his interests turned to the musical and dramatic processes in the works of Verdi and Puccini. Powers's knowledge of Indian music was aided by study in India as a Fulbright fellow and a Rockefeller scholar (1952–4, 1960–61, 1967–8). His Indian teachers include Rangaramanuja Ayyangar, Balwant Ray Bhatt and Prem Lata Sharma. Aware of the problems of a Westerner approaching non-Western music, in his writings he cautions the reader about making unjustified comparisons between Western mode and Indian rāga, or attempting to

consider present-day Indian practice in the light of early Indian theory. His historical and analytical study of rāga classifications is a lucid exposition of one approach to this music, and the musical and historical methods employed should be equally applicable to any body of music, Eastern or Western.

WRITINGS

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'From Psalmody to Tonality', *Tonal Structures in Early Music*, ed. C. Collins Judd (New York, 1998), 275–340

PAULA MORGAN

Powwow. A pan-Indian festivity. *See* AMERINDIAN MUSIC and UNITED STATES OF AMERICA, §II, 4 (i).

Poynt [Point; Poyntz] (*fl* early to mid-16th century). English composer. His Christian name is unknown, but one source has an ascription to 'T.P.' (or possibly 'E.P.'). There is no convincing reason for identifying him with Robert Poyntz, fellow of New College, Oxford, from 1554 and a Catholic emigrant to Leuven in Elizabeth's reign. Poynt's four-part In Nomine (ed. in MB, xliv, 1979) is probably one of the earliest examples of the genre, with scoring, clefs and style similar to Taverner's prototype of *c*1525–30. There are also a fine five-part In Nomine (ed. in MB, xliv, 1979) and an English anthem *Blessed are all they that fear the Lord* (*GB-Lbl*, cantus only).

HUGH BENHAM

Pozadas Cordero, Florencio (*b* Potosí, 7 Nov 1939; *d* Buenos Aires, 8 Dec 1968). Bolivian composer and percussionist. He studied with Father José Díaz Gainza at the Fine Arts Academy of the Tomás Frías University in Potosí. He settled in Buenos Aires, studying the violin and percussion at the Falla Conservatory. Later he joined the 'Rytmus' percussion ensemble directed by Antonio Yepes and played regularly for the Argentine National SO, Buenos Aires PO and Avellaneda SO. He took part in the Argentine premières of Ginastera's *Cantata para América mágica* and Carlos Chavez's Toccata, also giving concerts in Chile and Uruguay. He won second prize in the Luz Mila Patiño contest (1965), and in 1967 he was awarded a grant from the Rockefeller Foundation to study at the Di Tella Institute in Buenos Aires with Ginastera, Nono, Gandini and Armando Krieger. He died in a traffic accident. Among his works are the *Tres coros bolivianos*, *Dos estudios para percusión*, *Dos canciones* for tenor and orchestra (based on poems by Giuseppe Ungaretti), *Wawaky (Cantos de rebelión)* for unaccompanied mixed chorus, and *C.M. Op. 1* (1968) for tape and percussion.

CARLOS SEOANE

Pozajić, Mladen (*b* Županja, 6 March 1905; *d* Sarajevo, 28 March 1979). Bosnian-Hercegovinan composer, conductor and writer. At the Zagreb Academy of Music he studied composition with Blagoje, conducting with Lhotka and the piano with Svetislav Stančić. He continued his studies in composition under d'Indy at the Schola Cantorum, Paris (1927–28), and in Vienna under Joseph Marx (1928–9). From 1930 he directed various choral groups in Zagreb, including the Oratorio Choir of St Mark and the Zagreb Madrigal Singers, with whom he achieved great success. From 1947 he conducted the Sarajevo Opera and the Sarajevo PO, and from 1955 gave classes in conducting at the Sarajevo Music Academy. He was also active as an accompanist. As a writer, he published the first studies of the history of Bosnian music, worked for television and radio and was a frequent contributor to journals and the daily press. His small output as a composer is characterized by his use of folk element, within a neo-classical style. He is known also for his harmonizations and re-orchestrations of works by other Bosnian composers, among them Franjo Maćojevksi and Bogomir Kačerovski.

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Principal publisher: UK BiH

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IVAN ČAVLOVIĆ

Poznań (Ger. Posen). City in central Poland, the earliest capital of the Polish state (until *c*1038). The musical tradition of Poznań, into which there has been little research, dates from the foundation there of the oldest bishopric in Poland in 968. At that time it was the first centre in the region to cultivate Gregorian chant, which was of the Benedictine type until the 12th century. The bishops of Poznań included Jan Łodzia z Kępy (*d* 1346), creator of the Polish sequence. The first mention of an organ in Poznań dates from 1400, and from the 15th century there are records of the performance of mystery plays in the church of Boże Ciało (Corpus Christi). In the 16th century the cathedral and the collegiate church of St Maria Magdalena (burnt down in the 18th century) were the main musical centres; music was also cultivated at the court of the Górka family, who patronized Hermann Finck and to whom the latter dedicated his treatise *Musica practica* (1556). Music-making among the middle classes in Renaissance Poznań is indicated by the musical items mentioned in wills of the period. An outstanding 16th-century composer from Poznań was Jan Brant, known as Posnaniensis. A permanent cathedral chapel was founded before 1650, when it numbered five singers and eight instrumentalists. During the Baroque period chapels also existed at other Poznań churches; in 1774 the collegiate chapel numbered 12 members.

In 1793 Poznań was annexed to Prussia, and until Poland regained its independence in 1918 the cultural life of the city was dominated by Polish–German struggles, which were unfavourable to artistic development. Poznań's symphonic music was provincial in character, although the city's position on the route from Berlin to Warsaw and St Petersburg took many famous virtuosos there, including Paganini, Chopin and Liszt.

The first operas were given in 1783–4 in the former Jesuit school by W. Bogusławski's National Theatre company from Warsaw. Other Polish companies, mainly from Kraków, gave summer seasons intermittently from 1819 to 1869. In 1875 F. Ladegast built an organ of 43 stops in the collegiate church; it survives, and is one of the best Romantic instruments in Poland. At the beginning of the 19th century the music publishing house of A. Simon was based in Poznań; the publishing tradition was continued until the early 20th century by K.T. Barwicki (1871–1931), who was connected with the Polish nationalistic choral movement which developed at that time. Józef Surzyński, an editor of early Polish music, worked in Poznań (1881–94), as did the composer Feliks Nowowiejski between 1919 and his death in 1946.

Poznań is one of the main centres of 20th-century Polish musical culture. Among the active musical institutions are the Opera (1919), named after Stanisław Moniuszko and one of the most important opera houses in Poland; three male voice choirs; the Filharmonia (1947); the only museum of instruments in Poland (a department of the National Museum); and the State Academy of Music. From 1935 the Wieniawski International Violin Competition has taken place in Poznań. At Poznań University (1919, named after Adam Mickiewicz) the professors of musicology have included Lucjan Kamieński (1922–39) and Adolf Chybiński (1945–52); their colleagues have included Wacław Gieburowski, Marian Sobieski, Maria Szczepańska, Mirosław Perz and Jan Stęszewski.

Poznań libraries possess a number of music sources, notably the Chybiński collection (in *PL-Pu*), which includes parchment fragments with neumatic notation, 13th-century Notre Dame motets, polyphony of the late Ars Nova, choral parts (*c*1500) of works by Du Fay and Josquin and the most important source of Polish *kolędy* (carols). Other libraries contain a valuable fragment of choral parts (*c*1500, in *Pr*), medieval liturgical manuscripts and a fragment of an early 16th-century theoretical treatise (in *Pa*). The local Franciscan library possesses the manuscript of the musical treatise of Marek z Płocka (1518).

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A. Nowakowska: 'Aspekt muzyczny komedii humanistycznej w Polsce', *Muzyka*, xxxvii/2 (1992), 29–64

MIROSŁAW PERZ

Poźniak, Piotr Maria (*b* Kraków, 26 Oct 1939). Polish musicologist, son of Włodzimierz Poźniak. He studied musicology with Szweykowski at the Jagiellonian University (MA 1963), and obtained the doctorate there with a dissertation on Jakub Reys in 1981. From 1962 to 1973 he was employed as an editor of early music at Polskie Wydawnictwo Muzyczne and since 1973 he has worked at the department of musicology of the Jagiellonian University, becoming assistant professor in 1981. His main field of research is Renaissance music, with special emphasis on instrumental, and especially lute music. He is also editor of many critical editions of early Polish music, including Musica Antiqua Polonica: the Renaissance (Kraków, 1993–94), Śpiewnik Staropolski (Kraków, 1995–), and the complete works of Jakub Reys (Kraków, 1993).

WRITINGS

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ZYGMUNT M. SZWEYKOWSKI

Poźniak, Włodzimierz (*b* Kraków, 28 June 1904; *d* Kraków, 29 Jan 1967). Polish musicologist and composer. He studied musicology with Jachimecki at Kraków University until 1930 and composition in Kraków (1929–32) with M. Piotrowski, B. Wallek-Walewski and B. Rizzi. In 1932 he took the doctorate at Kraków with a dissertation on Eugeniusz Pankiewicz. He continued his musicological studies in Berlin (1934–5) with Schering, Schmitz, Schünemann and Ernst Pepping. He held posts as lecturer in the musicology department at Kraków University (1930–39), and lecturer in theoretical subjects at Kraków Conservatory (1930–37) and at the Moniuszko School of Music in Kraków (1937–9). He spent the war years as a POW in Germany, and then returned to his university post at Kraków, where he completed the *Habilitation* in 1947 with a work on the chorale Passion in Poland; he became reader in 1956 and head of the department in 1963. He also lectured at the State Music School in Katowice (1952–3), directed the collecting of folk music in southern Poland (1950–55) and from 1962 was the head of the folk music institute attached to the musicology department at Kraków University. His compositions include orchestral, chamber and vocal works, and he has edited folksong collections, and songs by Pankiewicz, Żeleński, Melcer and Kurpiński.

WRITINGS

Eugeniusz Pankiewicz (diss., U. of Kraków, 1932; Kraków, 1958)
Romans wokalny w twórczości M. Kl. Ogińskiego [Ogiński's solo songs] (Kraków, 1934)
Do genezy polskiego hymnu narodowego [The genesis of the Polish national anthem] (Katowice, 1939)
Pasja chorałowa w Polsce [The chorale Passion in Poland] (Habilitationsschrift, U. of Kraków, 1947; Kraków, 1947)
'Niezrealizowane projekty operowe Moniuszki' [Moniuszko's unrealized operatic projects], *KM*, nos.21–2 (1948), 234–5
'Opera polska przed Moniuszką' [Polish opera before Moniuszko], *Muzyka*, ii/12 (1951), 30–37
Cyrulik sewilski J. Rossiniego [Rossini's *Barber of Seville*] (Kraków, 1955, 2/1957)
Paleografia muzyczna (Łódź, 1955) [manual]
Wesele Figara W.A. Mozarta [Mozart's *Marriage of Figaro*] (Kraków, 1956)
Historia instrumentacji (Kraków, 1965)
Echo muzyczne 1877–1882; *Echo muzyczne, teatralne i artystyczne 1883–1907* (Kraków, 1965–73)
'Główne gatunki i formy muzyki polskiej XIX wieku' [Principal categories and forms in 19th-century Polish music], *Z dziejów polskiej kultury muzycznej*, ii, ed. A. Nowak-Romanowicz and others (Kraków, 1966), 265–401, 463–552
'Elementy muzyki ludowej w profesjonalnej muzyce drugiej połowy XIX wieku' [Folk music elements in professional music in the second half of the 19th century], *Muzyka*, xii/4 (1967), 8–15
'Ogólna charakterystyka skal na terenie Wielkopolski i Małopolski' [The general characteristics of the scales in the Wielkopolska and Małopolska regions], *Studia Hieronymo Feicht septuagenario dedicata*, ed. Z. Lissa (Kraków, 1967), 37–54

FOLKSONG EDITIONS

Piosenki z żywieckiego [Folksongs from the Żywiec region] (Kraków, 1955)
Piosenki z krakowskiego [Folksongs from the Kraków region] (Kraków, 1955)
Pieśni ludu krakowskiego [Popular songs from Kraków] (Kraków, 1956)

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B. Lewandowska: 'Badania folklorystyczne' [Folk music research], *Muzykologia krakowska 1911–1986*, ed. E. Dziębowska (Kraków, 1987), 41–6

ZOFIA HELMAN

Pozsony (Hung.). *See* BRATISLAVA.

Pozzi, Luigi (*b* Venzone, nr Udine, *fl* 1638–56). Italian composer. He received a degree in theology from the University of Padua in 1638 and used the titles 'Don' and 'Dottore'. He evidently came from a noble Friulian family that had been subjugated by the Savorgnan family in the 16th century, hence the curious title of his 1652 print. As a member of the Accademia degli Sventati, Udine, he was associated with the poet Ciro di Pers; both were interested in incorporating Friulian folk music and dance into cultivated society. Pozzi's 1654 print, which includes a 'canzonetta furlana', continues the 'aria di passacagli' tradition initiated by Frescobaldi. Except for a single duet all his surviving compositions are sacred and secular songs for solo voice with continuo accompaniment. One song employs an extravagant and artificial chromatic notation.

WORKS

Arie, 1–2vv, mentioned in 1649 Vincenti catalogue
Zodiaco celeste in cui vegonsi dodici segni di spirituali concenti, 1v, bc (Venice, 1650)
La cerva savorgnana stridatrice de spirituali concenti, 1v, bc, op.3 (Venice, 1652)
L'innocenza dei Ciclopi, overo Concenti diatonici, cromatici ed henarmonici, 1–2vv, bc (Venice, 1654)
1 song in 1656[4]

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G. Pressacco: 'La canzonetta furlana di Luigi Pozzi, poeta e musicista del XVII secolo', *Sot la nape*, xxxvii (1985), 67–83
G. Pressacco: 'Giovanni Legrenzi, i Savorgnan e la Furlana', *Giovanni Legrenzi e la Cappella Ducale di San Marco*, ed. F. Passadore and F. Rossi (Florence, 1994), 133–184

THOMAS WALKER/JENNIFER WILLIAMS BROWN

Pozzoli, Ettore (*b* Seregno, nr Milan, 22 July 1873; *d* Seregno, 9 Sept 1957). Italian pianist, composer and teacher. A pupil of Ferroni, Appiani and Polibio Fumagalli at the Milan Conservatory, he became a concert pianist for a short time, then a highly esteemed teacher. In 1899 he returned to the Milan Conservatory, where he taught *solfeggio* and theory. He published useful methods for these subjects and for the piano, as well as piano studies, transcriptions and editions of piano works by Bach, Beethoven, Liszt, Weber and others. He also contributed articles to music magazines. His compositions include an oratorio, *La figlia di Jefte*, an organ mass, motets, a set of orchestral variations, a piano concerto, a concert allegro for piano and orchestra, a quartet, a trio, pieces for violin

and piano and some well-written piano pieces (for which he was best known).

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G. Confalonieri: 'Ettore Pozzoli', *I grandi anniversari del 1960 e la musica sinfonica e da camera nell' Ottocento in Italia*, Chigiana, xvii (1960), 145

S. Martinotti: *Ottocento strumentale italiano* (Bologna, 1972)

SERGIO MARTINOTTI

Pozzoni(-Anastasi), Antonietta (*b* Venice, 1846; *d* Genoa, April 1914). Italian soprano, later mezzo-soprano. She studied in St Petersburg and Milan, making her début at La Scala in 1865 as Marguerite (*Faust*). After singing in Rome, Padua, Turin and Naples, in 1871 she sang *La traviata* in Florence, which led to her engagement to sing Aida at the première of Verdi's opera in Cairo. Her soprano repertory included Lady Macbeth, Hélène (*Les vêpres siciliennes*), Anna Bolena, Lucrezia Borgia, Emilia (Mercadante's *La vestale*) and Norma. In 1874 she took part in the first performance of Gomes's *Salvator Rosa* at Genoa and sang Amneris at Brescia, repeating the role in Rome, Madrid, Milan, Barcelona and Florence. Her mezzo parts included Fidès, Azucena, Ortrud, Léonor (*La favorite*) and Massenet's Herodias. She retired in 1887.

ELIZABETH FORBES

pp [pianissimo]. *See under* PIANO (i).

PPG Wave Computer. A digital SYNTHESIZER developed by Wolfgang Palm with Wolfgang Düren, and manufactured in several different models by PPG (Palm Production Germany) Synthesizer in Hamburg from 1978. Following the company's bankruptcy in 1986, a similar company involving Palm was founded in 1988 in Waldorf, near Cologne. *See* ELECTRONIC INSTRUMENTS, §IV, 5(iii).

PPL [Phonographic Performance Ltd]. *See* COPYRIGHT, §III, 16(iv).

Prabowo, Tony (*b* Malang, Java, 9 June 1956). Indonesian composer. After studying the viola at the Indonesian Music Academy in Yogyakarta, in 1977 he began composition studies at the Jakarta Arts Institute. In the late 1970s and 80s Prabowo wrote much music for the theatre and dance, including *Ten Minutes from Borobodur* for the choreographer S.W. Kusumo and *The Ritual of Solomon's Children* for the theatre director W.S. Rendra. In the 1990s he worked regularly with American choreographers and theatre directors. Many of his compositions are for voices accompanied by percussion or mixed ensemble, often using texts by the poet Gunawan Mohammad. *A Tale Before Sleeping* (1992) for soprano and ensemble, frequently performed in Indonesia and abroad, employs Webernian serial techniques. In 1996 Prabowo formed the New Jakarta Ensemble, a percussion group composed entirely of traditional Minangkabau musicians who perform his post-serial compositions by memorizing them as they would when playing traditional music. Through this ensemble Prabowo has introduced Indonesian contemporary music to a wider audience both at home and abroad. He is one of the most prominent Indonesian composers of his generation.

For musical example *see* INDONESIA, §VIII, 2, ex.4.

FRANKI RADEN

Práč, Jan Bohumír [Prach, Ivan]. *See* PRATSCH, JOHANN GOTTFRIED.

Practice. *See* PSYCHOLOGY OF MUSIC, §VI, 6.

Practice chanter. A double-reed wind-cap instrument, used by Scottish highland bagpipers, with tuning and fingering equivalent to that of an actual bagpipe chanter. Because of its narrow cylindrical bore and longer, less stiff reed, it sounds an octave lower than the bagpipe chanter and has a much softer tone.

See also WIND-CAP INSTRUMENTS.

□

Pradas Gallén, José (*b* Villahermosa del Río, 22 Aug 1689; *d* Villahermosa del Río, 11 Aug 1757). Spanish composer. He was a choirboy at Valencia Cathedral in 1700, when Antonio Teodoro Ortells was *maestro de capilla* and Cabanilles first organist. In 1712 he was made *maestro de capilla* at the parish church at Algemesi, and in June 1717 he secured a similar post at the parish church of S María in Castellón de la Plana. On 2 March 1728 he became *maestro de capilla* at Valencia Cathedral, a post he was granted without the usual competition. He retired on 22 February 1757 and he returned to his native village, where he died a few months later.

The long period of Pradas's service in Valencia coincided with major changes in the city's musical life: newly founded musical institutions, including one formed by cooperation between three parish *capillas*, were increasingly active; military bands introduced new instruments, such as hunting horns, together with their related repertories, and the first opera performances were given under the direction of the Neapolitan Francesco Corradini. Pradas's efficiency as a manager and his skill and prestige as a composer enabled the cathedral's *capilla* to face these changes sucessfully. It is significant that it was he who conducted an orchestra made up of professional musicians from the various city institutions during the grand celebration of the third centenary of St Vincent Ferrer's canonization in 1755. These changes, which were taking place also in the rest of Spain, are clearly reflected in Pradas's works. His villancicos regularly include a succession of recitative and aria (first introduced in Valencia by his predecessor Pedro Rabassa in 1714) as a standard section, normally at the end of the piece, after the traditional *introducción*, *estribillo* and *coplas* and before the final repetition of the *estribillo*. In both Latin and vernacular sacred music Pradas used concertato techniques, employing (besides string instruments) horns, oboes, trumpets, flutes and timpani. Most of his music is thus structured on the opposition of contrasting sections, alternating polychoral (two to three choirs, six to twelve voices) and solo singing and/or different instrumental accompaniment. This is a conception that is deeply rooted in Spanish tradition, but the superimposition of operatic vocal virtuosity and the independent treatment of instruments bring it nearer to contemporary European styles.

Most of Pradas's works are extant, including seven masses, 34 *Miserere* settings and over 300 villancicos and other vernacular compositions (principal sources: *E-E*, *Mn*, *SEG*, *VAc*, *VAcp*); modern transcriptions by Joaquín Piedra of 86 Latin works (including all the masses) and 266 vernacular works are in the Biblioteca Municipal, Valencia.

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J. Climent: 'José Pradas (1689–1757)', *TSM*, lvii (1974), 116–17 [incl. 5 arias]

M. Carceller i Safont: 'Italianisme i innovació en la música de Josep Pradas', *Boletín de la Sociedad castellonense de cultura*, lxvii (1991), 343–58

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A. Torrente: *The Sacred Villancico in Early Eighteenth-Century Spain: the Repertory of Salamanca Cathedral* (diss., U. of Cambridge, 1997)

ANDREA BOMBI

Prades Festival. Annual festival held in Prades, a small mountain village in France, 40 km from Perpignan. In 1939 Pablo Casals exiled himself there as a protest against General Franco's regime in Spain. Ten years later Casals was visited by the violinist Alexander Schneider, who offered him substantial contracts for an American tour; Casals refused, but agreed to the idea of inviting musicians to Prades to perform with him in commemoration of the bicentenary of Bach's death. The event's success led to its being repeated annually during July and August. The Prades Festival is run by an association whose president is also the town's mayor, and is funded by municipal, regional and national grants. In 1980 clarinettist Michel Lethiec was appointed director. Artists invited have included Rudolf Serkin, Isaac Stern, Clara Haskil, Alexander Schneider, William Primrose, Marcel Dupré, Pierre Fournier and Henryk Szeryng. The programmes, given in the small church of the Romanesque abbey of Saint-Michel-de-Cuxa, have revolved around works by Bach, Beethoven, Mozart, Schubert, Brahms and earlier composers. Contemporary music has, however, begun to appear: in 1994 an evening was devoted to Penderecki. The concerts are supplemented by an academy for instrumental technique, a choral session and a short series of concerts held in Paris at the Théâtre des Champs-Elysées every January.

CLAUDE SAMUEL

Pradher [Pradère], **Louis-Barthélémy** (*b* Paris, 16 Dec 1782; *d* Gray, 19 Oct 1843). French pianist, composer and teacher. He was the son of Anne Pradher, musician to the Prince of Condé, and was educated by his father and his uncle François Lefèvre; he then attended the Ecole Royale de Musique, where he studied the keyboard with Louis Gobert. When the school was shut down at the time of the Revolution, he studied with Hélène de Montgeroult before entering the Conservatoire and attending Gobert's piano class (*premier prix* in 1798) and Berton's harmony class. He interrupted his studies to marry Elise, daughter of François-André Philidor, and then worked with Méhul, composing music for the theatre. In 1800 he succeeded Hyacinthe Jadin as piano teacher at the Conservatoire after a competition in which, according to Fétis, he played a concerto by Dussek and 'very difficult' fugues by Cherubini. He lost his job in 1802, but was recalled the following year to replace Boieldieu who had gone to Russia. He was made professor in 1808, and retired in 1828. According to Marmontel, Pradher 'believed especially in technical studies which aim to produce the complete independence of the fingers'. Among his many pupils were the brothers Henri and Jacques Herz, Le Couppey, Rosellen and Fétis.

Having entered the Chapel Royal and become part of the musical entourage of Louis XVIII and Charles X, he became piano teacher to the princesses, Louis-Philippe's daughters. Widowed in 1819, he remarried, his second wife being Mlle More, an actress at the Opéra-Comique, with whom he travelled. In 1826 he was admitted to the Légion d'honneur. He was director of the Toulouse Conservatoire from October 1840 to May 1841.

Pradher's operas, whose music had some success, soon fell out of favour because of their weak librettos. He was known above all for his *romances* (he was Garat's accompanist), and for his piano music, which reveals his virtuoso qualities. According to Choron and Fayolle, he united 'warmth, elegance and vivacity with grace and expression'.

WORKS

(*printed works published in Paris*)

STAGE

(*all opéras-comiques, and performed at the Opéra-Comique in Paris*)

Le chevalier d'industrie (1, J.M.B. Saint-Victor), 16 Nov 1804, collab. G. Dugazon

La folie musicale, ou Le chanteur prisonnier (1, F. d'Allarde), 24 Sept 1807

Jeune et vieille (1, C.-A. Chazet and [?J.-B.] Dubois), 12 Jan 1811, collab. H.F. Berton, *F-Pc*

L'emprunt secret, ou Le prêteur sans le vouloir (1, F.A.E. de Planard), 25 July 1812

Le philosophe en voyage (3, C.-P. de Kock), 16 Aug 1821, collab. F. Kreubé

Jenny la bouquetière (2, J.N. Bouilly and M.J. Pain), 10 March 1823, collab. Kreubé

VOCAL

23 vols. of romances pubd up to 1819; Bouton de rose (1799), Romance d'Eliza (1804), Les pensers d'amour (1815), Le rocher des deux amants (*c*1818); many other romances pubd in the *Journal des dames*, 1802–3, *Journal hebdomadaire de Leduc*, 1807–13, *Journal des troubadours*, 1808, *Souvenir des ménestrels*, 1814–17

INSTRUMENTAL

Pf conc., perf. 1808 (1809); Rondo, 2 pf, Variations, 2 pf, opp.11, 14, 18, mentioned by Fétis; Sonata, vn, pf, op.3 (1807); Grande Sonate, pf, vn, vc, op.17, Adagio and Rondo, pf, vn, vc, mentioned by Fétis

sonatas, pf, op.2 (1802), op.3 (1806), op.16 (1819); sonatas opp.1 and 13 mentioned by Fétis; other pf pieces, incl. 2 potpourris; rondos, fantasies and variations op.8 (*c*1805), op.10 (1810), op.12 (1813), op.13 (*c*1813), op.15 (*c*1816); other romances and fantasies

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A.-F. Marmontel: *Virtuoses contemporains* (Paris, 1882)

C. Pierre: *Le Conservatoire national de musique et de déclamation* (Paris, 1900)

H. Gougelot: *La romance française sous la Révolution et l'Empire* (Melun, 1937–43)

I. Fellinger: *Periodica musicalia 1789–1830* (Regensburg, 1986)

A. de Place: *Le piano-forte à Paris entre 1760 et 1822* (Paris, 1986)

HERVÉ AUDÉON

Prado (Quesada), Alcides (*b* Alajuela, 5 Nov 1900; *d* San José, 9 Oct 1984). Costa Rican composer, conductor, organist and violinist. He received his first musical tuition

from his father, Pedro J. Prado Gómez. Later he was awarded a scholarship to study at the Escuela de Música S Cecilia, San José, where he studied the violin with Alfredo Morales and composition with Fonseca. At the age of 19 he started playing violin with the Braccale Italian Opera Company, with whom he toured South and Central America and the Caribbean for several years and worked as choral director, deputy director and rehearsal pianist. After 1924 he worked as a violinist and pianist in Panama, where he founded and directed his own jazz orchestra, thus becoming the first Costa Rican to perform this genre. During this period in Panama he began to employ popular genres in his compositions, as in his famous and widely disseminated *pasillo No digas que no*, the dance *Costa Rica* and the marches *América libre* and *Franklin Roosevelt*, all dating from 1945. Other popular pieces of this period are the tangos *Déjame morir a solas* and *Tristeza*, and the foxtrots *Gran pilón*, *Carmen* and *Triunfador*.

Returning to Costa Rica he taught in schools and colleges, founded his own popular orchestra and (1940–48) worked as technical director of music, campaigning to improve musical education by publishing teaching materials. At the same time he was active as a performer and composer. In the 1930s he was a member of the Serrano String Quartet and later joined the Raúl Cabezas Quartet. He also conducted the Costa Rican SO, with whom he performed his first serious works, including *Vida azoroza* and *En el Palenque*.

In the 1940s Prado Quesada played first violin in and guest-conducted the National SO (with whose permanent conductor, Hugo Mariani, he formed a piano-and-violin duo) and taught at the National Music Conservatory. From 1952 he was organist at the Metropolitan Cathedral, a post he held for over 20 years. He composed sacred works such as his Requiem, the Mass no.1 'de Gloria' and the *Plegaria a la Virgen de la Soledad*. He also wrote a number of stage works for the Teatro Nacional, notably the zarzuela *Milagro de amor* (1955) and the opera *María* (1976), both emphasizing local manners and customs. In 1971 his *Cantata de la Independencia* earned him second prize at the celebrations of the 150th anniversary of Central American independence, and in 1979 he won the competition for the Latin American Parliamentary Hymn with lyrics by another Costa Rican, Efraín Nuñez Madriz. In 1982 he won the Aquileo J. Echevarría prize for his *Marcha de Pontifical Monseñor Antonio Troyo*.

WORKS
(selective list)

Stage (all perf. at San José, Nacional, unless otherwise stated): La casa del diablo (operetta), 1937; Aladino (operetta, C. Carvajal de Prado), 1953; Así es mi tierra (zar, L.F. Alomar), 1955; Milagro de amor (zar, Carjaval da Prado), July 1955; María (op, Carvajal de Prado), 1976; Tamira (ballet), perf. late 1970s; La mil y una noche (ballet, choreog. O. Franco)

Choral: Cantemos (1965) [teaching album]; Acuarela guanacasteca, 1967; Cant. de la Independencia, solo vv, chorus, orch, 1971; Mass no.1 'de Gloria'; Plegaria a la Virgen de la Soledad; Requiem; hymns, incl. Himno al Parlamento Latinoamericano (E. Nuñez Madriz)

Orch: En el Palenque, int, 1953; Dulce hogar, str, 1963; Huellas del sendero, sym. poem; Siguiendo la estrella, sym. poem [choral finale added later]; Vida azoroza, sym. poem

Other inst: América libre (1945); Costa Rica, dance, 1945; Franklin Roosevelt, march (1945); No digas que no, pasillo (1945); Marcha de Pontificial Monseñor Troyo, march, 1982; 8 de Mayo de 1958, march; Carmen, foxtrot; Déjame morir, tango; Gran pelón, foxtrot; Tristeza, tango; Triunfador, foxtrot

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J.L. Acevedo Vargas: 'El maestro Alcides Prado Quesada', *Clásica revista de la cultura*, no.13 (1994), 7–9

JORGE LUIS ACEVEDO VARGAS

Prado, José (Antonio Resende) de Almeida (*b* Santos, 8 Feb 1943). Brazilian composer. He studied the piano with Dinorah de Carvalho and composition with Lacerda and Guarnieri in Santos. In 1963 he graduated from the Santos Conservatory, where he taught the piano from 1965 to 1969. He then studied in Santiago de Compostela with Clemente Terni (1967) and in Paris with Boulanger and Messiaen (1969–73), both of whom exerted a profound influence on him, Boulanger in harmony, counterpoint and form and Messiaen in rhythm. In 1969 he also enrolled in a composition course in Darmstadt, studying with Ligeti and Foss. He won the Lili Boulanger Prize in Paris for his First Symphony (1970) then through the Boston Foundation (1972, 1973). In 1972 the state of São Paulo awarded him the Brazil Independence Prize for *Trajetória da independência*. Back in Brazil he directed the Municipal Conservatory at Cubatão, near Santos (1973–4), took part in the Seventh Paraná Music Festival (1974) and was appointed professor of composition at the State University of Campinas (1974) from where he earned the doctorate in composition in 1986. In the early 1990s he retired from the university to dedicate himself solely to composition and performance.

Almeida Prado's output, numbering over 250 works, reveals a development from the early nationalist influence of Guarnieri (e.g. *Variações sobre um tema do Rio Grande do Norte*, 1963), through atonality and post-serialism to an extended tonalism (e.g. *Cartas celestas*, 1974, 1981–2), from a deep mysticism (in the masses, cantatas and oratorios) and an evocation of Afro-Brazilian spiritualism (e.g. *Sinfonia dos orixás*, 1985) to postmodernism (in the piano preludes) and free tonalism (in the works of the 1990s). His music in general exhibits rigorous structural integrity, highly individual harmonic and timbral effects and an overt poetic and spiritual content. The resounding international success of many of his works from the 1970s to the 90s has ensured that he is recognized as one of the most creative figures in Brazilian contemporary music.

WORKS
(selective list)

Orch: Estações, 1964; Variações, pf, orch, 1964; Cantus creationis, 1967; Sym. no.1, 1969; Cerimonial, bn, orch, 1973; Exoflora, pf, orch, 1974; Aurora, pf, wind qnt, orch, 1975; Estigmas, str, 1975; Sinfonia UNICAMP, 1976; Vn Conc., vn, str, 1976; Monumento a Carlos Gomes, 1977; Crónica de um dia de verão, cl, str, 1979; Fl Conc., fl, str, 1980; Abertura Cidade de São Paulo, 1981; Abertura Cidade de Tatuí, sym. band, 1982; Sinfonia dos orixás, 1985; Flashes de Jerusalem, 1991; Pai das luzes (Abstração sonora no.1), 1992; Pf Conc. no.1, 1993

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Missa de São Nicolau, solo vv, chorus, orch, 1986; Barbara Heliodora (cant. colonial), solo vv, chorus, orch, 1987; Sinfonia apocalipse, solo vv, chorus, orch, 1987; Adonay roy (cant.), solo vv, chorus, orch, 1989; Tournedos a Rossini, 3 S, Mez, Bar, chorus, insts, 1992; Jerusalem nevd shalom (cant.), solo vv, chorus, orch, 1993; El Magnificat, chorus, insts, org, 1993; Hino a Nossa Senhora de Monte Verde, chorus, insts, org, 1995

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GERARD BÉHAGUE

Prado, Pérez. *See* PÉREZ PRADO, (DÁMASO).

Praeambulum (Lat.). *See* PRELUDE.

Praeconium paschale. *See* EXULTET.

Praeger, Ferdinand (Christian Wilhelm) (*b* Leipzig, 22 Jan 1815; *d* London, 2 Sept 1891). German composer, pianist and writer. He was the son of Heinrich Aloys Praeger (*b* Amsterdam, 23 Dec 1783; *d* Magdeburg, 7 Aug 1854), a violinist, guitarist and composer (especially of chamber music), and opera director in Leipzig (1818–28), Magdeburg and Hanover. Ferdinand developed his gifts early, playing the cello well at the age of nine but transferring to the piano on Hummel's advice. In 1831 he taught at The Hague, also continuing his piano, violin and composition studies. In 1834 he settled in London, where he was much in demand as a teacher, and from 1842 he acted as London correspondent of the *Neue Zeitschrift für Musik*. He later translated Emil Naumann's history of music. He gave a successful concert of his compositions at Paris in January 1851, and in 1852 he played at Leipzig, Berlin and Hamburg. His overture *Abellino* was conducted by Berlioz in July 1855, and in 1867 his Piano Trio was chosen for performance at Meiningen. He also composed a symphonic prelude to Byron's *Manfred* (1880), four string quartets, piano pieces and songs. A concert of his works was organized by his pupils on 10 July 1879 in London.

An early enthusiast for Wagner, Praeger was partly (not, as he claimed, primarily) responsible for the invitation to Wagner to conduct eight of the Philharmonic Society's concerts in London in 1855. Wagner stayed with him; and they had further contacts in 1877, and at other times and places. Nevertheless, he greatly exaggerated his closeness to Wagner, and with his *Wagner as I Knew him* (London, 1885; Ger. trans., Leipzig, 1892 as *Wagner, wie ich ihn kannte*), published without the authorization of the Wagner family, he was accused of falsifying evidence, inventing stories and altering letters (differently in the English and German editions) so as to exalt his role in Wagner's career. This distortion was exposed by various biographers, chiefly Ashton Ellis, and in 1893 Houston Stewart Chamberlain obtained the original letters from the Earl of Dysart as evidence for his exposure, which proved so devastating that the German publishers withdrew Praeger's book. Though totally discredited, the book retained a certain interest for some personal impressions of Wagner, and later research has shown it to be less mendacious than was once thought. Praeger was in turn described by Wagner as 'an unusually good-natured man, though one too excitable for his standard of culture' (*Mein Leben*).

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GEORGE GROVE/JOHN WARRACK/R

Praelegenda. Antiphonal Mass chants in the Mozarabic rite, corresponding to the Gregorian introits. *See* MOZARABIC CHANT, §4(i).

Praelisauer [Prelisauer]. German family of monastic composers and organists.

(1) **Anton Simon Ignaz Praelisauer** (bap. Kötzting, Bavaria, 13 Aug 1692; *d* Augsburg, 5 Jan 1746). His father, Josef Praelisauer, was Swiss (from canton Appenzell) and spent 20 years as sacristan in Kötzting. From 1718 Anton Praelisauer was organist at the Michaelskirche and vice-prefect of St Gregory's seminary in Munich. In 1725 he became organist and in 1736 Kapellmeister of Augsburg Cathedral, succeeding J. Weiss. Although he was a prolific composer, he published nothing, and none of his works is known. In 1743 the Augsburg Cathedral chapter commissioned him to compose choral antiphons,

hymns and responsories for the feasts of St John Nepomuk and St Elizabeth of Portugal. He wrote, for the Jesuit theatre, music to 13 Latin school plays, of which only textual material is extant (*D-As, DI, Mbs, MT, Rs*; they include *Philalelia seu Mutus amicitia*, *Ruina imperii Macedonici* and *Triumphus Marianae charitatis*, given at Munich in 1718, 1719 and 1728 respectively, in addition to those listed in *MGG1*).

(2) **Coelestin** [Franz Idelfons] **Praelisauer** (bap. Kötzting, 7 April 1694; *d* Tegernsee, 5 Feb 1745). Brother of (1) Anton Simon Ignaz Praelisauer. He was educated in the seminary at Tegernsee, where he eventually entered the Benedictine order (being ordained priest in 1723) and became director of music. According to his contemporaries, he was an outstanding organist, teacher and composer. He made a detailed study of the works of Lassus and used them as models for his own compositions, most of which were written for the church and the school theatre. His responsories for the Vigil for the Dead were famous for their gravity and sensitivity, and his sacred folk play *Ecce Agnus Dei* (1728) was much admired.

(3) **Andreas Benedikt Praelisauer** (bap. Kötzting, 7 April 1696; *d* Polling, 5 Nov 1743). Brother of (1) Anton Simon Ignaz Praelisauer. After training in Munich, he entered the Augustinian prebendary college at Polling, near Weilheim in Upper Bavaria, in 1720; he was a canon, and held office as choirmaster for many years. He bequeathed musical material, partly his own work and partly that of his family, to the foundation. He wrote incidental music for two plays, *Jakob jubiläus sacerdos* (1738) and *Sacrae scripturae studium, angeli custodis gaudium* (1739), whose texts were published at Tegernsee.

(4) **Columban** [Josef Bernhard] **Praelisauer** (bap. Kötzting, 11 Jan 1703; *d* Rott am Inn, 23 Oct 1752). Brother of (1) Anton Simon Ignaz Praelisauer. He went to the Jesuit school in Munich and in 1720 entered the Benedictine monastery at Rott am Inn. After studying philosophy in Ensdorf, he returned to Rott where he became *rector chori* and librarian. He is notable not only as a composer but also as a music palaeographer and for his research into choral singing; his *Principia cantus choralis* and *Specimen signorum musicae veteris*, however, have not survived. His compositions were distributed beyond the monastery at Rott, but none survives. The text remains of his *Actio scenica in annum millesimum* (1746), which he wrote in place of his late brother (2) Coelestin Praelisauer, to mark the 1000th anniversary of the Tegernsee foundation.

(5) **Robert** [Martin Aemilianus] **Praelisauer** (bap. Kötzting, 4 Nov 1708; *d* Reinstetten, Württemberg, 18 Oct 1771). Brother of (1) Anton Simon Ignaz Praelisauer. He went to the Jesuit school in Munich, where in 1725 he appeared as a singer in religious dramatic performances. In 1729 he took his vows at the Benedictine abbey of Ochsenhausen, Württemberg, and became a priest in 1734; thereafter he served his monastery as *rector chori* and as priest of various parishes, the last being Reinstetten. The music of the Ochsenhausen Organbook, a collection which emphasizes the significant capabilities of the abbey's Gabler organ, most likely comes from Praelisauer. A set of *Compositiones piarum cantionum* and three arias for soprano with instrumental accompaniment survive (*Amor patientiae*, 1731, and two *Pro adventu*, both 1762; all in *D-Bsb*). Praelisauer also wrote music for the monastery theatre in Ochsenhausen, including *De Sancto Malcho* (1741) and *Die Unschuld wird gedrückt* (1762).

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Praeludium (Lat.). *See* PRELUDE.

Praepunctus. In Western chant notations an adjective used in medieval neume tables to describe a neume preceded by a PUNCTUM (single note) lower than the first note of the neume. The resulting group is usually known as a compound neume. (For illustration *see* NOTATION, Table 1; see also M. Huglo: 'Les noms des neumes et leur origine', *EG*, i, 1954, pp.53–67).

Praestant (Lat.). *See under* ORGAN STOP.

Praetorius [Schulz, Schulze, Schultz, Schultze]. German family of musicians. They were unrelated to Michael Praetorius.

(1) **Jacob Praetorius (i)** (*b* Magdeburg, *c*1530; *d* Hamburg, 1586). Organist, copyist and composer, father of (2) Hieronymus Praetorius. He possibly studied with Martin Agricola at Magdeburg. After converting to the Protestant faith he moved to Hamburg, where in 1550 he is recorded as clerk at the Jacobikirche and the chapel of St Gertrud. In 1554 he became assistant organist, and from 1558 until his death he served as first organist at both institutions. In 1554 he compiled a set of liturgical chants and German chorale melodies, *Cantilenae sacrae* (*DK-Kk* Thott 151), probably intended for organists to improvise upon. In 1566 he copied a collection of 204 sacred works for four, five, six and eight voices by German and Dutch composers, *Opus musicum excellens et novum* (*D-ROu* Mus.Saec.XVI-49); the seventh and eighth partbooks, as well as the second volume of the collection, are lost. Most of the works for four to six voices were copied from publications by Georg Rhau, but 15 exist in no other source. The collection contains Praetorius's only known composition, a *Te Deum* for four voices.

(2) **Hieronymus Praetorius** (*b* Hamburg, 10 Aug 1560; *d* Hamburg, 27 Jan 1629). Composer, organist, copyist and music editor, son of (1) Jacob Praetorius (i).

After receiving his first organ instruction from his father, he studied at Hamburg with Hinrich thor Molen during 1573 and at Cologne with Albinus Walran from 1574 to 1576. His first position was as organist at Erfurt from 1580 to 1582, when he returned to Hamburg as assistant organist to his father at the Jacobikirche (with the chapel of St Gertrud); on his father's death in 1586 he became first organist, and he held this post until his death. He took part in the Gröningen organ examination of 1596, which Hans Leo Hassler and Michael Praetorius also attended; this was probably his only personal contact with other composers of polychoral works. Three of his four sons were musicians too: for the two most important ones see (3) and (4) below; the third son, Michael, published a five-part wedding motet at Hamburg in 1619 and died at Antwerp possibly in 1624.

All but five of Praetorius's masses, motets and vocal *Magnificat* settings were published between 1616 and 1625 in Hamburg as a five-volume collected edition. Some of the volumes had been published in earlier editions and a number of motets from the first two volumes appeared in the printed collections of Bodenschatz, Phalèse and Schadaeus. All of Praetorius's masses are parody masses, four based on his own motets and the other two on motets by Jacob Meiland and Stefano Felis. His 102 motets set mostly psalm and antiphon texts, but he also composed several wedding motets to non-liturgical Latin texts which were both published separately and in the collected edition. Of the six motets with German texts two incorporate traditional melodies, *Ein Kindelein so löbelich* and *Herr Gott dich loben wir* (the German *Te Deum*). 50 of the motets are polychoral compositions for eight to 20 voices divided into two, three or four choirs. They were among the earliest Venetian-inspired music to be published in north Germany and are Praetorius's most progressive and important works. These are similar in style to the polychoral motets of Hassler, but the expression of the text is more vivid because Praetorius introduces greater contrasts of texture, harmony and rhythm. They are less homophonic than such works by many other composers because of the extensive use of imitation and the breaking up of basically chordal structures by rhythmically and motivically active inner parts. The total vocal range frequently spans more than three octaves, and there are frequent contrasts of high and low vocal groupings. Apart from an optional *basso seguente*, no parts are prescribed for instruments, but contemporary documents from Hamburg describe performances of Praetorius's motets with instruments supporting or replacing voices. His finest polychoral motets are *Cantate Domino*, *Decantabat populus Israel*, *Ein Kindelein so löbelich* and *Herr Gott dich loben wir* (first performed in 1607). Embellished versions of his motets by Heinrich Scheidemann and other organists are in organ tablatures at Lüneburg, Munich, Pelplin, Regensburg and elsewhere. The nine eight-voice *Magnificat* settings, one in each tone and an additional one in the fifth tone, provide music for the even-numbered verses; the imitative textures are derived from the tone formulae. The second *Magnificat* in the fifth tone concludes with settings of the Christmas carols *Joseph, lieber Joseph mein* and *In dulci jubilo*.

In 1587 Praetorius compiled and copied a collection of monophonic German and Latin service music for the Hamburg churches, containing the chants for Matins, Mass and Vespers for the Sundays and feast days of the church year. It may have served as the model for Franz Eler's *Cantica sacra* (Hamburg, 1588), the contents of which are similar but not identical. Praetorius was also the chief compiler of the *Melodeyen Gesangbuch* (Hamburg, 1604), a collection of 88 four-part German chorale settings by the organists of the four largest Hamburg churches. It is the first German collection to specify organ accompaniment to congregational singing of chorales and includes 21 of his own harmonizations. The other three composers represented are Joachim Decker, Jacob Praetorius (ii) and David Scheidemann, father of Heinrich Scheidemann.

The only organ works definitely by Praetorius are a complete set of eight *Magnificat* settings in the Visby (Petri) Tablature, which were composed by 1611, an additional *Magnificat* in the first tone in the Clausthal-Zellerfeld Tablature, and two chorale settings. The modified cantus firmus technique employed in the *Magnificat* settings presents the notes of the tone in the tenor, cantus and bass parts, separated by freely contrapuntal and figurative interludes and imitative fugatos on motifs from the tones. Some are closely related to his vocal *Magnificat* settings of 1602. They are full-textured works, often in five real parts, and were certainly designed for a large organ, including pedal (the organ that Praetorius played at the Jacobikirche, Hamburg, is described by Michael Praetorius in *Syntagma musicum*, ii, Wolfenbüttel, 1618, 2/1619/*R*). The eight *Magnificat* settings in the Visby Tablature are the earliest unified set of organ works by a north German composer. On stylistic grounds it is highly probable that Praetorius also composed almost all of the anonymous organ pieces – settings of hymns, sequences and Mass items – in the Visby Tablature. The case for his authorship is convincingly argued by Kite-Powell. If these works are indeed by him he must be considered the founder of 17th-century German organ music and, next to Michael Praetorius, the leading north German composer of the early 17th century.

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MAGNIFICAT SETTINGS

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Cantiones novae officiosae, 5–8, 10, 15vv (1618; 2/1625; Frankfurt, 1625 = Opus musicum, v) [1618b]

Latin

Ab oriente venerunt Magi, 5vv, 1599; L
Adesto unus Deus, 5vv, 1599
Angelus ad pastores ait, 8vv, 1599
Angelus ad pastores ait, 12vv, 1618a; G, RRMR xix
Ascendo ad patrem meum, 6vv, 1599
Beati omnes, 8vv, 1607[5]; G
Beatus autor seculi, 6vv, 1618a; L
Beatus vir qui non abiit, 5vv, 1618a
Benedicam Dominum, 6vv, 1607[5]; ed. F. Blume and others, *Michael Praetorius: Gesamtausgabe der musikalischen Werke*, xx (Wolfenbüttel, 1936)
Canite tuba in Sion, 5vv, 1618a
Cantate Domino, 8vv, 1602; G, RRMR xviii; ed. in RRMBE, xci (1998)
Confitemini Domino, 8vv, 1607[5]; G
Cum nova conjugii, 8vv, 1618b; G
Decantabat populus Israel, 20vv, 1618a; L
Deus misereatur nostri, 10vv, 1618b; G
Dilectus meus mihi, 8vv, 1618a
Diligam te, Domine, 5vv, 1618b
Dixit Dominus, 12vv, 1602; G, RRMR xix
Domine Deus, benedic nos, 8vv, 1607[5]; G
Domine, Dominus noster, 8vv, 1602
Domine, probasti me, 15vv, 1618b; G, RRMR xix
Domini est terra, 7vv, 1618b
Dum praeliaretur, 5vv, 1599
Ecce dies celebris, 8vv, 1618a
Ecce Dominus veniet, 8vv, 1599; G, RRMR xviii
Ecce Maria genuit, 8vv, 1618a
Ecce novus sanctam, 6vv, 1618a
Ecce nunc benedicte Domine, 8vv, 1618b
Ecce prandium meum, 7vv, 1607[5]
Ecce quam bonum, 8vv, 1618b; G, RRMR xviii
Ego flos campi, 5vv, pubd separately (1627)
Ego sum ipse, 5vv, 1618a; ed. in Sammlung älterer Musik, vii (Berlin, 1837)
Exaltabo te Deus meus, 6vv, 1618b
Exultate Deo, 6vv, 1622[8]
Exultate justi, 16vv, 1618a; L
Factum est silentium, 8vv, 1599
Firmetur manus tua, 8vv, pubd separately (1614), 1618a
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Gloria tibi, Domine, 7vv, 1599
Gratias agimus tibi, 8vv, 1607[5]; G
Herculeum dulci modulo, 8vv, 1618a
Hoc pro certo habet, 8vv, 1618b
Hodie Christus natus est, 6vv, 1618b
Hodie completi sunt, 8vv, 1599
In convertendo Dominus, 10vv, 1618a; G
Indica mihi quem diligit, 8vv, pubd separately (?1627), lost
In hoc festo, 8vv, 1599
In te, Domine, speravi, 6vv, 1618b
Jubilate Deo, 6vv, 1618a
Jubilate Deo, 12vv, 1607[5]; G, RRMR xix
Laeto dum coelo socii, 8vv, pubd separately (1615), 1618a
Laudate Dominum in sanctis eius, 8vv, 1599
Laudate Dominum omnes gentes, 7vv, 1618a; L
Laudate Dominum omnes gentes, 8vv, 1618b; G, RRMR xviii
Laudate pueri Dominum, 10vv, 1622[8]; G
Levavi oculos meos, 10vv, 1602; L
Mane nobiscum Domine, 6vv, 1599
Miserere mei Deus, 5vv, 1599
Musica est divinum donum, 5vv, 1618a; ed. in Sammlung älterer Musik, vii (Berlin, 1837)
Ne projicias me, 6vv, 1618a
Non est bonum hominem, 5vv, 1599
Non ex virile semine, 6vv, 1618a
Non moriar, 6vv, 1618b
Non nobis Domine, 6vv, 1618b
Nunc dimittis, 8vv, 1599; G, RRMR xviii
O admirabile commercium, 10vv, 1607[5]; G
O bone Jesu, 6vv, 1599; L
Oculi omnium, 8vv, 1607[5]; L
O lux beata Trinitas, 6vv, 1618a
Omne quodcunque facitis, 5vv, 1618b
Omnes gentes, 8vv, 1599
Omni tempore benedic Deum, 5vv, 1618b
O quam pulchra, 6vv, 1618b
O vos omnes, 5vv, 1599; L, ed. in Cw, xiv (1931, 2/1954)
Pater noster, 8vv, 1607[5]; L
Peccavi quid faciam miser, 6vv, 1599
Puer natus est, 6vv, 1599
Puer qui natus est, 8vv, 1599; G
Quam pulchra es, 8vv, 1618a; G
Sic Deus dilexit mundum, 6vv, 1599
Surge illuminare Jerusalem, 8vv, 1599
Surge propera amica mea, 5vv, 1622[8]
Surge propera amica mea, 8vv, 1599; G
Surrexit pastor bonus, 5vv, 1599
Suscipe verbum, 8vv, 1599
Te Deum patrem ingenitum, 8vv, 1599; G, ed. F.K. Gable (Minneapolis, 1969)
Tota pulchra es, 12vv, 1618a; G, RRMR xix
Tulerunt Dominum meum, 8vv, 1599
Veni puella, 6vv, 1618a
Venite exultemus Domino, 8vv, 1602
Verbum caro factum est, 7vv, 1599
Videns Dominus, 8vv, 1599; L
Vidi Dominum facie ad faciem, 5vv, 1618a
Vitam beatam, 6vv, 1618b
Vulnerasti cor meum, 5vv, 1618b

others

Also hat Gott die Welt geliebt, 6vv, 1618b; L
Das ist mir lieb, 6vv, 1618b; L
Ehre sey dem Vater, 6vv, 1642[4] [= Benedicum Dominum]
Ein Kindelein so löbelich, 8vv, pubd separately (1613), 1618a; G, RRMR xviii
Herr Gott dich loben wir, 16vv, pubd separately (1612), 1618a; G, ed. in RRMBE, xci (1998)
In dulci jubilo, 8vv, 1622; L, ed. G. Dodd (London, 1980)
Jeg Messias den Höystes Sön, 4vv, 1640[1]
Joseph, lieber Joseph mein, 8vv, 1622; L, ed. G. Dodd (London, 1980)
Stat op min Brud, min venniste, 4vv, 1640[1]
Wie lang, O Gott, 5vv, 1618b; L, ed. in Cw, xiv (1931, 2/1954)

ORGAN

Christ unser Herr zum Jordan kam, 1625, *D-W*; B
8 Magnificat, tones 1–8, 1611, *S-VIl*; B, ed. in Kite-Powell
Magnificat, tone 1, *D-CZ*; B, ed. in Kite-Powell
Wenn mein Stündlein vorhanden ist, 1624, *D-W*; B
Some anon. works, possibly by Praetorius, in *S-VIl*; ed. in Kite-Powell

EDITIONS

Cantiones sacrae chorales, collection of Lat. and Ger. service music, 1587, *D-Ha*
Melodeyen Gesangbuch, 4vv (1606) [incl. 21 settings by H. Praetorius]; ed. K. Ladda and K. Beckmann (Singen, 1995)

(3) **Jacob Praetorius (ii)** (*b* Hamburg, 8 Feb 1586; *d* Hamburg, 21 or 22 Oct 1651). Composer, organist and organ teacher, second son of (2) Hieronymus Praetorius. He studied the organ in Amsterdam with Sweelinck, who in 1608 wrote a motet for his wedding. From 1603 until his death he was organist of the Petrikirche, Hamburg, and was specially known as an excellent organ teacher. Berendt Petri, who was his pupil from 1609 to 1611, compiled about that time a notable manuscript of organ music, the Visby (Petri) Tablature, containing works by Praetorius and his father, among others. His most famous student, Matthias Weckmann, studied with him in Hamburg between 1633 and 1636. Praetorius contributed 19 four-part chorale settings to the *Melodeyen Gesangbuch* (1604) – see §2 above – and ten continuo songs to one of Johann Rist's collections of sacred verses (1651). His three sacred motets were published in the second edition of his father's *Opus musicum i*, but the original

prints of all but one of Praetorius's other wedding motets were probably destroyed in World War II. However, the music for six of them survives in transcriptions by Robert Eitner and Gustav Fock. Praetorius's motets show close acquaintance with his father's music, often exploit double-choir effects, reflect some influence of the Italian madrigal in harmonic expressiveness and exhibit a high degree of contrapuntal writing. His surviving organ works require a large instrument and frequently specify two or three keyboards, including pedal. The three preludes are embryonic preludes and fugues: a full-organ introduction (prelude) is followed by a strict four-part imitative section (fugue or ricercare) with occasional motivic imitation and cadential flourishes. Three of the Clausholm organ *Magnificat* settings borrow from his father's organ *Magnificat* settings in the Visby (Petri) Tablature. They and the remaining organ works employ a varied cantus firmus technique in their treatment of the melodic material. The most impressive work is the setting of *Durch Adams Fall* (unfortunately incomplete), which, because of its length, motivic interplay, virtuoso passages and contrasts of texture and rhythm, approaches the style of the chorale fantasia.

WORKS

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J. Praetorius: Choralbearbeitungen für Orgel, ed. W. Breig (Kassel, 1974) [B]
The Motets of Jacob Praetorius II, ed. F.K. Gable, RRMBE, lxxiii (1994) [RRMBE lxxiii]

SACRED VOCAL

Gaudete omnes, 6vv; Surge propera, 5vv; Veni in hortum meum, 8vv (Hamburg, 1607); RRMBE lxxiii
In te, Domine speravi, canon, 6vv, 1648, *D-Bsb*; facs. in *MGG1*
19 chorale settings, 4vv, in Melodeyen Gesangbuch, ed. H. Praetorius (Hamburg, 1604); ed. K. Ladda and K. Beckmann (Singen, 1995)
10 continuo songs, 1v, bc, in J. Rist: Neuer Himlischer Lieder Sonderbahres Buch, iv (Lüneburg, 1651); 2 ed. in Winterfeld

WEDDING MOTETS

originals mostly lost; transcriptions extant in D-Bsb and D-Hs

Caecilia virgo gloriosa, 6vv (Hamburg, 1601), lost
Quam pulchra es, 5vv (Hamburg, 1606); RRMBE lxxiii
Surge propera, 5vv (Frankfurt, 1611); RRMBE lxxiii
Vidi speciosam, 8vv (Hamburg, 1615); RRMBE lxxiii
Sponse musarum, 6vv (Hamburg, 1617); RRMBE lxxiii
Forti animo esto, 8vv (Hamburg, 1619); RRMBE lxxiii
Quis novus hic oritur, 6vv (Hamburg, 1627); RRMBE lxxiii
Indica mihi, 6vv (Hamburg, 1635); RRMBE lxxiii
Ich freue mich im Herrn, 2vv, bc (Hamburg, 1640), lost

OTHER SECULAR VOCAL

Qui habitas in hortis, 1v, bc, *D-Hs* (inc.)
Viva la bella musica, canon, 4vv, 1614, lost, formerly Lübeck Stadtbibliothek; facs. in *Stammbuch von David von Mandelsloh*, ed. W.L. von Lutgendorff (Hamburg, 1893); ed. in Stiehl

ORGAN

Christum wir sollen loben schon, *D-Lr*; G, B
Durch Adams Fall ist ganz verderbt, *Bsb* (inc.); G, B
Grates nunc omnes, *S-VIl*; G, ed. in Kite-Powell
Herr Gott dich loben wir, 1636, *D-Lr*; G, B
Vater unser im Himmelreich, *CZ*; B
Von allen Menschen abgewandt, *D-W*; ed. K. Beckmann, *Hieronymus Praetorius: Sämtliche Orgelwerke* (Moos am Bodensee, 1994)
Was kan uns komen an für Noth, *CZ*; B
6 Magnificat, *DK-Kk*; ed. in Glahn and Sørensen
Magnificat germanicae, *S-VIl*; G, ed. in Kite-Powell
3 preludes, C, D, F, *D-Lr*; ed. in Organum, iv/2 (Leipzig, 1925)

(4) **Johannes Praetorius** (*b* Hamburg, *c*1595; *d* Hamburg, 25 July 1660). Organist and composer, fourth and youngest son of (2) Hieronymus Praetorius. He studied the organ with Sweelinck in Amsterdam between 1608 and 1611 and was organist of the Nikolaikirche, Hamburg, from 1612 until his death. He published six wedding motets for five, six and eight voices at Hamburg between 1615 and 1635. The original Hamburg prints are lost but transcriptions exist in *D-Bsb* for the two six-voice motets *O pulcherrima inter mulieres* (1635) and *Dulcis amica veni* as well as for the eight-voice motet *Felix cui divum contingit* (1619, inc.).

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FREDERICK K. GABLE

Praetorius, Abraham (*b* Mecklenburg; *fl* 1587–92). German composer. From 1587 (or 1588) to 1592 he was a singer at the Danish royal chapel. He is known for two publications only: *Harmonia gratulatoria* for six voices in honour of the wedding of King James VI of Scotland

and Anne of Denmark (Copenhagen, 1590), and *Newe geistliche teutsche des königlichen Propheten Davidis Psalmen ganz lieblich zu singen und auff allerley Instrumenten zu gebrauchen* for five voices (Greifswald, 1592). The latter is a collection of motets in song style of considerable artistic merit. The individual compositions show the influence of Lassus's style in their frequent use of expressive musical symbolism. Apart from Psalm x the texts are based on psalm paraphrases by Kaspar Ulenberg (Cologne, 1582), which evidently had a wide circulation beyond denominational frontiers; Ulenberg's melodic material was also drawn upon. The motets are settings of only the first strophe of each psalm.

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WALTER BLANKENBURG

Praetorius, Bartholomaeus [Bartholomäus] [Schultz, Bartold, Bertil] (*b* Marienburg [now Malbork, Poland], *c*1590; *d* Stockholm, bur. 3 Aug 1623). German composer and cornettist partly resident in Sweden. He matriculated at Königsberg University in June 1608. He was a cornettist at the court of the Elector Johann Sigismund of Brandenburg from 1613 to 1620, when he moved to Stockholm to lead the new royal chapel that Gustavus II Adolphus engaged from Germany at the time of his marriage. His only known collection of music is the five-part *Newe liebliche Paduanen und Galliarden* (Berlin, 1616; one partbook now lost but two dances printed complete in Sachs, 260ff); the title and preface are modelled on those of William Brade's *Newe ausserlesene Paduanen und Galliarden* (1614). The 26 dances, each of which is in three sections, are all paired; the dances in each pair are in the same key and form a suite. There are six more such dances by Praetorius in David Oberndörffer's *Allegrezza musicale* (1620), and there are also extant a four-part 'fugue' (actually a canon, in Thomas Rosa's *Hymnus sacra*, 1617) and a polychoral motet from his Swedish period (in *S-V*, inc.). A four-part wedding song (Königsberg, 1617) is lost.

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BENGT KYHLBERG

Praetorius, Christian Andreas. *See* SCHULZE, CHRISTIAN ANDREAS.

Praetorius, Christoph (*b* Bunzlau [now Bolesławiec], Silesia; *d* Lüneburg, 1609). German composer. He was the uncle of Michael Praetorius. He matriculated at Wittenberg University in 1551. In 1560 he printed a funeral motet on the death of Melanchthon. In 1563 he became Kantor at the Johannisschule at Lüneburg, where he taught music to the senior classes, while the third class was taught music by Lossius, the deputy headmaster. Praetorius was obliged to retire in 1581 because of deafness, and in the same year he composed a wedding motet for his successor Euricius Dedekind.

As a composer Praetorius produced no outstanding works, but he was one of the first well-known musical personalities active in north Germany. Both parts of his German *Ehrnlieder* begin with chorale motets (on the melodies *Vater unser im Himmelreich* and *Erhalt uns Herr bei deinem Wort*, but with different texts), and end with two settings of biblical texts. The 11 other pieces in each part are occasional works mostly intended for weddings. One of the texts was reprinted in 1582 in Lechner's *Neue teutsche Lieder* (see U. Martin, *AMw*, xi, 1954, 315). In the foreword to the *Ehrnlieder* Praetorius explained that he had already composed many German and Latin hymns. He also edited a textbook in which he rejected antiquated mensural theory and dealt with the 12 modes of Glarean instead of the eight ecclesiastical modes. He thus reduced the amount of teaching material, but added noteworthy comments on the training of coloraturas, the ornamentation of cadences, text underlay and the use of 'voces fictae' in expressing the text and its emotions. Henning Dedekind and Joachim Burmeister, both of whom attended the Lüneburg school, quoted from his textbook and Dedekind reprinted several exercises from it.

WORKS

SACRED VOCAL

De obitu ... Domini Philippi Melanchthonis, 4vv (Wittenberg, 1560)
Melodia epithalamii composita in nuptiis ... D. Christopheri Schramm, 4vv (Wittenberg, 1561)
Fröliche und liebliche Ehrnlieder, 4vv (Wittenberg, 1581)
Der ander Teil: frölicher und lieblicher Ehrnlieder, 4vv (Wittenberg, 1581)
Carmen nuptiale in honorem ... E. Dedekindi (Ülzen, 1581), lost (mentioned in *EitnerQ*, see also Onkelbach)

5 Lat. motets, 4, 5vv; 2 Ger. hymns, 4vv: *D-Lr*, *PL-WRu*

THEORETICAL WORKS

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MARTIN RUHNKE/CLYTUS GOTTWALD

Praetorius [Pretorius, Ammon], **Conrad** [Konrad] (*b* Windsheim, Bavaria, *c*1515; *d* Alerheim, nr Nördlingen, 30 Dec 1555). German poet and composer. He probably studied at Ansbach, at an advanced Lateinschule founded in 1529. After some years as Kantor at Windsheim, he was from 1549 to 1555 Rektor of the Lateinschule at Ansbach, where he became a member of the circle round Caspar Othmayr. His only known piece of music is a motet published in a commemorative volume that these friends produced after Othmayr's death in 1553, *In epitaphiis Gaspari Othmari* (only the bass partbook survives: n.p., n.d., probably Nuremberg, 1554[30]). Praetorius's motet is a setting of two distichs, the first of which runs: 'Harmonicae decus et columen lumenque camoenae/ Othmar et ingenio clarus et arte potens'. He also became well known as a poet and established close contacts with the University of Wittenberg. His particular contribution to Ansbach was to build up an educational system

consistent with the ideals of the Reformation, with particular emphasis on music. He was also tutor to Margrave Georg Friedrich the Elder of Brandenburg-Ansbach. In 1555 he became preacher at Alerheim but died at the end of that year.

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WALTER BLANKENBURG

Praetorius [Schultheiss, Schultze], **Michael** (*b* Creuzburg an der Werra, nr Eisenach, ? 15 Feb 1571; *d* Wolfenbüttel, 15 Feb 1621). German composer, theorist and organist. He was the most versatile and wide-ranging German composer of his generation and one of the most prolific, especially of works based on Protestant hymns. He is also important as a theorist, notably through his *Syntagma musicum*.

1. Life. 2. Music. 3. Writings. 4. Conclusion.

1. LIFE. Wetzel and Walther both stated that Praetorius was born on 15 February 1571 and died on his 50th birthday, but this could be a mistake, since according to a poem appended to his funeral sermon he was only in his 49th year when he died. Yet another date is suggested by the statement 'Aō. aetat. XXXV' in the legend round the woodcut portrait of 1604 (fig.1) in the first part of *Musae Sioniae* (1605), in conjunction with the fact that his family moved to Creuzburg an der Werra in 1569. But 1571 is the most commonly accepted year of his birth. His father,



1. *Michael Praetorius: woodcut, 1604, from his 'Musae Sioniae' (Regensburg, 1605)*

who was also called Michael and came from Bunzlau, Silesia, was from 1534 at the latest a colleague of Johann Walter (i) at the Lateinschule at Torgau. In the Protestant infighting that broke out after the Augsburg Interim (1549) he was among the strict Lutherans, which led to his losing office more than once and having to move. His son Michael was born during a second period of service at Creuzburg that began in 1569, but in 1573 the family moved to Torgau, the mother's home, because of renewed banishment. At the Lateinschule there Praetorius was taught music by Michael Voigt, Walter's successor as Kantor. In 1582 he matriculated at the University of Frankfurt an der Oder, where his brother Andreas was professor of theology. In 1584 he attended the Lateinschule at Zerbst, Anhalt, the home of two of his sisters, and from there he returned to Frankfurt an der Oder, probably in the spring of 1585. Although he probably had no musical education after leaving school, it is certain that he became acquainted with Bartholomäus Gesius at Frankfurt, with whom he shared a strong interest in Protestant hymns and their melodies as well as in *alternatim* practice. After the early death of his brother, who had been keeping him, he was appointed organist of St Marien, Frankfurt, probably at the beginning of 1587. By his own account he held this post for three years, but it is not known why he gave it up or where he went in 1590.

According to a later report Praetorius settled at Wolfenbüttel in about 1592–3, but to judge from his own testimony in his *Motectae et psalmi* (1607) and *Polyhymnia caduceatrix* (1619) it was not until 1595 that he entered the service, as an organist, of Duke Heinrich Julius of Brunswick-Wolfenbüttel, who had his residence there. In 1596 he took part with the most famous German organists of the day in the consecration of the organ in the castle chapel at Gröningen, near Halberstadt, a castle that Heinrich Julius had had built in his capacity as postulated Bishop of Halberstadt after introducing the Reformation there in 1591. In 1602 he stayed at Regensburg 'on his own business' and as a member of the Wolfenbüttel delegation to the Reichstag. In February 1603 he was again in Regensburg on ducal business and is recorded as an organist. He made close personal friends there – dedicatory poems by the Regensburg pastor Christoph Donaverus appear in ten of his printed works; moreover, the first part of *Musae Sioniae* was published there in 1605. Towards the end of 1602 he was given a new appointment with a considerable increase in salary, so that he could now afford to set up his own household. In September 1603 he married Anna Lakemacher, who bore him two sons.

Praetorius had won such esteem by 1604 that, while retaining the post of organist, he was appointed court Kapellmeister on the retirement of Thomas Mancinus. The Kapelle, which at the time he took over consisted of six to eight singers and about the same number of instrumentalists, was modest, but evidently sufficient for his wishes, which he expressed in the dedication to the *Motectae et psalmi*. It was well supported by the duke, who must have taken it with him on at least some of his journeys; one city he went to was Prague, which Praetorius certainly seems to have visited. There is evidence that in 1605 and 1609 he stayed at the court of the music-loving Landgrave Moritz of Hesse at Kassel. This was an extremely busy period for him: most of his collections of music appeared between 1605 and 1613. On 4 April

1605, in company with the duke, he was caught in an ambush in Brunswick, in which he displayed conspicuous bravery. The duke promised him a gift of land and in 1612 made him a present of 2000 thaler from Prague. Between 1606 and 1612 he collaborated with the most famous organ builder of his day, Esaias Compenius, who was engaged by the Wolfenbüttel court at Praetorius's instigation and with whom he wrote the *Orgeln Verdingnis* mentioned in the second and third volumes of *Syntagma musicum*.

The sudden death of Duke Heinrich Julius in Prague in 1613 was a turning-point in Praetorius's life. The Elector Johann Georg of Saxony immediately asked the duke's successor, Friedrich Ulrich, to let Praetorius spend his year of mourning as deputy for the aging Rogier Michael, Kapellmeister of the electoral court. The year eventually became two and a half years, which Praetorius spent mostly at Dresden. He not only had responsibility for the music at the Assembly of Electors at Naumburg in 1614 and met Schütz in Dresden but also, more importantly, got to know the latest Italian music, which influenced his later work in significant ways; he must also have devoted more and more time to his theoretical work. The fact that he did not return to Wolfenbüttel after one year may have been due not least to the scant attention that the young Duke Friedrich Ulrich paid to a memorandum he had submitted to him about the reorganization of the Hofkapelle. His period in Dresden officially ended in 1616, but he was there again in 1617 to organize the ceremonial music for the emperor's visit and for the centenary celebration of the Reformation. From 1614 he was also Kapellmeister to the administrator of the bishopric of Magdeburg. At Easter 1616 he was working at Halle, and in 1617 he built up the Hofkapelle of the counts of Schwarzburg at Sondershausen and also stayed once more with Landgrave Moritz of Hesse at Kassel, this time for a baptismal celebration, for which he wrote a *Concertgesang*. In 1618 he was summoned, along with Schütz and Scheidt, to Magdeburg Cathedral to mark the reorganization of the music there, and he is known to have visited Leipzig, Nuremberg and Bayreuth (again with Schütz and Scheidt) in 1619. No wonder the efficiency of the Wolfenbüttel Hofkapelle declined when its Kapellmeister was away so much. Moreover, on his eventual return it continued to suffer because of his ill-health – probably brought on by overwork – and at Trinity 1620 he was not reappointed. He had been appointed prior of the monastery at Ringelheim, near Goslar, in 1614, and no doubt he continued to draw an income from this position. He left an impressive fortune, most of which was to be used to set up a foundation for the poor. As the son and grandson of theologians he was a firm Christian all his life (in the words of his funeral sermon he 'often regretted that he never took holy orders'). This is borne out by the titles (listed in *Syntagma musicum*, iii, 225ff) of a number of theological tracts that he wrote, all of which are lost. His initials, M.P.C. (= Michael Praetorius Creuzburgensis), also meant for him 'Mihi Patria Coelum'.

2. Music. The most immediately impressive facts about Praetorius are his enormous creative power and, considering his relatively short life, his astonishing output of works. He took 28 pages of *Syntagma musicum* (iii, 199–26) to give a complete list of works he had already written as well as those he had still only planned; he later had more ambitious plans, which, however, were largely unrealized. Some of his works are lost. The fourth part of *Polyhymnia*, marking the centenary of the Reformation in 1617, must have existed in manuscript. Of his secular works only the single collection of instrumental French dances, *Terpsichore* (1612), is extant, yet according to *Syntagma musicum* (iii, 220–21) he planned this in eight parts, some vocal, some instrumental, and he remarked that these were 'almost ready but not yet in print'. A conspicuous feature of his output is his extraordinarily systematic approach to his works, including a thorough grasp of their texts as well as an exhaustive consideration of their practical application. All this went hand in hand with an urge to collect and with a sense of pedagogical responsibility. The method in Praetorius's approach to his work explains why his music appeared almost without exception in personal prints, several of which he published himself (sometimes he managed to prepare them only by keeping a special office to work in).

Despite this urge towards universality, Praetorius nevertheless confined himself in his sacred music to works – over 1000 of them – based on Protestant hymns and, to a lesser extent, to the Latin liturgy of the Lutheran service of his time. The only exceptions among his published works are *Motectae et psalmi* and *Polyhymnia exercitatrix* (1619–20), based mainly on psalm texts, and a few other pieces. Within the limited sphere of hymn-based works, however, he continued to work on a comprehensive scale in that he assembled a great many hymn texts as well as melodies (the latter often in versions varying from province to province). Thus parts iv–viii of *Musae Sioniae* are specially rich sources for hymnology that have not yet been fully studied. Praetorius's works are also important for knowledge of liturgical practice at the time, for instance concerning the interpolation into the Latin *Magnificat* at Christmas and Easter of German songs called *Laudes* (see *Megalynodia Sionia*, 1611). Moreover, his work clearly forms the climax in the history of Protestant church music of *alternatim* practice, for which he gave new instructions from work to work, most completely in the 'Introductio pro cantore' in *Urania* (†1613). A peculiarity here is the inclusion of a congregational hymn or chorale in a polychoral work, an idea he derived from his visits to Kassel in 1605 and 1609.

According to Blume, Praetorius's church music, as well as his theoretical works, can be assigned to five periods, which partly overlap. The first embraces *Motectae et psalmi* and *Megalynodia Sionia*, which, according to Praetorius's preface, originated at Regensburg in 1602. In the second period come the nine parts of *Musae Sioniae*, in the third period the Latin liturgical works of *Missodia Sionia*, *Hymnodia Sionia* and *Eulogodia Sionia* (all 1611), as well as *Urania* and *Kleine und Grosse Litaney* (1613), which are linked in content to *Musae Sioniae*. To the fourth period belongs principally his work on *Syntagma musicum*, and in the last period there are the *Puericinium*, two parts of *Polyhymnia* and Psalm cxvi (RISM 1623[14]).

Megalynodia Sionia contains parodies, based mainly on madrigals by Lassus and Marenzio, and can probably be regarded as a prentice work, while in *Motectae et psalmi* Praetorius contributed to the repertory of the Latin motet, obviously without intending to offer anything particularly individual; a much more characteristic feature here is his appropriation of works by other composers, among them Aichinger, Hassler and Palestrina, a practice

that recurs occasionally in his later works. In the second period, at least two stages in his development can be seen in the nine parts of *Musae Sioniae*. Parts i–iv consist mainly of eight-part works for two choirs (part ii also contains, with somewhat greater relevance to the ecclesiastical year, five 12-part pieces, and part iii two nine- and three 12-part pieces), with a somewhat random choice of hymns. In part v, however, Praetorius began to arrange systematically the complete repertory of German hymns, in this case those of the Ordinary for Matins, Mass and Vespers, as well as those of the ecclesiastical year, in arrangements for two to seven voices, some of them in motet style. Parts vi–viii consist almost entirely of simple, homophonic settings: in part vi the hymns of the ecclesiastical year are once more to be found; in part vii, among other pieces, catechistic, penitential and communion hymns as well as those 'of the Christian life'; and in part viii, hymns of the cross, solace and death, and Tischlieder. Part ix again presents the core of the Lutheran repertory, but here arranged predominantly for two and three voices. Compared with the imitative four-part works of Melchior Franck (1602) and Hassler (1607), the eight-part motets of parts i–iv are less linear and with their frequent dialogues between short homophonic phrases – an essential feature of polychoral music – far more expressive of their texts and thus more indicative of future developments. There is no continuous cantus firmus: in the Protestant motet of about 1600 hymn melodies appear in all parts. In his pieces for two to four voices too, Praetorius stands out from his contemporaries by virtue of the attractive qualities of his music, to which his well-known four-part arrangement of the carol *Es ist ein Ros entsprungen* bears witness.

The three collections from Praetorius's third period, comprising arrangements from the Latin liturgy, are on the whole similar to *Musae Sioniae*, above all part ix; but the musical character of the borrowed material obviously induced in him a stronger feeling for older stylistic elements arising from 16th-century Dutch polyphony. For example, in no other volume does canonic technique play as prominent a role as in *Hymnodia Sionia*. Yet the works in the collections of this period are also very harmonically orientated and are thus not at all archaic. *Hymnodia Sionia* also includes four organ arrangements, in which the cantus firmus appears in long note values in the bass. Although Praetorius was active throughout his life as an organist, these pieces, together with four other organ chorales at the end of part vii of *Musae Sioniae*, which are more strongly influenced by the motet, were his only contribution, though an important one, to the early history of the German organ chorale. *Urania*, which also belongs to the third period, consists of hymns for two to four choirs with the cantus firmus always in the highest part so that the congregation could join in at any time. The same treatment is to be found in most of the pieces in the litany volume and in the *Epithalamium* for Duke Friedrich Ulrich (1614).

The last two periods of Praetorius's work show further new developments. After the death of Duke Heinrich Julius he carried out a conscious reorientation: he introduced the continuo more systematically (he had already added an optional continuo part to some of his bicinia) and also, more significantly, assimilated elements from the most recent Italian vocal music, frequently notating a vocal line not only in its simple, basic form but also in an embellished version. There are other new elements too: the massive sound of 16 and more parts, the fruitful contrast of tutti and concertato sections, the liberal use of echo effects, and not least the skilful introduction of connecting instrumental ritornellos. The resulting richness and variety give an added dimension to Praetorius's later works. His *Polyhymnia caduceatrix*, in which he indulged in all the possibilities open to an early Baroque composer of choral music, seems far more daring than Schütz's *Psalmen Davids* (also 1619); it is the most valid counterpart to Monteverdi's Vespers (1610) in Protestant Germany. Nevertheless, there was no fundamental break in Praetorius's development, for characteristically he still concentrated, though not exclusively, on the hymn. His last work, the fine five-part setting of Psalm cxvi (published in 1623[14]), which he wrote in anticipation of his approaching death 'as a farewell to myself', shows almost all his new advances – only a continuo part is lacking, because of a request from the editor who commissioned it.

3. WRITINGS. *Syntagma musicum* also belongs to Praetorius's last years. The three parts that appeared (the fourth was to have contained instruction in composition) display a tendency typical of him, towards an encyclopedic, systematic approach to the theory and practice of music. The first volume deals with religious music, its principles and its liturgical constituents. It is of real value only in its wealth of quotations from every period. Of particular importance among these is the unique, full account from Johann Walter of his collaboration with Luther and of the musical reforms that Luther sought. In the second volume, 'De organographia', Praetorius gave, in combination with the instructive illustrated section 'Theatrum instrumentorum' (issued separately; fig.2), detailed information about the instruments of his day, with a particularly thorough treatment of the organ. The third volume is a dictionary dealing with contemporary musical forms, with a detailed consideration of technical manners such as notation, proportions, solmization, transposition and polychoral writing. The importance of *Syntagma musicum* lies less in its influence on the succeeding generation of composers (because of new developments at the beginning of the 17th century, in particular the rise of continuo) than in its high documentary value. It reflects the extraordinary diffuseness of instrumentation in the early Baroque period, the numerous families of instruments and the prominent position of the organ, and consequently the enormous variety of tone colour available in the performance of polyphonic and *alternatim* music which reached a highpoint in Germany in Praetorius's lifetime.

4. CONCLUSION. When making a general evaluation of Praetorius's life and work one must bear in mind that he was largely self-taught, though he made up through his immense efficiency and self-discipline for everything that had been denied him in his education. The much-debated thesis that his work was more retrospective than forward-looking is disproved by a close study of the works from the last years of his life, when he combined with his manifest commitment to the heritage of the Reformation a great receptiveness to recent changes in musical style. His character cannot be understood unless one first sees in it the academically cultivated Lutheran Kantor with pronounced theological leanings. The central connection



2. *Title-page of Praetorius's 'Theatrum instrumentorum' (Wolfenbüttel, 1620)*

of his life's work with divine service, especially with the hymn, is fundamental, as also is his aspiration to a universality incorporating all aspects of music into his ideas and practice. His play on words in the preface to *Polyhymnia caduceatrix*, that the 'Concio' (a 'good sermon') should also include the 'Cantio' ('good music and singing', with abundant use of instruments), is virtually his manifesto. He obviously saw himself as a mediator for the tradition of Lutheran church music, not least because of his upbringing at Torgau: his inclusion at the beginning of *Musae Sioniae* of Walter's translation of Luther's 'Encomion musices' in a form that he himself had probably corrected: the inclusion of a number of pieces by Walter in parts v and vii of *Musae Sioniae* and the publication of Walter's own words in *Leiturgodia Sionia latina* (1612) and in *Syntagma musicum*, i, are clear signs of this. But he further developed the theological understanding of music, which culminated in the eschatological concept of the heavenly choir (cf Walter's *Lob und Preis der löblichen Kunst Musica*, 1538), saying (in the 'Commefactio' of *Urania*), with reference to Isaiah: 'Musica per Choros Caelestia canens ... because the art of choral singing is truly the correct, heavenly way of making music'. In its theoretical foundations and practical aims and in its realization through composition, Praetorius's work thus displays an unusual degree of uniformity at a time of great change in musical history.

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Ich suchte des Nachts; B xx
Wie schön leuchtet der Morgenstern; B xx
Attollite portae capita vestra; B xx
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WALTER BLANKENBURG/CLYTUS GOTTWALD

Prague (Cz. Praha). City on the River Vltava (Moldau), capital of Czechoslovakia from 1918 and from 1992 the Czech Republic, and formerly capital of Bohemia. Because of its strategic position it has fallen repeatedly under foreign domination and its musical life has been extensively influenced by ideas from other countries. A long history of musical education has also led to Prague composers and, particularly latterly, performers achieving international fame. The reputation of the citizens as music lovers is firmly established, and for its size the city has a greater degree of musical activity than almost any other European city.

1. To 1620. 2. 1620–1830. 3. 1830–1918. 4. From 1918.

1. To 1620. Prague did not attain importance until it became the political headquarters of the Přemyslid dynasty (probably in the 9th century). In time the Přemyslid princes asserted their independence and built up an economically and politically important kingdom which, although bounded by German tribes of the Holy Roman Empire, managed to remain autonomous. The Přemyslids appear to have owed allegiance to the Holy Roman Emperor; this was formally recognized in the Golden Sicilian Bull of 1212 in which Frederick II granted the rights of the Kingdom of Bohemia in perpetuity and guaranteed its borders. The Bohemians were empowered to take part in the election of the emperor but their obligations to him were minimal, which gave them a unique position.

The earliest cultural developments were associated with the introduction of Christianity. Most surviving medieval sources relate to the Church, the earliest containing neumes (of the St Gallen type) dating from the 11th century (see Plocek). The earliest records of vernacular (Czech) religious songs date from the same period. A troper of 1235 casts lights on the practice of plainchant at the cathedral. At the church of St Jiří liturgical dramas for Holy Week and Easter are known to have been performed from the 13th century; this practice developed in the 14th century and was adopted in other Prague churches. Monodic *planctus* (laments, for example of the Virgin and Mary Magdalen beneath the cross) are attested from the 14th century.

Secular music is less well documented. The court was a leading patron, and epics, sung by *jongleurs* and wandering minstrels, were popular there until the end of the 12th century. Subsequently Minnelied appears to have been encouraged at court. A number of important Minnesinger spent time in Prague, including Reinmar von Zweter, Frauenlob and Heinrich von Mügeln. King Václav II, whose coronation in 1297 occasioned great musical festivities, composed Minnelieder; the texts of three of his songs survive in the Manesse manuscript. Mülich von Prag belongs to the transition period from Minnelied to Meisterlied at the beginning of the 14th century; some of his work is in the 15th-century Colmar manuscript.

The last Přemyslid died in 1306, and by 1310 John of Luxembourg was king. The Luxembourgs were orientated towards France both politically and culturally; Machaut was in John of Luxembourg's service from about 1323 and possibly spent some time in Prague. Nevertheless, the importance of the alliance with the Holy Roman Empire was realized and this culminated in the election of Charles of Bohemia as Emperor Charles IV in 1356. In 1346 the bishopric of Prague was elevated to an archbishopric, thereby achieving increased independence; from this period the Ambrosian and Old Slavonic rites were cultivated alongside the ubiquitous Roman rite. In the vernacular sacred songs of this period a folksong element is sometimes detectable, for instance in the *koleda* (Christmas song). There is early evidence of the importance of instrumental music; drums, trumpets and strings were played at the coronation of John of Luxembourg in 1311 and there was a court band. Town trumpeters are mentioned as early as 1409 and were obviously men of some stature since one, Aleš, became a councillor in 1414–15. Two secular instrumental melodies survive from the end of the 14th century, but most instrumental music was improvised. The organ was probably in use quite early but the first clear reference is to its use at the 1311 coronation. A new organ was built at the cathedral in 1369.

Prague's elevation to imperial capital brought great wealth to the city. In 1348 Charles IV founded Prague University, later named the Charles-Ferdinand University after him. The first university in central Europe, it was modelled on that of Paris. The *Musica* of Johannes de Muris was evidently used there as commentaries on it, together with treatises by those connected with the university, survive; the earliest treatise preserved in Prague that deals with polyphony is *Tractatus de cantu perfecto et imperfecto* by Henricus de Zeelandia (late 14th century). At that time Prague was essentially a centre of serious learning and conflicts arose between the intellectual leaders of the city and those who came seeking favours from the court; among the latter churchmen were prominent. There was much antagonism to the moral laxity of the Church, and demands were made for services in the vernacular. In 1391 the Bethlehem Chapel was founded expressly for vernacular preaching to the common people; Jan Hus became a preacher there in 1403, aiming to abolish church abuses and return to the simplicity of early Christianity; he was initially supported by the Archbishop of Prague. The Hussite movement had far-reaching effects on music and led in particular to an increased cultivation of vernacular religious songs. The use of instruments was forbidden, and polyphony, secular music and dancing were discouraged. The continuing

development of vernacular hymnody during the 16th and early 17th centuries stimulated the publication of many hymnbooks, some including music (*see* CANTIONAL, §1). The best-known printing house in Prague was that of Georg Nigrin, active around 1600.

Under the Jagellon dynasty (1471–1526) a considerable flowering of music took place. The Jagellons re-established religious tolerance and under their patronage a school of composition grew up influenced by Netherlandish polyphony. Much church music was written, especially for the Utraquists who had their own form of Mass which used Latin and Czech, omitted the Agnus Dei and had other variants. Polyphonic music and Czech vernacular songs were cultivated in literary brotherhoods, guilds of leading citizens who met in many of the Prague churches to perform music; these groups flourished all over Bohemia and each had its own songbook. The Prague collegium musicum (founded 1616) was the most famous. In the schools and university polyphonic odes with humanistic texts were cultivated.

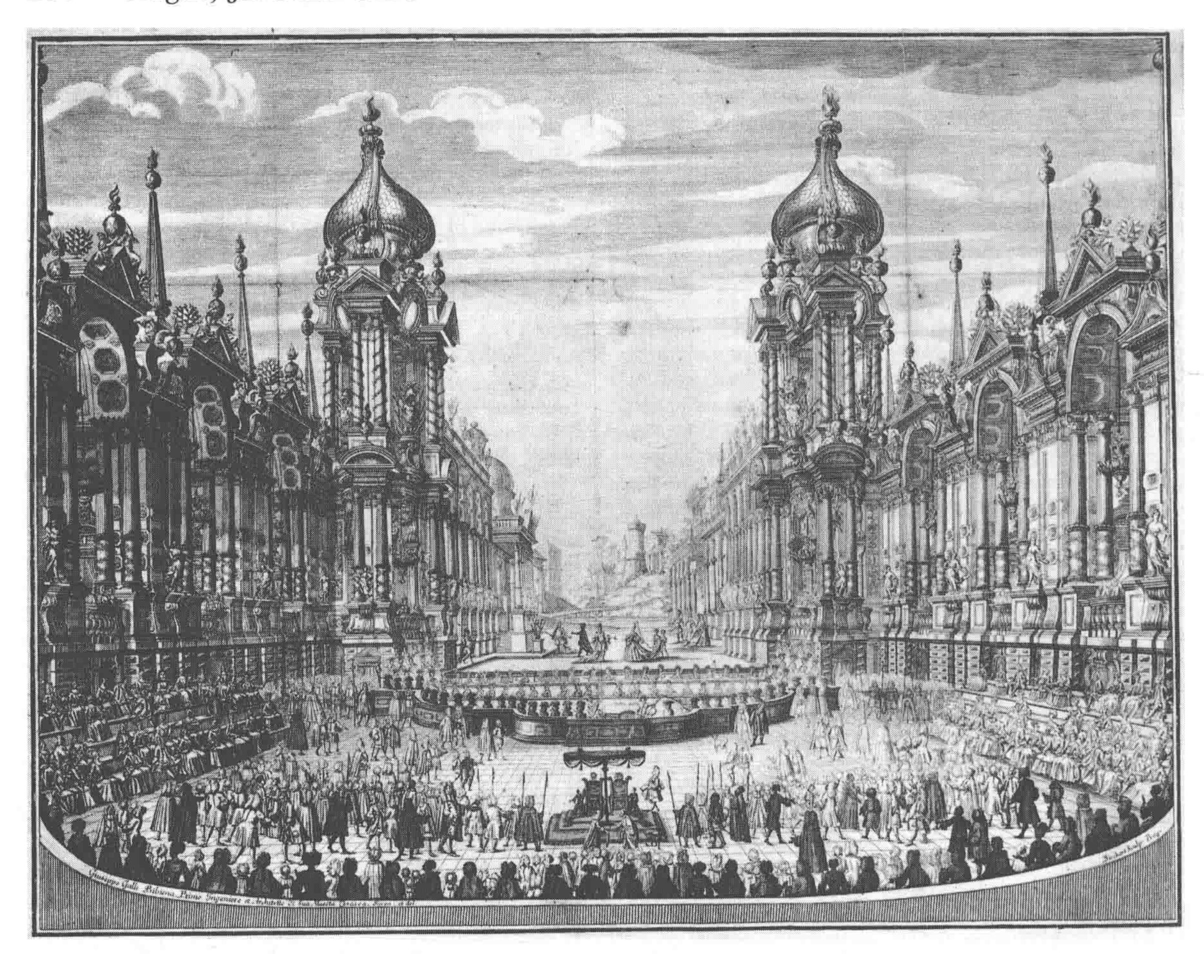
A Habsburg, Ferdinand, younger brother of Emperor Charles V, was elected king in 1526 and became emperor on his brother's abdication in 1556. He made Prague an important musical centre, albeit at the expense of native composers and performers; he founded a Hofkapelle in 1564 and engaged foreign musicians, and many noble families followed his example. His successor Rudolf II (1576–1612) was served by such outstanding musicians as Monte, Regnart, Kerle and Luython. Handl worked as an organist in Prague at this period. The concern of the Habsburgs was to secure the imperial succession; they ceased to respect Bohemian rights and liberties and as Catholics they felt antagonism towards the Protestants. The struggle for political and religious liberty became outright war in 1618 when an attempt was launched to make the Protestant Frederick V, Elector Palatine, King of Bohemia. The Czechs were finally defeated by imperial troops at White Mountain near Prague in 1620.

2. 1620–1830. The events of 1620 wrought a considerable change in Prague's cultural life. With the firm establishment of Habsburg domination, it was no longer capital of an independent state but merely a provincial capital. The nobility of Bohemia were dispossessed to make way for foreign appointees, many of whom were responsible for the city's beautiful Baroque palaces, but few of whom spent much time there, preferring to stay close to Vienna, the centre of political power. For musicians an absentee nobility meant a lack of patrons. Another factor was the persecution of the population, and this allied to lack of patronage caused an unprecedented emigration of musicians in the 17th and 18th centuries to obtain better positions and greater artistic opportunities in other parts of Europe. The leading composers resident in Prague during these two centuries were worthy and talented but tended to be inferior to their compatriots who sought fame abroad. Apart from the lack of employment for the many musicians that Prague produced, the Habsburg domination had other effects, including the almost complete obliteration of the Czech language as a vehicle for culture. As late as the 1820s opera was given in German and even the art songs produced by nationalistically inclined composers such as V.J. Tomášek were settings of German poetry. But although the Habsburg influence in Prague was not generally favourable to native composers and musicians, it fostered a varied musical life: oratorio in particular flourished, and works by Hasse, Caldara, Fux, Lotti, Leo and other widely known composers were often heard.

The most notable resident composer in the Baroque era (though he also spent much time in Italy) was B.M. Černohorský, choirmaster of St Jakub and a composer of organ music, who attracted many pupils from outside Prague and in effect founded the city's strong tradition of organ playing. F.I.A. Tůma and Josef Seger continued his work: Seger was renowned for his church and organ music and Tůma wrote orchestral partitas and chamber music. F.X. Brixi and J.A. Kozeluch (Koželuh) were other noteworthy composers of church music in the mid- and late 18th century; the former also wrote delightful organ concertos. The 18th century also saw the publication, by T.B. Janovka, of the first music dictionary in the Czech lands, *Clavis ad thesaurum magnae artis musicae* (Prague, 1701).

The growth of opera in the 17th and 18th centuries was one of the most important musical developments in Prague. The taste of the new aristocracy was for Italian opera but, with little native tradition to build on, the early exponents were mainly musicians from abroad. Initially performances were irregular, given during the visits of the Viennese court by touring Italian companies. These occasionally introduced works on Czech subjects, such as Bartolomeo Bernardi's *La Libussa*, performed in Prague in about 1703–5. The coronation of Emperor Charles VI as King of Bohemia (1723) stimulated operatic enterprise; the première of Fux's *Costanza e Fortezza*, conducted by Caldara, was given as part of the festivities and among those taking part were C.H. Graun, J.J. Quantz, S.L. Weiss, Tartini and J.D. Zelenka (fig.1). An Italian company, directed by Antonio Denzio, was engaged, giving its first performance on 24 October 1724 (Bioni's *Orlando furioso*). It continued on a regular basis at Count Sporck's Prague residence and his summer palace, Kuks, until Sporck's death; the repertory of this company included works by Vivaldi, among them several that received their premières in Prague. After 1738 operas were given in various Prague theatres and visiting companies, run by skilful Italian managers such as Angelo and Pietro Mingotti and Pasquale Bondini, continued to be popular. Important premières were those of Gluck's *Ezio* (1750) and *Issipile* (1752).

One pressing need was that for a real opera house. This was fulfilled by Count Nostitz (1725–94), who founded the Nostitzsches Nationaltheater with a company directed by Bondini in 1783, which became known as the Stavovské Divadlo (Estates Theatre, financed by the Bohemian Estates, 1798) and subsequently as the Tylovo Divadlo (Tyl Theatre, 1945) and, again, the Estates Theatre (1991). At first Sunday afternoon performances were given in Czech and after 1861 two more weekly Czech performances were added. Following the success of *Die Entführung aus dem Serail* (1782) and *Le nozze di Figaro* (1786) Mozart was invited to Prague at the beginning of 1787, when he conducted the new Prague Symphony and a performance of *Figaro*; his success there led to Bondini's commissioning a new opera, to be given the following autumn at royal wedding celebrations. This was *Don Giovanni*, which Mozart conducted on 29 October. He visited Prague twice more, briefly in 1789 when travelling between Dresden and Berlin, and in the last weeks of his life, when he conducted the première of *La clemenza di*



1. Arena of Prague Castle during the première of Fux's opera 'Costanza e Fortezza', given as part of the festivities in celebration of the coronation of Emperor Charles VI as King of Bohemia, August 1723: engraving by Anton Birkhart after designs by Giuseppe Galli-Bibiena

Tito, commissioned by the impresario Domenico Guardasoni on behalf of the Bohemian Estates for the festivities surrounding the coronation of Leopold II as King of Bohemia, and given on 6 September 1791 (at first with only limited success). Although Italian opera continued to predominate, the repertory of the Estates Theatre after 1790 reveals an increasing number of German works and even one or two French operas. The ousting of Italian opera was completed under Karl Liebich's direction (1807–16); he engaged as conductor first Wenzel Müller (1807–13) and then C.M. von Weber (1813–16), together with whom he broadened the repertory to include operas by several French composers, Beethoven and Spohr, raised performance standards and worked to dispel some of the apathy engendered in the city's musicians by the popularity of Mozart resulting from the success of *Figaro* and *Don Giovanni*. Nevertheless the main establishment figures at the beginning of the 19th century, B.D. Weber, first director of the Prague Conservatory (founded 1811), and J.A. Vitásek, first director of the Varhanická Škola v Praze (Prague Organ School, 1830), were firm Mozartians and strongly resisted the introduction of a more modern idiom.

The development of instrumental concerts in Prague was a disorganized process. Although the nobility (e.g. the Kinsky, Lobkowitz, Hartig, Pachta and Černin families) had their own bands, these were seldom resident in Prague, and the only orchestral tradition was that of the opera orchestras. A wealthy merchant, Jan Ratzenbeck, offered refreshments and instrumental music at a house in the New Town district from 1754, but the first regular series of concerts were those of the musical academy organized by Antonio Duni in 1767 and given once or twice weekly; how long these continued is not recorded. The numerous synagogues, some equipped with organs, were important centres of orchestral music throughout the 18th century. Many travelling virtuosos visited Prague in the second half of the 18th century; the first licence for a public performance of this kind was granted to two Italian lutenists on 7 November 1764. Touring instrumentalists apparently found Prague audiences eager and undiscriminating and few of these visitors were artists of the first rank, though there were exceptions, such as the clarinettist Stadler in 1791 and Beethoven, who visited the city six times between 1796 and 1812. The most prominent Czech composers working in Prague in the later 18th century were F.X. Dušek, a fine pianist and composer who was host to Mozart on his visits to the city, and Tomášek, a pioneer of the Romantic piano piece and famous as a piano teacher. During the 17th, 18th and 19th centuries instrument making flourished in Prague; organ builders and violin makers were particularly active.

The Church, and particularly the Jesuits, played a leading role in Prague's musical life in the 17th and 18th



2. Stavovské Divadlo (Estates Theatre), Prague: wash drawing by Vincenc Morstadt, c1835

centuries. Catholicism was reintroduced; the monasteries, mostly in ruins since the Hussite wars, were rebuilt, and churches were refurbished and new ones built in Baroque style. These became important musical centres until most of the monasteries were secularized under Joseph II. The Jesuit colleges emphasized music and trained boys as church musicians as well as providing opportunities for composers of choral and organ music. Prague's Jesuit College was founded in 1556. The Clementinum, later the home of the State and University Library, was originally a Jesuit monastery; among its pupils in the 18th century were Johann Stamitz, J.D. Zelenka, Franz Benda and Josef Mysliveček. The Clementinum had its own music printing press (the only other notable music publisher in 18th-century Prague was Georg Labaun, who published the works of Černohorský). The great Baroque church of St Mikuláš in the Little Quarter, which was rebuilt from 1703, was the venue for lavish performances of oratorios and other ecclesiastical choral music. Another important church was that of St František built in 1688 and run by the Knights of the Cross; the post of organist and choirmaster there was one of the most coveted in Prague and the choirboys were renowned for their performances of school and sepulchre dramas with music. The church of Nativity in the Loreto (1694), the Minorite church of St Jakub (rebuilt in 1702) and the Premonstratensian monastery of Strahov (founded 1148 but much altered during the Baroque period) were also important.

During the period of the Mozart cult there were a number of political changes that were to create the opportunity and impetus for the growth of Czech nationalism. The reign of Joseph II (1780–90) – the so-called 'period of enlightenment' – saw a number of important reforms in the Czech lands, including the abolition of serfdom and the reintroduction of religious freedom, as well as the abolition of the fraternities of *literati* (though their musical importance was no longer great).

Administratively, however, Habsburg control was not weakened and this was to prove a spur to nationalist ambitions. Even before the reforms there had been agitation for the use of Czech in schools, and scholars had begun to rediscover the country's independent past. A Piarist priest, M.A. Voight (1733–87), wrote *Von dem Alterthume und Gebrauche des Kirchengesanges in Böhmen* (1775), which heralded a number of antiquarian publications on music culminating in the three-volume *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien* (1815) by the choirmaster of Strahov, B.J. Dlabač. The Royal Bohemian Academy of Sciences was founded in 1784 and in 1791 a chair of Czech language and literature was created at Prague University.

Just as opera had reflected the demand for things foreign after 1620, so it quickly came to reflect the growing tide of national feeling. An enterprising Italian company performed *Die Zauberflöte* in a Czech translation in the 1794–5 season, and subsequently many more works were given in Czech. A society for the promotion of music in Bohemia was set up in 1808 and was instrumental in establishing the Prague Conservatory in 1811. However, the conservatory's function was to train performers (composition did not become part of the curriculum until the late 19th century) and as much for this reason as for the conservatism of B.D. Weber, its director, it played no role in the creation of a national musical idiom. Similarly Societa, established as a musicians' benevolent society in 1803, sponsored regular concerts but concentrated on the works of foreign composers. There were no composers of sufficient calibre in Prague at the beginning of the 19th century to fulfil the dearest wish of the nationalists, the creation of an authentic Czech opera. F.J. Škroup's *Dráteník* ('The Tinker'), first performed on 2 February 1826, was a Czech opera of the Singspiel type and a great success, but his subsequent works failed; the Singspiel was too slight a medium to satisfy a public familiar with C.M. von Weber and his contemporaries. Škroup's failure caused a temporary reversion to a repertory dominated by foreign works.

3. 1830–1918. The Varhanická Škola v Praze (Prague Organ School) was founded by the Spolek pro Pěstování Církevní Hudby v Čechách (Society for the Promotion of Church Music in Bohemia) in 1830, and the most important directors before its amalgamation with the

Prague Conservatory in 1890 were Vitásek (1830–39) and F.Z. Skuherský (1866–90). In the mid-1830s the spark of musical nationalism was rekindled, initially in response to the publication of a number of folksong collections. Composers attempted to incorporate folk material into modest choral compositions, while traditional dances and the polka, a new dance based on traditional models, became popular in the salons. Polka composers such as Joseph Labitzky and František Hilmar were regarded as nationalist pioneers. In the years 1835–9 and 1844 the six volumes of *Věnec* ('Garland of Patriotic Songs') were published in a largely successful attempt to create Czech art song. Political encouragement was given by the ideas and aftermath of 1848, the 'year of revolutions', and by the Habsburg defeats in Lombardy in 1859. In the 1860s two important institutions were founded: the Prague Hlahol (male-voice choir, 1861) and the Umělecká Beseda (Artistic Society, 1863), an association of leading figures in all the arts which remained in existence until 1973 and was then re-established in 1990; it founded the Hudební Matice publishing company (1871) and the influential journal *Hudební revue* (1908–20).

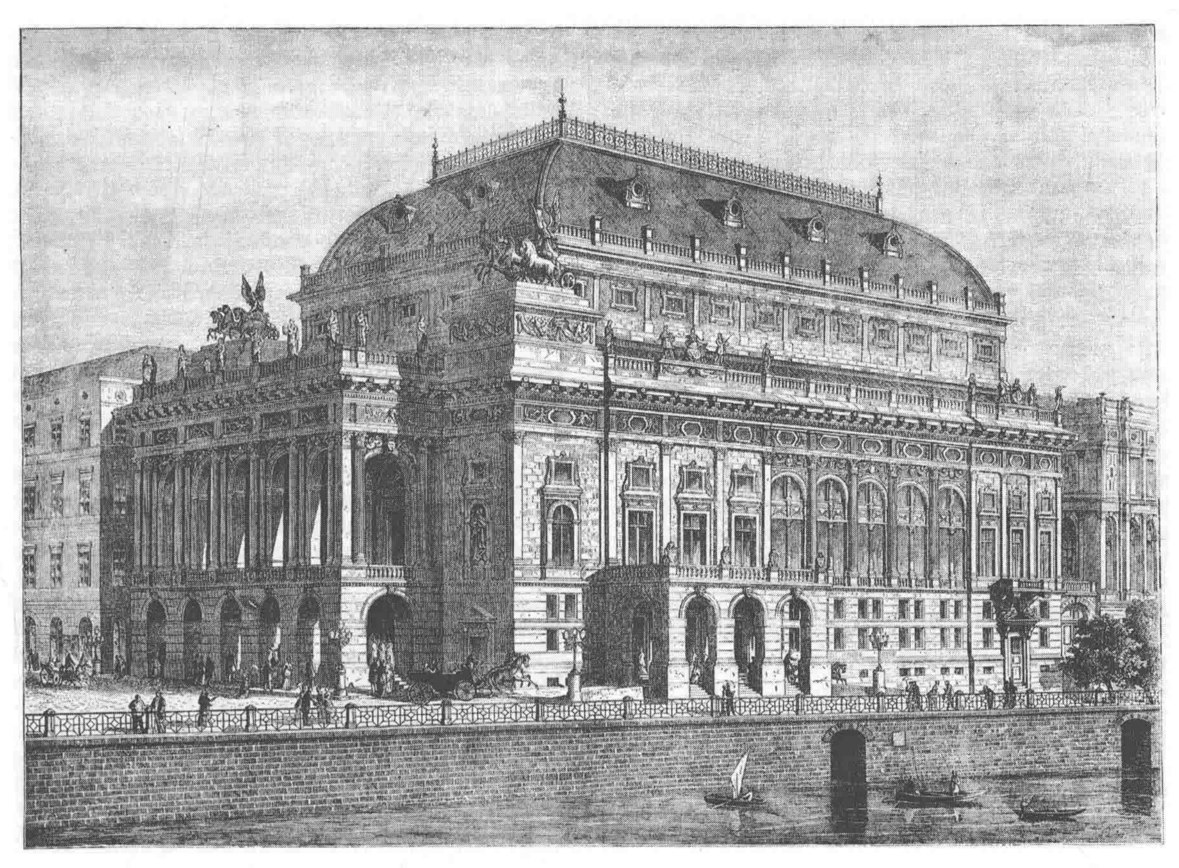
Standards of performance continued to rise. In 1840 two concert-giving societies were inaugurated, the Cecilská Jednota or Cecilienverein (to about 1864) and the Žofínská Akademie (Sophien Akademie, to 1899); orchestral music was thus put on a more professional basis. The expensive but excellently prepared concerts of the Žofín PO were particularly notable. The German-dominated opera at the Estates Theatre continued to command respect; under Škroup a series of Wagner productions showed the level of improvement achieved: *Tannhäuser* (1854), *Lohengrin* (1856) and *Der fliegende Holländer* (1856) were resounding successes. However, it was important to Czech citizens that they should have their own opera house. Plans were made for a theatre for Czech opera and drama; when it opened in 1862 as the Prozatímní Divadlo (Provisional Theatre) there was still no suitable Czech opera to perform, and its first opera production under J.N. Maýr (1862–6 and 1874–81) was of Cherubini's *Les deux journées*.

In 1861 Count Jan Harrach (1828–99) offered prizes for the best opera and libretto on a Czech theme. In response to this competition Smetana, already established as a conductor of the Hlahol and with the Žofínská Akademie, wrote his first opera *Braniboři v Čechách* ('The Brandenburgers in Bohemia'). After some disagreement (Smetana had made enemies in the Prague establishment by his criticism of their standards), his opera was declared the winner and he conducted the first performance at the Provisional Theatre on 5 January 1866 with tremendous success, and that year he became the theatre's principal conductor until Maýr resumed the post in 1874. Some additional buildings were occupied by the opera during this period, notably the Nové České Divadlo (New Czech Theatre, 1869–75) and the Novoměstské Divadlo (New Town Theatre, 1857–85, cap. *c*3000), both wooden structures suitable only for summer performances. Smetana composed a series of operas on nationalistic subjects which were received with varying degrees of critical acclaim (*The Bartered Bride* failed at its first performance on 30 May 1866). He demonstrated the possibility of genuine Czech opera and so encouraged other composers. During his period at the Provisional Theatre he introduced operas by Karel Bendl, Vilém Blodek, Leopold Měchura, Karel Šebor and J.R. Rozkošný. From the 1870s to the 90s opera was also performed on other Prague stages: in the New Town Theatre, the New Czech Theatre and the Aréna Na Hradbách (Arena on the Ramparts, 1869–75, on the site of the present National Museum), which was replaced by the Národní Arena Na Hradbách (National Arena on the Ramparts, 1876–80).

Smetana's most politically effective opera was *Libuše*, a festival opera that deals with the legendary founder of Prague and emphasizes the historic achievements of the Czech nation. It was written for the opening on 11 June 1881 of the new Národní Divadlo (National Theatre), which absorbed the Provisional Theatre. It burnt down on 12 August the same year and Czech Prague music lovers united in the effort to rebuild it; it was reopened on 18 November 1883, again with *Libuše*. During the 19th century the premières of a number of important Czech works were given there, including Dvořák's *Čert a Káča* ('The Devil and Kate', 1899) and *Rusalka* (1901), Fibich's *Nevěsta messinská* ('The Bride of Messina', 1884) and his trilogy of stage melodramas, *Hippodamia* (1890). Works from abroad were not neglected; a balance was struck between Italian, French and German operas and a number of Polish and Russian works were also performed. A highlight was Tchaikovsky's visit in February 1888 to conduct *Yevgeny Onegin*.

After the opening of the Provisional Theatre, the Estates Theatre, with Škroup as conductor (1827–57), had been slightly eclipsed and became exclusively a German theatre. It was no match, however, for the National Theatre despite extensive renovation, and the Neues Deutsches Theater was subsequently opened in 1888 (it was renamed the Smetana Theatre in 1949 and the Prague State Opera in 1992) on the site of the former New Town Theatre. The German company had an outstanding director in Angelo Neumann (1885–1910), while important figures at the National Theatre were František Adolf Šubert (1883–1900) and Karel Kovařovic (1900–20), who was one of the great figures in Czech music culture and was responsible for firmly establishing the company. Kovařovic gave the Prague première of Janáček's *Jenůfa* (but with his own alterations to the orchestration), which established the composer's reputation. There was a pact whereby the National Theatre generally gave the Prague premières of new French works and the Neues Deutsches Theater those of German operas (e.g. *Salome* in 1906); however, the Neues Deutsches Theater mounted the Prague première of *Pelléas et Mélisande* (1908), the National Theatre that of *Elektra* (1910), and *Parsifal* received its first two performances in the city (in Czech and German) at the rival theatres on the same night, 1 January 1914. The Czech-German rivalry that permeated Prague musical life at the end of the century was reflected at first in these two theatres, though some degree of cooperation was necessary over performing rights and the exchange of orchestra players and singers. Less important was the Městské Divadlo na Královských Vinohradech (Town Theatre in the Royal Vineyards), which was built outside Prague in 1907 mainly as a dramatic theatre, but it also mounted operas until 1919 and was especially outstanding during the period 1914–18 when it was under the direction of Ostrčil.

The foundation of the Kammermusikverein in 1876 marked the beginning of what has become Prague's main



3. Národní Divadlo (National Theatre), Prague: steel engraving, late 19th century

musical achievement. Chamber groups soon began to be established, most notably the Czech Quartet (1891). The Český Spolek pro Komorní Hudbu (Czech Society for Chamber Music) was formed in 1894 as a Czech rival to the Kammermusikverein; between 1894 and 1918 it gave 208 concerts and has continued to be active. While the Czech society boasted the best performers, the Germans caused the greatest furore when Schoenberg conducted his *Pierrot lunaire* in 1913. The same division by nationality was evident in the sphere of musicology which was first taught at the bilingual Prague University in 1869 when Ambros was appointed extraordinarius in music history. The university was divided nationally in 1883: the aesthetician Otakar Hostinský lectured on musical subjects in the Czech section from 1883, and Zdeněk Nejedlý lectured in music history from 1905 until World War II. From 1885 to 1896 Adler was extraordinarius in musicology at the German section and was followed by Heinrich Rietsch (1900–27). The Prague Conservatory grew in importance through the century, especially after the Prague Organ School was amalgamated with it in 1890. It produced many virtuosos, including the internationally known violinists Josef Slavík, František Ondříček, Otakar Ševčík and Jan Kubelík. Three composers closely connected with it were Bendl, Karel Knittl and Dvořák; the last was appointed professor of composition, harmony and form in 1890. His masterclass produced the leading Prague composers of the post-World War I period, including Josef Suk (i), and Dvořák's international stature as a composer was also a factor in maintaining the morale of Czech musicians in the city during the difficult period at the turn of the century, when pressure for freedom from Habsburg domination reached its zenith.

In the course of the 19th century Prague became a first-rate musical centre. Throughout the century it was popular with touring virtuosos, and the rise in performance standards and the discrimination of its musicians were reflected in its attracting the best performers and many distinguished composers. Paganini visited the city in 1828 and 1829, Chopin in 1829 and 1830, and Wagner as early as 1832; when Berlioz went in 1846 he conducted three concerts and was impressed by the capabilities of the Žofín PO in excerpts from his *Roméo et Juliette*. Liszt visited several times in the 1840s and conducted his *Hungarian Coronation Mass* in the Cathedral of St Vít in 1856. Mahler conducted at the Neues Deutsches Theater during the 1885–6 season and gave the first performance of his Seventh Symphony on 9 September 1908 with the Czech PO. In 1894 the orchestra of the National Theatre had organized four concerts as the Česká Filharmonie (Czech Philharmonic), the first of which was given in 1896 under the direction of Dvořák, to raise money for their pension fund. The Czech PO became an independent orchestra in February 1901, after a strike by the members of the National Theatre orchestra, and gave its first concert under Čelanský. Other conductors before 1918 were Oskar Nedbal (1896–1906) and Vilém Zemánek (1902–6).

A number of music publishers flourished: Marco Berra, an Italian immigrant, started his publishing house in 1811

and was particularly associated with the early nationalist composers. Other publishers included Christoph & Kuhé, Jan Hoffman (1814–49), who collaborated with Berra in the publication of *Věnec*, the Umělecká Beseda and the Hudební Matice. The firm of Urbánek, founded by F.A. Urbánek, dominated the later 19th century and was active until the nationalization of the publishing industry after 1948. A number of periodicals devoted to music also appeared: *Dalibor*, which began in 1858 and was twice revived, finally ceasing in 1927; *Hudební listy*, which published also with interruptions, over the period 1873–90; *Hudební revue* (1908–20); *Cyrill* (1874–1948); and *Listy Hudební matice* (1921–48).

4. From 1918. On 28 October 1918, with the end of World War I and the Habsburg Empire disintegrating, Prague became capital of the new Republic of Czechoslovakia. The city's return to political importance coincided with a slight decline in musical status. The great composers and conductors who had shaped Prague's musical life at the end of the 19th century were either dead or died within a few years of the Republic's foundation. The second generation of post-Smetana Romantic nationalists, mostly products of the Dvořák masterclass at Prague Conservatory, became dominant. Particularly notable were J.B. Foerster, Novák, Suk and Otakar Ostrčil; however, none of these gained the international repute that was accorded Leoš Janáček, whose success drew postwar attention away from Prague to the Moravian capital of Brno. Moreover, although Foerster, Novák and Suk all taught at the conservatory masterclass, they had surprisingly little influence on the course of Prague's musical life. Foerster was a recluse, Suk more interested in his performing career and Novák, although a passionate innovator and a very important teacher, was too stormy and undiplomatic a figure to be an effective leader of a more progressive style of musical life. Only Ostrčil can be said to have played an important role, as chief conductor of the National Theatre from 1920 to 1935; although not an innovatory composer himself, he made considerable efforts to include modern works in the operatic repertory and caused a riot with his production of Berg's *Wozzeck* (11 November 1926).

In 1920 the small Royal Provincial Theatre (formerly the Estates Theatre) became part of the National Theatre complex and only reverted to a German theatre during the Nazi occupation (1939–45); it was renamed the Tyl Theatre in 1948 and resumed the name of Estates Theatre in 1991, and is most suitable for Mozart and other small-scale works. The Neues Deutsches Theater continued to compete with the National Theatre: Zemlinsky was director from 1911 to 1927, and was succeeded by Szell, under whom the theatre's repertory included works by Schoenberg, Shostakovich, Krenek, Milhaud, Hindemith, Weill and Ravel. At the National Theatre Talich succeeded Ostrčil in 1935 and was chief conductor there until 1944 and for the 1947–8 season. After the liberation in 1945 a new experimental Czech theatre, called the Grand Opera of Fifth of May, was established in the former Neues Deutsches Theater under the direction of Alois Hába. In 1948 it was also incorporated into the National Theatre complex and in 1949 renamed the Smetana Theatre; it was renovated in the 1970s as were many important historic buildings in Prague. Musicians of German origin were still numerous in Prague between the wars, and the Verein für Musikalischen Privataufführungen, a group of German composers who followed the Second Viennese School, were active from about 1922 and had considerable influence through their journal, *Der Auftakt*.

The inter-war period was notable for the founding and development of a number of musical institutions. After 1918 the Czech PO became an important ensemble under Talich (1919–41), Kubelík (1936–48), Ančerl (1950–68), Neumann (1968–90), Jiří Bělohlávek (1990–92), Gerd Albrecht (1994–6) and Vladimir Ashkenazy (1998–). Czechoslovak Radio began in Prague in 1923 and a radio orchestra, Symfonický Orchestr Československého Rozhlasu, conducted by K.B. Jirák and Otakar Jeremiáš, was formed the following year; subsequent conductors have been Karel Ančerl, Alois Klíma, Jaroslav Krombholc, František Vajnar and, since 1985, Vladimír Válek. Pride in the achievements of the two pioneering nationalist composers was marked by the establishment of the Smetana Museum (1928) and the Dvořák Museum (1932). The Spolek pro Moderní Hudbu (Society for Modern Music) flourished between 1920 and 1939, while many 19th-century musical institutions, such as the amateur choral societies and the Umělecká Beseda, remained active. Avant-garde composition was centred on Alois Hába, who pioneered a microtonal system of composition that was influential for many years and attracted composers from abroad to his composition class at the conservatory, which began in 1924. Other prominent composers resident in Prague in the 1920s were Bohuslav Martinů and Ladislav Vycpálek. Gustav Becking (1930–45) and Paul Nettl were notable musicologists at the German section of the university.

The Symfonický Orchestr Hlavního Města Prahy FOK (FOK SO) was founded in 1934 under Rudolf Pekárek: other conductors have included Smetáček (1942–72), Ladislav Slovák (1972–6), Jiří Bělohlávek (1978–89), Petr Altrichter (1990–92), Martin Turnovský (1992–5) and Gaetano Delogu (1995–8). In 1935 a contemporary music society known as Přítomnost (The Present) was founded under Hába's aegis and attracted not only his disciples but composers of other orientations, including those associated with the Soviet-aligned Union of Workers (Svaz DDOČ), led by Ervín Schulhoff and Vít Nejedlý, and the neo-classical group allied to the Society of Graphic Artists (Mánes), who included Pavel Bořkovec and Iša Krejčí; independent composers such as the jazz-inspired Jaroslav Ježek and E.F. Burian were also associated with Přítomnost, which had its own journal, *Rytmus*. Ježek and Burian collaborated with the poets and actors Voskovec and Werich in the popular satirical revue theatre Osvobozené Divadlo (Liberation Theatre), which ran from 1925 to 1938. In the 1920s and 30s Prague re-established its position as the musical capital of the country: the second, third and 13th festivals of the ISCM were staged there, and at the second in 1924 Schoenberg's *Erwartung* had its world première and Bartók's Dance Suite its Prague première.

The independent Czechoslovak Republic was short-lived; by 1939 it had been incorporated into Hitler's Grossdeutsches Reich, and until 1945 the city was isolated from musical trends elsewhere. The German occupation broke up musical institutions: Prague University was closed, as was the National Theatre (in 1944), and even the Neues Deutsches Theater ceased to function. Many musicians fled in time and several died in the allied forces; a significant number of those remaining were imprisoned

or sent to concentration camps. The Jewish community in Prague, one of the largest and best established in central Europe, and its important musical tradition were almost entirely obliterated. In May 1945 the Soviet Army entered Prague. Cultural life was quickly re-established and musicians lost little time in reopening international contacts and reorganizing themselves. Among the first events were the creation of the Syndikát Československých Skladatelů (Syndicate of Czechoslovak Composers, 1946–9) and the inception of the Pražské Jaro (Prague Spring) festival in 1946. The festival was intended as a means of attracting visiting artists to the city for the first time since 1939; from 1946 the Prague Spring became a three-week annual festival of considerable repute. After the war the German language ceased to be used in public; since then German-speaking musicians and German musical culture have played no more important a part in Prague's cultural life than any other foreign import.

After 1945 Czechoslovakia became a socialist state and gradually all musical institutions were nationalized; for example, responsibility for music education was transferred to the state. New specialist primary schools for the musically gifted were set up, and a new Academy of Musical Arts was founded in 1946. Many organizations were established to cover various aspects of musical activity. These were mostly based in Prague and included organizations replacing a number of previously independent firms. The state record company Supraphon (founded in 1961 as the Státní Hudební Vydavatelství – State Music Publishers – and renamed in 1967), the state film industry with its own symphony orchestra based at Prague-Barrandov (1945), the Státní Nakladatelství Krásné Literatury Hudby a Umění (State Publishers of Literature, Music and Art, 1953) and the state concert agency Pragokoncert (1962) are typical examples. The Český Hudební Fond (Czech Music Fund, 1953) played a large role in propagating new Czech music and also provided musicians' pensions, grants and health camps. The music fund encouraged performances of new Czech music abroad and published a bulletin, *Music News from Prague*, in several languages. It also promoted concerts in Prague including the important Týden Nové Tvorby (Week of New Works), an annual festival of new Czech compositions in all media which began in 1956. The publishing company Panton produces scores, books and recordings of contemporary music.

Musicological study also received state encouragement; an important factor was the systematic removal of musical archives and other items from private hands to central locations. Much of the wealth of castle and monastic libraries, including some medieval and many 18th- and 19th-century music manuscripts, was placed in the music division of the National Museum in Prague. A fine collection of historic instruments was also created there. Another important manuscript collection is in the library of Prague University. Apart from the musicological items contained in *Hudební rozhledy*, two important musicological journals were established in Prague: *Miscellanea musicologica* (1956–), edited at the music department of Prague University, and *Hudební věda* (1964–), which stemmed from the music section of the Czech Academy of Sciences. Prominent musicologists working at the Czech Academy of Sciences have included Josef Bek, Miroslav K. Černý, Jarmila Doubravová, Jaroslav Jiránek, Josef Kotek, Jan Kouba, Milan Kuna, Vladimír Lébl, Jitka Ludvová, Zdeňka Pilková, Václav Plocek, Ivan Poledňák, Karel Risinger, Petr Vít and Tomislav Volek. Musicologists at Prague University included Josef Hutter, Antonín Sychra, František Mužik, Milan Poštolka, Ivan Vojtěch and Jaromír Černý.

The logical conclusion of this state control of musical activities was the centralization of all musicians – performers, composers, historians and critics – under one organization, the Svaz Českých Skladatelů a Koncertních Umělců (Union of Czech Composers and Concert Artists), with its headquarters in Prague, in 1972. The basing of so many of the national organizations in Prague has naturally made it dominant in musical politics, but it has to some extent lost its leadership in performance with the creation of symphony orchestras, opera companies and other ensembles in provincial cities. Perhaps because it has been so closely associated with the musical establishment Prague has tended to lag behind in the exploration of contemporary trends of composition. However, in the 1960s new groups began to form. The Pražská Skupina Nové Hudby (Prague New Music Group, 1965) included the composers Zbyněk Vostřák and Marek Kopelent. A number of performing ensembles for new music were formed – Komorní Harmonie (Chamber Harmony, 1960), Musica Viva Pragensis (1961), Sonatori di Praga (1964), Due Boemi di Praga (1964) and others. A number of composers, such as Miloslav Kabeláč, began to cultivate electronic and aleatory techniques. In addition to the composers already mentioned other progressive composers working in the city include Petr Eben, Jan Fischer, Luboš Fišer, Jan Hanuš, Svatopluk Havelka, Viktor Kalabis, Jan Klusák, O.F. Korte, Zdeněk Lukáš, Otmar Mácha, Klement Slavický, Milan Slavický, Vladimír Sommer and others. An annual jazz festival began in 1964, while the jazz-pop world of the satirical revue started at the Semafor Theatre in 1959 with the poet Jiří Suchý and the composer Jiří Šlitr.

The musical life of Prague in the 1970s and 80s was rich and varied. A great deal of contemporary Czech music was heard, although until the 1980s there was a degree of isolation from trends abroad. Leading ensembles and performers were regularly invited to the Prague Spring, a highlight of the musical year. Opera and ballet were performed by the National Theatre Company at the Smetana Theatre, Tyl Theatre and National Theatre. Czechoslovak Radio played a leading role through the concert performances of the Radio SO, and the annual Concertino Praga started in 1955 as an international competition for young musicians featuring a different instrument each year. The many internationally known ensembles originating in Prague have included the Czech Quartet (founded 1891), Prague Quartet (1919), Czech Nonet (1924), Prague Wind Quintet (1928), Czech Piano Quartet (1941), Czech Philharmonic Wind Quintet (1944), Smetana Quartet (1945), Vlach Quartet (1950), Ars Rediviva (1951), Dvořák Quartet (1951), Prague Chamber Orchestra (1951), Suk Trio (1951), Foerster Trio (1955), Novák Quartet (1955), Prague String Quartet (1955), Prague Madrigalists (1956), Czech Chamber Orchestra (1957), Prague Chamber Soloists (1961), Talich Quartet (1962), Musici Pragenses (1962), Panocha Quartet (1968), Pražák Quartett (1972), Martinů Quartet (1976), Stamic Quartet and Wihan Quartet (both 1985) and Škampa Quartet (1989). Many of these

groups have had a continuous history of distinction through many changes of personnel.

Since the revolution in 1989 and the creation of the Czech Republic in 1992, many changes have taken place in the cultural life of Prague. The National Theatre and the Estates Theatre separated from the State Opera Prague (formerly the Smetana Theatre) in 1992 and now function as two independent theatres. New chamber and orchestral ensembles were established, the most important among them the Pražská Komorní Filharmonie (Prague Philharmonia) (1994, music director Jiří Bělohlávek) and the Czech National SO (1993, directed by Zdeněk Košler from 1993 to 1995 and Paul Freeman from 1996), and several string quartets (including the Apollon Quartet, 1993 and the M. Nostitz Quartet, 1994). The city remains one of Europe's leading centres of chamber music. The Prague Spring is still the most significant festival, but important festivals established since 1989 include the Pražský Podzim (Prague Autumn, 1997) and the St Václav Festival (1992), both held in September, and Musica Iudaica (1992), held in October. The concert agency Pragokoncert lost its monopoly in concert life, after 1989, and many new agencies have been created. The two most important recording and publishing organizations, Supraphon and Panton, also underwent fundamental changes. In 1991 Supraphon was divided into the publishing house Editio Supraphon (renamed Edito Praga in 1998) and the record company Supraphon. The publishing house Panton was amalgamated with the German publishing house Schott and now operates as Panton International. Many new recording companies have emerged (Clarton, Gramofonové Závody Loděnice, Lotos, Multisonic, Music Vars, Rosa, Ultraphon). The former unions of Czech and Czechoslovak composers were disbanded, and in 1990 the new Asociace Hudebních Umělců a Vědců (Association of Musicians and Musicologists) was created. It embraces some 14 smaller societies, among them Společnost Českých Skladatelů (Society of Czech Composers), which organizes the annual festival Dny Soudobé Hudby (Contemporary Music Days), now held in November, and Společnost Hudební Rozhledy (Musical Survey Society), which publishes the monthly journal *Hudební rozhledy*.

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J. BUŽGA, ADRIENNE SIMPSON/JITKA SLAVÍKOVÁ

Prague Quartet. Czech string quartet. It was founded in Ljubljana in 1920 by expatriate Czechs and later based in Prague. Its guiding spirit was the viola virtuoso Ladislav Černý (1891–1975), who remained until the quartet disbanded in 1955. The second violinist from 1923 to 1954 was Herbert Berger. Its leaders were Richard Zika (1920–33), Willibald Schweyda (1933–41), Alexandr Plocek (1941–51) and the younger Josef Suk (1951–5); and its cellists included Ladislav Zika, Miloš Sádlo, Ivan Večtomov and Josef Šimandl. The quartet toured widely and helped to propagate the music of Hindemith, with whom Černý was closely connected. Playing with exceptional rhythmic vitality, tonal quality and technical address, the group influenced generations of Czech musicians. It recorded remarkable interpretations of works by Schumann, Smetana, Dvořák and Janáček, some of which have been reissued on compact discs. With Černý's encouragement, in 1956 its final second violinist, Břetislav Novotný, founded the City of Prague Quartet, which lacked the brilliance of the earlier ensemble but for more than three decades maintained a high standard of musicianship.

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TULLY POTTER

Praha (Cz.). *See* PRAGUE.

Prahács, Margit (*b* Budapest, 12 April 1893; *d* Budapest, 1 July 1974). Hungarian musicologist. After studying the piano with Emánuel Hegyi at the Budapest Academy (diploma 1917), she enrolled in the faculty of philosophy and aesthetics at Budapest University, where she took the doctorate in 1924 with a dissertation on the psychology of music. She also taught at the Ernő Fodor School of Music (1917–27). A scholarship enabled her to continue her studies in Berlin from 1926 to 1927 with Abert, Sachs and Schünemann. In 1928 she was appointed librarian at the Budapest Academy, a position she retained until her retirement in 1961. She became lecturer in musical aesthetics at Budapest University in 1937; in 1936 she received the Baumgarten Prize for her work in aesthetics. She remained at the university until 1947, during which time she founded a collegium musicum for the performance of early music. She also took part in organizing the Liszt Museum at the Academy. She was a corresponding member for Hungary at the European Liszt Centre from 1970, and in 1971 she was elected an honorary member of the American Liszt Society. As a critic Prahács contributed to numerous Hungarian periodicals. Most of her writings are devoted to Hungarian music, particularly

that of Liszt, but she contributed several valuable studies in her special field of musical aesthetics.

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JOHN S. WEISSMANN

Praise singing. *See* PENTECOSTAL AND RENEWAL CHURCH MUSIC, §2.

Prallender Doppelschlag (Ger.). A type of ornament. *See* ORNAMENTS, §8.

Pralltriller (Ger.). A type of ornament. *See* ORNAMENTS, §8.

Prant, Jobst vom. See BRANDT, JOBST VOM.

Pratella, Francesco Balilla (*b* Lugo di Romagna, 1 Feb 1880; *d* Ravenna, 17 May 1955). Italian composer, critic and musicologist. He studied composition at the Pesaro Liceo Musicale, where he received some lessons from Mascagni. His early works often incorporated Romagnese folk melodies, their influence being most apparent in the symphonic cycle *Romagna* and his second opera *La sina d'Vergöun*. His involvement with the futurist movement began in 1910 when he wrote the first of three manifestos: the *Manifesto dei musicisti futuristi*. This criticizes the current state of Italian music and includes polemical passages inserted by Marinetti; the *Manifesto tecnico della musica futurista* (1911) and *La distruzione della quadratura* (1912) advocate atonality, microtones and rhythmic irregularity. The manifestos are mainly of theoretical interest since no futurist musician realized their implications to any great degree; Pratella's *Musica futurista*, violently received in Rome, is an amorphous, simplistic piece relying on the whole-tone scale and the repetition of short phrases. His futurist opera *L'aviatore Dro* incorporates Russolo's 'intonarumori' and involves structured improvisation in the choral writing, but is otherwise futurist in topic alone. Although he continued to contribute music for the Futurist Synthetic Theatre and the Futurist Pantomime Theatre until the mid-1920s, after World War I he generally withdrew from the movement to which his most valuable musical contribution was clearly the inspiration he provided for Russolo.

Pratella's involvement with the futurist movement was, however, only one aspect of his multi-faceted career. In addition to teaching and writing for a number of Italian and foreign journals, his active interest in Italian, and particularly Romagnese, folk music continued to influence his compositional style. Early music was another enthusiasm: as part of a national project instigated by Malipiero and Pizzetti, he transcribed and edited oratorios by Carissimi and harpsichord sonatas by Rutini, Sandoni and Serini. As the editor of the licei musicali of Lugo di Romagna (1910–29) and Ravenna (1927–45) he wrote a number of idiosyncratic didactic books on music theory, many of which remain in print. His reputation as a futurist has regrettably tarnished his standing as a musician. While his futurist music is of theoretical interest, in compositional terms it is comparatively insignificant when considered alongside his operas, songs and instrumental works; likewise, his involvement with the movement has overshadowed his significant ethnographic work.

WORKS
(*selective list*)

DRAMATIC

Lilia (op, 2, Pratella), op.15, 1903; Lugo, 1905; expanded as Il regno lontano (3, Pratella), *c*1905
La sina d'Vergöun (scene della Romagna bassa, 3, Pratella), op.22, 1906–8; Bologna, 1909
L'aviatore Dro (op, 3, Pratella), op.33, 1911–14; Lugo, 1920
Dono primaverile (incid music, Pratella), op.48, 1916–21; Bologna, 1923; rev. as Il principe malinconico
La ninna nanna della bambola (children's op, 2, Pratella, after L. de Nardis), op.44, 1920–22, some music from 1901–2; Milan, 1923
La leggenda di San Fabiano (sacra rappresentazione, prol., 2, epilogue, A. Beltramelli and Pratella), op.54, 1928–32; Bologna, 1939
L'uomo (op, 3, Pratella), op.59, 1934–9, unperf.
Nòstra médar Rumagna (incid music, Pratella), op.61, 1952–4
Operettas, other incid music, film scores

OTHER WORKS

Orch: Romagna, opp.17–21, 5 sym. poems, 1903–4; Musica futurista, op.30, 1912, soon renamed Inno alla vita, rev. 1933; La guerra, op.32, 3 dances, 1913, rev. as Il rondò della vittoria, 1932
Choral: La chiesa di Polenta, op.10 (G. Carducci), 1v, chorus, orch, 1903; Laudes creaturarum (Il cantico di frate sole di Sancto Francesco), op.50, chorus, org, str, 1927; other pieces
Chbr and solo inst: Pf Trio, op.28, 1911; Sonata seconda, op.37, vn, pf, *c*1920; Giallo pallido, op.39, str qt, 1923; Per un dramma orientale, op.40 [adapted, probably *c*1934, from unpubd intermezzos of 1922 for Marinetti: Il tamburo di fuoco], wind qnt, pf, str qt (1938); Sonata terza, op.55, pf qnt, 1937; Sonata quarta da conc., op.58, vc, pf, 1940s; several early pieces, vn, pf; kbd music
Songs: Le canzoni del niente, op.36, 1v, pf, 1917–18; I canti del cammino, op.52, 1v, pf trio, 1928: many others, folksong arrs., edns. and arrs. of works by Carissimi, Rutini, Sandoni, Serini, etc.

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La distruzione della quadratura (Bologna, 1912) [pubd with 2 previous manifestos as preface to pf red. of *Musica futurista*]; repr. in *I manifesti del futurismo* (Florence, 1914) and Pratella (1918–19), (1933) and (1971)
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Musica italiana (Bologna, 1915)
Cronache e critiche dal 1905 al 1917 (Bologna, 1918)
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Saggio di gridi, canzoni, cori e danze del popolo italiano (Bologna, 1919)
Poesie, narrazioni e tradizioni popolari in Romagna (?Faenza, 1921/*R*)
Appunti per lo studio dell'armonia (Bologna, 1930)
Luci ed ombre: per un musicista italiano ignorato in Italia (Rome, 1933) [on Gnecchi]
Scritti vari di pensiero, di arte, di storia musicale (Bologna, 1933)
Etnofonia di Romagna (Udine, 1938)
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FLORA DENNIS

Prati, Alessio (*b* Ferrara, 19 July 1750; *d* Ferrara, 17 Jan 1788). Italian composer. He studied with Pietro Marzola, *maestro di cappella* of Ferrara Cathedral. At Piccinni's suggestion, he commenced studies in Naples in 1768. In 1774–5 he spent ten months in Rome studying counterpoint with Abate Speranza. He then moved to France where he apparently taught singing and the harpsichord in Marseilles for two years; he may also have lived in Lyons where his first set of sonatas was published. Later he entered the service of the Duke of Penthièvre in Paris. His music was heard at the Concert Spirituel in 1776 and his first opera, *L'école de la jeunesse*, met with success at the Théâtre Italien in 1779. The published score is dedicated to the writer Mme de Genlis, governess of the children of the Duke of Chartres, Penthièvre's son-in-law. These are probably the 'princes' that Prati is said to have taught, among them the future king, Louis-Philippe.

Grand Duke Pavel Petrovich, in Paris in 1782, encouraged Prati to come to St Petersburg later that year. Prati gave three concerts there in March 1783, including his oratorio *Giuseppe riconosciuto*, returning to Italy by way of Vienna (a mass MS in Ferrara is dated 'Vienna 1783'). Back in Ferrara in 1784 he failed to succeed Marzola, although about 1786 he became coadjutor to the new *maestro* Petrucci. His successful *opera seria Ifigenia in Aulide* (1784, Florence) propelled him into a remarkable career as a composer of *opera seria*. During the next two years he composed four more operas for Florence, Munich, Naples and Venice, two of them with the prima donna Cecilia Giuliani, with whom he was romantically involved. His untimely death brought to an end an extraordinarily promising career.

His operas, although few, hold an important place in the history of opera. His time in France worked to his advantage in the 1780s when French-inspired spectacle operas were being given in the major centres. His *Armida abbandonata* (1785, Munich) was a collaboration with Sertor, the eldest of the innovative Venetian librettists who would transform *opera seria* in the late 1780s and 90s. The first French-inspired opera produced in Munich since Mozart's *Idomeneo* of 1781, *Armida* has the typical characteristics: a plot based on fable, choruses and ballets, supernatural aspects and occasionally the suspension of the 'exit aria' convention. His *Olimpia* has mythological subject matter, a ballet, a battle with a monster and the scaling of a city wall, as well as an unusually large number of ensembles (five). *La vendetta di Nino* (1786, Florence) had far-reaching implications: the staged matricide marked the abrogation of conventions more than a century old that proscribed staged deaths, and led to a series of 'La morte' operas; in 1791, in Vienna, Emperor Leopold II, Archduke of Tuscany at the time of the Florence première, chose Prati's opera to initiate his efforts to reinstate *opera seria*. Even his more traditional librettos have fashionable aspects: *Demofoonte* has a quintet ending Act 1 and an unusual number of natural tenors (Adrastus, Mathusius and Demophoön); in the surprise ending of his *Ifigenia in Aulide*, the usual sacrifice of 'the other Iphigenia' does not take place because the oracle declares that everyone has suffered enough.

Prati was a skilled musical dramatist capable of passages filled with raging fury as well as moments of ravishing beauty. Solo wind figure prominently in arias and ensembles as well as in obbligato recitative. Prati's operas have an unusual amount of obbligato recitative in a broad spectrum of styles, which he used to build powerful scenes, some with important choral elements. He produced an unusual number of sonatas for an opera composer, of which the first set makes excessive use of Alberti basses, while the later ones aim at brilliance, with more varied textures and expansive (though not difficult) passage-work.

WORKS

OPERAS

L'école de la jeunesse, ou Le Barnevelt français (oc, 3, L. Anseaume), Paris, Italien, 11 Oct 1779 (Paris, 1779)
L'Ifigenia in Aulide (os, 3, L. Serio), Florence, Pergola, aut. 1784, *US-Wc*
Armida abbandonata (os, 2, G. Sertor, after T. Tasso: *Gerusalemme liberata*), Munich, Hof, 1785, *D-Mbs**
La vendetta di Nino [La morte di Semiramide] (melodramma tragico, 2, P. Giovannini after Voltaire: *Sémiramis*), Florence, Pergola, carn. 1786; *A-Wn*, *GB-Ob*, *I-Bc*, *Fc*, *Nc*, *Rsc*, *US-Wc*
Olimpia (os, 2, after Voltaire), Naples, S Carlo, 6 June 1786; *I-Nc*, *P-La*, *US-Wc*
Demofoonte (os, 3, P. Metastasio), Venice, S Benedetto, 26 Dec 1786, ?*D-Bsb*, *P-La*
L'Aminta (azione pastorale, G. Muzzarelli Brusantini), Ferrara, ?1787

Doubtful: Semiramide (Metastasio), Paris, 1780; Didone abbandonata (Metastasio), Munich, 1783

OTHER VOCAL

Giuseppe riconosciuto (orat, Metastasio), St Petersburg, March 1783

La passione di Gesù Cristo signor nostro (orat, Metastasio), Florence 1786
3 rondeaux italiens traduits en français (Paris, *c*1781); Recueil de romances italiennes et françaises (Berlin, 1782); 6 romanzi in lingua italiana e francese (Metastasio) (Venice, *c*1782); Sarete alfin contenti (Metastasio: *Demetrio*), recit, Agitata in tanti affanni (not by Metastasio), aria, *Journal des ariettes italiennes* (1782), Oct, no.91; Scène italienne d'Armide (Son pur giunta, recit, Infelice in tanto orrore, rondò) (Paris, 1784)

INSTRUMENTAL

Concs.: ob, perf. Paris, 1777, ed. (Zürich, *c*1950); fl (Paris, ?1786); 2 for hpd, *I-Nc*; 2 for hpd, vn, *Nc*
Sonatas: 6 for hpd/pf, vn, op.1 (Lyons, n.d.; London, n.d.), 3 rev. for hp/pf, vn, op.6 (Paris, ?1781); 3 for hp/hpd, vn, op.2 (Berlin and Amsterdam, 1782) [described as trios in score]; 3 for hp/hpd, vn, op.3 (Berlin and Amsterdam, 1782) [described as trios in score]; 6 for hpd/pf, vn (Paris, 1782 or later)
Other works: Duo, 2 hp (Paris, ?1786); Duo, 2 vc, ?*D-Bsb*; Sinfonia, D, org, *I-Bsf*

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C. Questa: *Semiramide redenta* (Urbino, 1989), 161–224
M.P. McClymonds: '"La clemenza di Tito" and the Action-Ensemble Finale', *MJb 1991*, 769–70

MARITA P. McCLYMONDS (work-list with JOHN RICE)

Pratinas of Phlius (*fl* Athens, *c*500 BCE). Greek tragic and (probably) dithyrambic poet. He wrote 50 plays, 32 being satyr-plays, a form of which he was one of the first exponents. Four fragments of his lyric writing have survived. One of these (Campbell, frag.712=Edmonds, frag.5) is an exhortation to pursue 'neither the intense [*syntonon*] nor the relaxed [*aneimenan*] Iastian' but instead to 'plough the middle [*mesan*: 'mean'] furrow and Aeolize [i.e. 'compose in the Aeolian *harmonia*'] in your melos', since the Aeolian *harmonia* 'is certainly suited to all song-braggarts'. Pratinas's reference was probably to the central concept of Hellenic ethos theory – the MIMESIS of character traits. The Aeolian *harmonia* was thought to express the blithe, free-spoken nature of the Aeolian peoples; it was a mean between such intense modes as the Mixolydian and the serenity of the 'relaxed' Iastian (renamed Hypophrygian).

In a long fragment (Campbell, frag.708=Edmonds, frag.1) preserved in Athenaeus's *The Sophists at Dinner* (xiv, 617b–f), Pratinas complains of the abuses to which the DITHYRAMB has been subjected and especially the rising prominence of the aulos, which is criticized for its sound and, of course, for the typical unattractive smell, dampness and imprecision of all wind instruments. He writes:

> The Muse established the song as queen; let the aulos dance behind, for it is the servant. It is accustomed to be the leader only for door-to-door carousels and the brawling of drunken young men. Drive away the one that has the breath of the spotted toad, burn the spit-soaked reed, the low-babbling-unmelodious-arythmic-stepping flatterer, its body formed by a reamer.

Athenaeus identifies this as an excerpt from a hyporcheme (*huporchēma*), but it seems clear that the same composition might fall into a number of different classifications. In any event, the abuses he condemned eventually had their most obvious effects on the dithyramb (*see* TIMOTHEUS), but tragic dramas of the late 5th century BCE also show clear traces of such libretto writing. Line 12 of this fragment is thought to contain a punning reference (*phruneou*: 'toad') to the early tragic poet Phrynichus ('little toad'). Pratinas, who seems to have been strongly didactic and prone to theorize in his poetry, was a reactionary many decades before Aristophanes attacked the 'new music' associated with Euripides and the dithyrambists.

See also GREECE, §I.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Prato, Jodocus [Judocus, Josquinus, Juschino] **de** [a]. *See* JOSQUIN DES PREZ.

Prato [Pratis], **Johannes de.** *See* STOKEM, JOHANNES DE.

Prato, Lorenzo (di Jacopo) da (*b* Prato, 1417; *d* Napoli, 1492). Italian organ builder. He was the foremost member of the important 15th-century Tuscan school of organ building centred in Prato (another notable member was Matteo da Prato). His organs include those built for S Agostino and S Maria della Scala, both in Siena (before 1459 and 1460), S Francesco, Cortona (1467), and Pistoia

Cathedral (commissioned in 1473), but he is known principally as the builder of the organ in *cornu Epistolae* of the basilica of S Petronio in Bologna, commissioned on 2 June 1470 and completed in 1475. The original gilded case survives, enclosed in a carved stone Baroque outer case of 1674–5. The original instrument had the following specification: Principale 24′ (probably doubled from *c*), Ottava 12′ (doubled from *c*, tripled from *c*′), Quintadecima 6′ (doubled from *c*′), Decimanona, Vigesimaseconda, Vigesimasesta, Vigesimanona, Trigesimaterza, Trigesimasesta, Flauto in XV (6′). It had a manual of 51 keys (*F*′*G*′*A*′–*a*″), a pull-down pedal-board (probably of 17 keys) and a spring-chest with copper sliders. The pitch was a′ = 521 (i.e. one and a half tones higher than a′ = 440). In 1528–31 G.B. Fachetti lowered the pitch by one tone and built a new wind-chest to add extra enharmonic or 'quarter' notes for the three A♭s. In 1563 Giovanni Cipri added a Flauto in XII (i.e. sounding 12 notes above the Ottava 12′). The organ has been restored (1974–82).

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UMBERTO PINESCHI

Prato, Vincenzo del. *See* DAL PRATO, VINCENZO.

Pratoneri, Gaspero [Spirito da Reggio] (*fl* Reggio nell'Emilia, 1566–*c*1595). Italian composer. He has been confused in many sources with the earlier Hoste da Reggio. In the dedication of Vincenzo Spada's *Primo libro delle canzoni a sei voci* (Venice, 1592), addressed to the 'virtuosissimi signori del ridutto del Sgr. Spirito Pratoneri', he is referred to as 'canonico di Reggio'; in about 1569 he was *maestro di cappella* at S Prospero, Reggio nell'Emilia. The title-pages of three of his publications show that he was called 'Spirito' or 'Spirito da Reggio'; he appears as the latter in madrigal anthologies and in his own first volume of madrigals. He was never called 'Spirito l'Hoste', however; this seems to be an invention of Fétis. His two volumes of madrigals are full of occasional pieces celebrating the weddings and the comings and goings of the gentry of Reggio. The music is undistinguished, perhaps reflecting amateur or provincial taste. (*FetisB*; *GaspariC*)

WORKS

all except anthologies published in Venice

Il primo libro de madrigali, 5vv, con doi, 6vv (1568)
Harmonia super aliquos Davidis psalmos ... ad Vesperas, 6vv (1569)
Panegirica, 8vv/insts (1584)
Madrigali ariosi ... 4vv, con un dialogo, 8vv (1587)
Madrigals 1566[2], 1568[12], 1583[10], 1583[15], 1587[6], 1588[20]

JAMES HAAR

Pratsch, Johann Gottfried [Prach, Ivan; Práč, Jan Bohumír] (*b* Silesia, *c*1750; *d* ?St Petersburg, *c*1818). Czech composer, teacher and folksong collector. Much of his life was spent in Russia. From 1780 until 1795 he taught music at the Smolnïy Institute, and in 1784 he was appointed harpsichord teacher at the St Petersburg Theatre School. His keyboard compositions include a sonata in C (1787), six variations on an allemande by Martín y Soler (1794), Fandango (1795), 12 variations (1802), a sonata based on Russian themes (1806), eight variations on the folktune *Tï podi, moya korovushka, domoy* ('Be off home with you, my little cow!', 1815) and an unpublished rondo. He also made a keyboard arrangement of the music from Martín y Soler's opera *Gorebogatïr Kosometovich* ('The Sorrowful Hero Kosometovich') and Pashkevich's *Fevey* (both 1789). His most important work, however, was the *Sobraniye narodnïkh russkikh pesen s ikh golosami* ('Collection of Russian folksongs with vocal parts'), one of the earliest collections of Russian folktunes, which he made in collaboration with N.A. L'vov. In its first edition (St Petersburg, 1790) this comprised 100 songs; larger revised editions were published in 1806 (repr. as *A Collection of Russian Folk Songs by Nikolai Lvov and Ivan Prach*, 1987) and 1815.

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GEOFFREY NORRIS

Pratt, Henry (*b* Wrentham, MA, 14 May 1771; *d* Winchester, NH, Aug 1841). American organ builder. A self-taught mechanic who also worked on clocks, guns, fifes and violins, he built his first small chamber organ in 1789 after having studied a similar organ in Boston. In 1799 he built his first church organ for the Congregational Church in Pittsfield, Massachusetts, and at the time of his death he was credited with having built 23 church organs and 19 chamber organs. His organs were all of small size, having mostly wooden pipes. Although he lived and worked in a small south-western New Hampshire town, he knew and exchanged information with Josiah Leavitt and William Goodrich in Boston, serving somewhat as a link between the 18th-century New England builders and those of the early 19th century.

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BARBARA OWEN

Pratt, Silas G(amaliel) (*b* Addison, VT, 4 Aug 1846; *d* Pittsburgh, 30 Oct 1916). American composer and writer. He left school at the age of 12, and while working in three Chicago music stores he saved enough money to spend the years 1868–71 in Germany studying with Franz Bendel, Theodor Kullak and others. A wrist injury caused by over-strenuous practice during his lessons with Kullak prevented his career as a concert pianist. Upon returning to Chicago he became organist of the Church of the Messiah, and with George P. Upton organized the Apollo Club. During his next trip to Germany (1875) Liszt listened intently during a two-hour matinée of Pratt's compositions, giving him encouragement and advice (see Fay), and Pratt conducted his own *Centennial Overture*

at Berlin (4 July 1876). From 1877 to 1888 he again lived in Chicago, where in June 1882 his second opera, *Zenobia, Queen of Palmyra*, was produced in concert form at Central Music Hall and staged the following March at McVicker's Theatre. His first opera, titled *Antonio* when begun in 1870 but retitled *Lucille*, had a three-week run at the Columbia Theater in Chicago during March 1887. In 1888 Pratt moved to New York, where in 1895 he became principal of the West End School of Music. In 1906 he founded the Pratt Institute of Music and Art in Pittsburgh, and was its president until his death. He wrote *Lincoln in Story* (New York, 1901) and *The Pianist's Mental Velocity* (New York, 1905).

WORKS

STAGE

Antonio, 1870–71, selections perf. Chicago, Farwell Hall, 1874; rev. as Lucille, Chicago, Columbia, 14 March 1887
Zenobia, Queen of Palmyra (op, 4, S.G. Pratt), concert perf., Chicago, Central Music Hall, 15 June 1882, stage, Chicago, McVicker's, 26 March 1883, vs (Boston, 1882)
The Musical Metempsychosis (musical entertainment), 1888
Ollanta (op, Pratt), unperf.

OTHER WORKS

A Columbian Festival Allegory: the Triumph of Columbus, New York, Carnegie Hall, 10 Oct 1892, vs (New York, 1892)
The Inca's Farewell (cant.), Bar, chorus, vs (Boston, 1891)
?3 syms., incl: no.1, perf. Chicago, 1871; 'Prodigal Son', 1875; Lincoln Sym.
3 sym. poems: Magdalene's Lament, *c*1870; Sandalphon; A Tragedy of the Deep [on the sinking of the Titanic], *c*1912
Centennial Ov., perf. Berlin, 4 July 1876
Choruses, songs, incl. The [Civil] War in Song: a Military and Musical Allegory (New York, 1891)
*c*50 pf pieces

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E.E. Hipsher: *American Opera and its Composers* (Philadelphia, 1927, 2/1934/*R*)
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R. Stevenson: 'Musical Remembrances of Columbus's Voyages', *Inter-American Music Review*, xv/2 (1996), 32–47 [incl. Pratt's *Columbian Festival Allegory*, pt. VI]

ROBERT STEVENSON

Pratt, Waldo Selden (*b* Philadelphia, 10 Nov 1857; *d* Hartford, CT, 29 July 1939). American musical scholar. He was educated at Williams College (BA 1878, MA 1881), and at Johns Hopkins University, where he studied Greek, archaeology and aesthetics. He was largely self-taught in music. After two years with the Metropolitan Museum of Art in New York, he went to the Hartford Theological Seminary in 1882 as professor of ecclesiastical music and hymnology, a position he retained until his retirement in 1925. He taught concurrently at several other colleges, including the Institute of Musical Art in New York, and served as a church organist and a choral conductor. He was president of the Music Teachers National Association (1906–8), an editor of its *Proceedings*, and president of the American section of the International Musical Association (1911–16). He wrote a standard history of music and several books on the use of music in the church, and edited the American supplement to the second edition of *Grove's Dictionary*, a book of children's songs and a Sunday school hymnbook. He was awarded honorary degrees by Syracuse University (MusD 1898) and Williams College (LHD 1929).

WRITINGS

The History of English Hymnody (Hartford, CT, 1895) [reference list in pamphlet form]
Musical Ministries in the Church (New York, 1901, enlarged 6/1923/*R*)
The History of Music (New York, 1907, repr. 1919 with supplementary death dates, enlarged 3/1935, with chap. on early 20th century by A. Mendel)
Class Notes in Music History (New York, 1908, 5/1938)
ed.: *Grove's Dictionary of Music and Musicians: American Supplement* (New York, 1920, rev. 2/1928/*R*)
The Music of the Pilgrims (New York, 1921/*R*) [on the Ainsworth Psalter]
The New Encyclopedia of Music and Musicians (New York, 1924, 2/1929)
The Problem of Music in the Church (Chicago, 1930)
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O. Kinkeldy: 'Waldo Selden Pratt', *MQ*, xxvi (1940), 162–74

RAMONA H. MATTHEWS

Praupner [Braupner, Brautmer, Brautner, Prautner], **Jan (Josef)** (*b* Litoměřice, 9 Jan 1751; *d* Prague, after 1824). Bohemian violinist, choirmaster and composer, brother of VÁCLAV PRAUPNER. He studied music at Litoměřice, where he attended the grammar school, and in about 1770 he studied philosophy at Prague. As a violinist he was active in the Prague Theatre orchestra (as early as 1778), at the Týn and Crusaders' churches and at the metropolitan cathedral (from about 1790; he was still listed there in 1824). In 1807 he succeeded his brother as the choirmaster of the Crusaders' church. He was renowned as a violinist and music teacher. His extant compositions, all sacred works in a high Classical style similar to that of Michael Haydn, comprise two masses, a Requiem, a *Te Deum* and eight lesser works (all in *CZ-Pnm*).

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For further bibliography *see* PRAUPNER, VÁCLAV.

MILAN POŠTOLKA

Praupner [Braupner, Brautmer, Brautner, Prautner], **Václav** [Venceslaus] **(Josef Bartoloměj)** (*b* Litoměřice, 18 Aug 1745; *d* Prague, 1 April 1807). Bohemian composer, violinist and organist, brother of JAN PRAUPNER. He studied music at the Jesuit Gymnasium in Litoměřice, and before 1770 went to Prague, where he studied philosophy and theology. He became a church musician and also taught music to the nobility. From 1783 he directed the orchestra at several Prague theatres, and was choirmaster at various churches including, from 1794 until his death, the Týn Church and St František. He was an admirer of Mozart, whom he met in 1787. Esteemed as a player, violin and singing teacher and orchestra director, he was elected the first director of the Prague Tonkünstler-Sozietät in 1803, a position that enabled him to help introduce important oratorios, such as *The Creation* and *Messiah*, to the Prague public.

Praupner's most notable composition is the scenic melodrama *Circe* (1789). Developing J.A. Benda's model, he wrote music full of abrupt modulations and chromaticism, with the orchestration reflecting the dramatic situations of the text. His sacred compositions contain

conservative traits such as *a cappella* writing and the use of a double chorus.

WORKS

MSS, some autograph, in CZ-Pnm, unless otherwise indicated

Circe (melodrama, 1), 1789, Prague, Thun Theatre, 1794

Sacred: 2 solemn masses, F, C; Credo solenne, g, 2 choirs, orch, 1781; 4 ints; 2 motets, c, D; Solemn motet, B♭, 1806; 2 alleluias, C, D; 2 lits, E, B♭; 2 responsories, a, C, for Holy Week, Nativity; TeD, C; Domine ad adiuvandum, ps; Trauert, ihr englischen Chöre, Lied vor der Fastenpredigt, *D-Bsb*; Vespers, 3 choirs, lost

Inst works, incl. syms., concs., all lost

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MILAN POŠTOLKA

Prautner, Jan. *See* PRAUPNER, JAN.

Prautner, Václav [Venceslaus] **(Josef Bartoloměj).** *See* PRAUPNER, VÁCLAV.

Pražák Quartet. Czech string quartet. It was founded at the Prague Conservatory in 1974 by Václav Remeš, Vlastomil Holek, Josef Klusoň and Josef Pražák. After graduation in 1978 its members undertook further study with Antonín Kohout of the Smetana Quartet, at the Prague Academy of Musical Arts, and with the members of the LaSalle Quartet at the University of Cincinnati. In 1978 it won the *grand prix* at the Evian International Competition and the following year it took first prize at the Prague Spring Competition. In 1989 Michal Kaňka replaced Pražák as cellist. The ensemble has won acclaim for its performances of music of the Czech and Second Viennese schools. In particular, its interpretations of Janáček's quartets are regarded as authentic. Václav Remeš has also been praised for his performances of Janáček's Violin Sonata.

TULLY POTTER

Precentor. In a general sense, one who leads the singing in church (the cantor in a synagogue). More specifically, in the English dissenting churches and in Scottish Presbyterianism, the minister or layman who strikes up the tune for the congregation in the absence of an instrument; in cathedrals, an important musical officer among the clergy: *see* ANGLICAN AND EPISCOPAL CHURCH MUSIC.

WATKINS SHAW

Preces (Lat.: 'prayers'). In the Western rites, the name for a series of short petitions in the form of versicles and responses. They form a specific category of chant in the Gallican and Mozarabic liturgies (*see* GALLICAN CHANT, §13; MOZARABIC CHANT, §3, x), but in the Roman rite they are confined to the Office of Prime for ferial Sundays (but *see also* LITANY, for the same type of chant). For the use of the term in the Anglican services of Matins and Evensong *see* VERSICLE.

□

Prechtel, Franz Joachim. *See* BRECHTEL, FRANZ JOACHIM.

Preciado (Ruiz de Alegría), Dionisio (*b* Salvatierra, Alava province, 19 Jan 1919). Spanish musicologist, organist and composer. While a boy soprano in local parishes, he received his early musical training from Ramón Segosti, the organist in his home-town. Beginning at Alsasua, aged eleven, he enrolled at various Capuchin institutions in Navarra and after army service (1938–9) he returned to ecclesiastical studies at Estella and was ordained a priest in 1943. He was organist and choir director for the S Antonio seminary at Pamplona (1944–9) and at various churches in Santiago, Chile (1949–59), always known by the name Fray Pío de Salvatierra (under which he published an extensive list of compositions beginning in 1960). During his decade in Chile he studied theory and composition at Santiago Conservatory, gaining the licentiate in music (1959). He later won both first and second prizes for villancicos he submitted in a contest at Pamplona in 1962.

He resided in Oxford (1964–5) and while there published 14 articles in *Ritmo* on electronic music. In 1966 he enrolled at the Pontificio Instituto di Musica Sacra in Rome, obtaining the licentiate in plainchant (1968) and the doctorate (1975). He taught musicology at the Valencia Conservatory (1976–8), and musical palaeography and folklore at the Madrid Conservatory from 1978 until his retirement in 1987. The Spanish Musicological Society elected him director of its journal, *Revista de musicología*, from 1978 to 1982. He was elected president of the society in 1994.

WRITINGS

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Los quiebros y redobles en Francisco Correa de Araujo, 1575/77–1654: estudio sobre los adornos de la música de tecla española de principios del s. XVII (Madrid, 1973)

'Juan García de Salazar, Maestro de Capilla en Toro, Burgo de Osma y Zamora (†1710)', *AnM*, xxxi–xxxii (1976–7), 65–113

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'Miguel Navarro, un polifonista que se hizo ermitaño', *RdMc*, vi (1983), 433–56

'Sebastián de Iradier (1809–1865), organista y *sacristán mayor* en Alava', *RdMc*, vii (1984), 125–70

'La canción tradicional española en las *Ensaladas* de Mateo Flecha el viejo', *RdMc*, x (1987), 459–88

'Los motetes de Francisco de Peñalosa (*ca.* 1470–1528)', *Nassarre*, iv/1–2 (1988), 205–12

'Un nuevo documento del gran organista barroco español, Francisco Correa de Araujo (1584–1654)', *Inter-American Music Review*, x (1988–9), 19–26

'Obras desconocidas de autores conocidos en los cantorales de Silos', *RdMc*, xv (1992), 625–720

'Las pasiones polifónicas del códice musical de Valladolid son de Juan de Anchieta', *Nassarre*, viii/2 (1992), 57–68

EDITIONS

Alonso de Tejeda: Obras completas (Madrid, 1974–7)

Francisco de Peñalosa: Opera omnia (Madrid, 1986–98)

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ROBERT STEVENSON

Preciso, Don. *See* IZA ZAMÁCOLA, JUAN ANTONIO.

Pre-Classical. A term applied to what came before and led up to the 'classical' synthesis achieved by Mozart and Haydn; more loosely it has been used to signify any music before the late 18th century. It is applied most aptly to the Arcadian classicism represented by Vinci, Pergolesi and Hasse (*see* CLASSICAL) and thus to a musical style more appropriately called GALANT. From the critical standpoint of the later 18th century, the virtues of the earlier Italian operatic style were simplicity, directness and boldness. The question was often raised whether the subsequent evolution of the Italian style represented an improvement or a dilution. With respect to Pergolesi in particular, G.J. Vogler (1778) posed the question 'whether through later additions dryness was avoided or instead simplicity was spoilt'. In a lengthy analysis and recomposition of Pergolesi's *Stabat mater*, he pointed out the essential differences between his generation and that of the 1730s. He regularized all the musical periods, balanced the weight of tonic and dominant, filled out the harmony to four parts, thickened the orchestration and corrected what appeared to him as cavalier part-writing. He did all this while maintaining that the origins of 'modern' musical style were to be sought nowhere else but in the breakthrough to true melody achieved by Pergolesi and his generation. 'Facile inventis addere.'

In historiographical writings the term 'pre-classical' has often been used in an implicitly or explicitly teleological sense, often pejoratively, with regard to music of widely differing styles and origins. Perversely, some musical editions have employed the term even for works of the later 18th century, as a synonym for 'Kleinmeister'. The idea of a 'pre-classical' period (like that of a '[Viennese] classical style') has come under attack in recent Anglo-American, and even some German, discussions; James Webster, for instance, has objected to the banishment of 'Haydn's early and middle music, indeed all pre-1780 music, to a pre-Classical ghetto'. There is probably no single, satisfactory designation – apart from a simple chronological one – that can encompass all of mid-18th-century European art music, given the multiplicity of its idioms.

DANIEL HEARTZ/BRUCE ALAN BROWN

Preconium paschale. *See* EXULTET.

Predieri. Italian family of musicians. Active mainly in Bologna, it included the singer Giuseppe Predieri (*b* Bologna, *c*1650; *d* Bologna, 1722) and the six members of the family discussed below; some of the family relationships are unclear.

(1) **Giacomo (Maria) Predieri** (*b* Bologna, 9 April 1611; *d* Bologna, 1695). Organist, cornettist and composer. He was a cornettist in Bologna's civic instrumental group and a singer at S Petronio there from October 1636 to December 1657, serving as *vicemaestro di cappella* from 1650 to 1657. He was organist at the cathedral of S Pietro from 1679 to 1693; simultaneously he served as *maestro di cappella* to the Confraternita de' Poveri di S Maria Regina Coeli around 1681. He was among the founder-members of the Accademia Filarmonica in 1666 and in 1693 was chosen *principe*, a position he could not fill because of an apoplectic stroke. His oratorio *Il valore della povertà*, the music of which is lost, was given at Bologna in 1681.

(2) **Antonio Predieri** (*b* Bologna, *c*1650; *d* Bologna, 1710). Singer, nephew and pupil of (1) Giacomo Predieri. He first appeared as a tenor in *L'inganno trionfato* by F.M. Bassani (1673). From 1684 to 1687 he was in the service of the Duke of Mantua and from 1687 until at least 1699 he served the Duke of Parma, performing in operas at Milan, Modena, Naples and Rome, as well as at Parma and Piacenza. He specialized in comic roles and many *vecchia* parts were created for him. From 1689 to 1696 he sang at the church of the Madonna della Steccata in Parma and on festive occasions at the cathedral. In 1685 he was admitted to the Accademia Filarmonica of Bologna; he later appeared as a singer at Genoa (1699), Milan (1704), Florence (1707) and Forlì (1710).

(3) **Angelo** [Tommaso] **Predieri** (*b* Bologna, 14 Jan 1655; *d* Bologna, 27 Feb 1731). Teacher, singer and composer, son of Marco Filippo and Virginia Vignoli. He studied music with Camillo Cevenini and Agostino Filipucci. In 1671 he was admitted to the Accademia Filarmonica as a tenor singer. He entered the Third Order of Franciscans on 3 January 1672, taking the religious name Angelo. In 1673 he was elected *maestro di cappella* of S Maria della Carità. Among his pupils was G.B. Martini, who praised him as having a rare talent for teaching and held him in great esteem as his first mentor. He is known to have written a Kyrie, for five voices and instruments, and a 'Christe eleison', for soprano, alto and instruments; 'Et in saecula saeculorum' from an otherwise lost psalm *Dixit Dominus* was published in Martini's *Esemplare, o sia Saggio fondamentale pratico di contrappunto fugato*, ii (Bologna, 1775), 135.

(4) **Giacomo Cesare Predieri** (*b* Bologna, 26 March 1671; *d* Bologna, 1753). Composer and singer, nephew of (1) Giacomo Predieri. He was the son of Carlo and Vittoria Torri and a pupil of his uncle Giacomo and of G.P. Colonna. Admitted to the Accademia Filarmonica as a singer on 13 May 1688, he advanced to the rank of composer on 29 November 1690, and was named *principe* in 1698, 1707 and 1711. He was *maestro di cappella* at six institutions in Bologna: the cathedral of S Pietro (1696–1742), the Congregazione di S Gabriele (*c*1681), the churches of S Salvatore (*c*1700), S Paolo and S Bartolomeo, and the Arciconfraternita della Vita (*c*1705–21). He wrote a good deal of sacred music, including 11 oratorios, of which only one survives.

WORKS

ORATORIOS

all lost unless otherwise stated

Mosè bambino esposto al Nilo, Bologna, Palm Sunday, 1698
Davide perseguitato, Bologna, 1702
Il trionfo della croce (G.B. Taroni), Cento, 14 Sept 1702, *D-Bsb*
La sepoltura di Cristo, Bologna, 1704
La fiamma della carità, Bologna, 1705
Il Gefte, Bologna, 11 March 1706
La martire d'Alessandria S Catterina (Taroni), Bologna, Lent 1709
Maria e Giuseppe in traccia di Gesù (L.A. Mescoli), Bologna, 30 March 1713
La purificazione di Maria Vergine, Bologna, 28 March 1715
Jezabelle, Bologna, 25 March 1719 [collab. F. Arresti]
La decollazione di S Giovanni Battista, Bologna, 3 April 1721

OTHER WORKS

Cantate morali e spirituali, 2–3vv, some with vns, op.1 (Bologna, 1696)
1 canzone sacra in La ricreazione spirituale nella musica delle sagre canzoni (Bologna, 1730)
1 sonata, g, vn, vc, in Sonate a violino e violoncello di vari autori (Bologna, *c*1700)
Credo, 4–5vv, insts, *I-Bc*
Salmi, 8vv, 1690, *Bam*, *Bc*
Fuga, 8vv, 1690, *Baf*
Laudate Dominum, 8vv, *Fc*
Astra coeli cari ardores, A, org, 1745, *Bc*

(5) **Luca Antonio Predieri** (*b* Bologna, 13 Sept 1688; *d* Bologna, 1767). Composer and violinist, nephew of (4) Giacomo Cesare Predieri. He was the son of Vitale and Maria Menzani. He studied the violin with Abondio Bini and Tommaso Vitali, and counterpoint with his uncle Giacomo Cesare, with (3) Angelo Predieri and with G.A. Perti. He was among the instrumentalists at the church of S Petronio for the patronal feast in 1704, 1705 as a viola player and 1706–11 as a violinist. On 25 June 1716 he was admitted to the Accademia Filarmonica as a composer and in 1723 served as *principe*. He was *maestro di cappella* in several Bolognese churches: S Paolo (1725–9), Madonna della Galliera (1726), for the Arciconfraternita della Vita (1727) and the cathedral of S Pietro (1728–31). In addition to sacred music, he wrote numerous operas, among which his *Partenope* inaugurated the Teatro Marsigli-Rossi in 1710.

At the end of 1737 he went to Vienna, and after two years was made *vicemaestro* of the court chapel. A series of letters written to Padre Martini reveals his cordial relationship with Fux, his successes at court and his favour with the emperor, who found in him a worthy successor to Caldara. In 1741, at the death of Fux, he assumed the direction of the court chapel, although he used the title of first *maestro* only in 1746. He retired in 1751, keeping his title and stipend until 1765 when he returned to Bologna.

His sacred works exhibit a mastery of vocal polyphony and polychoral writing. His operas and oratorios are characterized by careful word setting in the recitatives and effective use of dynamic colours in the arias. He was one of the most famous opera composers of his generation, working in the same years as Vinci, Pergolesi and Porpora. The librettos he set reflect the taste of the first Arcadian reform of opera, but he also wrote *Il duello d'amore e di vendetta*, described as a Spanish opera. His collaboration with Metastasio and Pasquini on *drammi per musica* and *azioni teatrali* marked the peak of his career. In Vienna his music changed from the prevailing *style galant* of *Amor prigioniero* to a more dramatic expression of the text, a greater use of polyphonic forms and orchestral independence. His operatic works were written at the close of the era of Emperor Charles VI in Vienna and they were soon replaced by the new dramatic style of Jommelli and Gluck. By the time he retired his operas were almost completely neglected in Vienna.

WORKS

OPERAS

lost unless otherwise stated

La Partenope (S. Stampiglia), Bologna, Marsigli-Rossi, 28 Oct 1710
La virtù in trionfo o sia La Griselda (T. Stanzani, after A. Zeno), Bologna, Marsigli-Rossi, 18 Oct 1711; 1 aria, *I-Bc*
La Giuditta (F. Silvani), Ancona, La Fenice, 1713
Lucio Papirio (A. Salvi), Florence, Pratolino, Villa Medici, 1714; 4 arias, *GB-Lbl*
Astarte (Zeno, P. Pariati), Rome, Capranica, 1715
Il pazzo per politica (G.B. Gianoli), Livorno, S Sebastiano, 1717
Il duello d'amore e di vendetta, Livorno, S Sebastiano, 1718
La fede ne' tradimenti (G. Gigli), Florence, Pergola, 1718
Merope (Zeno, Pariati), Livorno, S Sebastiano, 1718
Anagilda (Gigli), Turin, Carignano, 1719
Il trionfo della virtù (F. Pecori), Florence, Pergola, 1719
Il trionfo di Solimano, ovvero Il trionfo maggiore è vincere se stesso (Pecori), Florence, Pergola, 1719
La finta pazzia di Diana, Florence, Pergola, 1719
Astarto, Florence, Pergola, carn, 1720
Tito Manlio (M. Noris), Florence, Pergola, 1721
Sofonisba (Silvani), Rome, Alibert, 1722
Scipione, Rome, Alibert, 1724
Cesare in Egitto (G.F. Bussani), Rome, Capranica, carn. 1728
Astianatte (Salvi), Alessandria, Soleri, aut. 1729
Eurene (C. Stampa), Milan, Regio Ducal, 1729, rev. as Sirbace, Pistoia, Accademici dei Risvegliati, 2 July 1730
Ezio (P. Metastasio), ? Milan Regio Ducal, carn. 1730
Alessandro nell'Indie (Metastasio), Milan, Regio Ducal, 1731
Scipione il giovane (G.F. Bortolotti), Venice, S Giovanni Grisostomo, aut. 1731, *F-Pc*
Amor prigionero, Vienna, 1732, *A-Wn*
La serva padrona (F. Vanneschi), Florence, Cocomero, 1732
Il sogno di Scipione (Metastasio), Vienna, 1 Oct 1735
Zoe (Silvani), Venice, S Cassiano, aut. 1736
Gli auguri spiegati (G.C. Pasquini), Laxenburg, 3 May 1738, *Wgm*
La pace tra la virtù e la bellezza (Metastasio), Vienna, 15 Oct 1738, *Wgm*
Perseo, Vienna, 4 Nov 1738, *Wgm*
Astrea placata, ossia La felicità della terra (Metastasio), Vienna, 28 Aug 1739, *Wgm*
Zenobia (Metastasio), Vienna, Favorita, 28 Aug 1740, *Wgm*
Armida placata (Pasquini), 1750; collab. E.C. Wagenseil, J. Hasse, G. Bonno, G. Abos

ORATORIOS

lost unless otherwise stated

S Cipriano e Giustina martiri, Bologna, Oratorio di S Maria della Vita, 17 March 1712
L'Adamo (G. Melani), Bologna, Madonna di Galliera, 1723
La caduta di Gerusalemme, Bologna, Oratorio di S Maria della Vita, 1st Thursday of Lent, 1727
S Pellegrino Laziosi, Bologna, Madonna di Galliera, 1729 [as I prodigi del crocifisso nella conversione di S Pellegrino Laziosi, Cento, 1734]
Gesù nel tempio, Bologna, Oratorio di S Maria della Vita, 31 March 1735
Il sacrificio d'Abramo (F. Menzoni-Giusti), Vienna, 1738, *A-Wgm*, *Wn*
Isacco figura del Redentore, Vienna, 12 Feb 1740, *Wgm*, *D-MEIl*

SACRED VOCAL

Masses, mass movements, 4-5vv, insts, *A-Wn*, *D-Dl*, *MÜs*
Antiphons, litanies, psalms, *KR*, *I-Baf*, *Fc*
Stabat Mater, 4vv, *Fc*
Super astra in corde meo, motet, A, org, *Bc*
Several other motets, *Baf*, *Bc*, *Fc*
1 canzona in La ricreazione spirituale nella musica delle sagre canzoni (Bologna, 1730)

OTHER WORKS

1 cant, in Recueil d'airs sérieux et à boire de différents autheurs (Amsterdam, 1711)
Quel ruscel che tra sassi si frange, cant, *Bc*
Individual arias, *B-Bc*, *GB-Lbl*, *F-Pn*
1 conc, in 6 concerti a 5 (Amsterdam, *c*1717)
1 sinfonia, B♭, *I-Bsp*

(6) **Giovanni Battista Predieri** (*fl* 1730–55). Composer. He studied law and was a canon at S Maria Maggiore, Bologna. On 1 July 1749 he was admitted to the Accademia Filarmonica. From about 1748 to 1753 he was *maestro di cappella* of S Paolo, Bologna. Some of his instrumental works are set in Baroque forms such as the concerto grosso but they reveal transitional characteristics in their *galant* style, especially in the harpsichord parts. Others are sonatas in binary, three-movement form with Rococo elegance in the keyboard figurations. His organ

sonatas for the offertory consist of toccata-like passages over pedal points and contrasting sections in *galant* style.

WORKS

ORATORIOS

La fuga di Lotte, Bologna, Madonna di Galliera, 1746; listed in catalogue *I-Bc*

Giuseppe riconosciuto, Fermo, 1755, lost

Danielle liberato dal lago de' lioni, Bologna, Madonna di Galliera, 1764; listed in catalogue *Bc*

INSTRUMENTAL

all in I-Bc

3 concs., hpd, str

2 sonatas, hpd; 1 sonata, 2 hpd; 1 sonata, vn, hpd

2 sonate per l'Offertorio, org

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ANNE SCHNOEBELEN

Preetorius, Emil (*b* Mainz, 21 June 1883; *d* Munich, 27 Jan 1973). German stage designer. He studied law, and later worked as an illustrator. In 1921 the writer Thomas Mann recommended him to Bruno Walter as designer for a new production of Gluck's *Iphigénie en Aulide* at Munich. During the 1920s he designed opera productions for Berlin, Dresden and Munich. His association with Bayreuth began in 1933, when he designed the *Ring* for Heinz Tietjen, with whom he worked both there and in Berlin during the 1930s and 40s. Other important work included *Ring* cycles at La Scala (1938), Rome (1953–4) and Vienna (1958–60), and the 'official' première of Richard Strauss's *Die Liebe der Danae* at Salzburg in 1952.

Preetorius's style dominated mainstream European Wagner design in the two decades preceding Wieland Wagner's revolutionary productions at Bayreuth (his influence on Wieland's early work was great but unacknowledged), forging a link between the weighty, pictorial Wagner settings of the late 19th century and the sparser experimental work of the mid-20th century. His *Ring* included geometrical rock formations that owed much to the sketches of Adolphe Appia, while his imposing Valhalla seemed to come from Fritz Lang's expressionist film *Metropolis*. Letters from Bayreuth suggest that Preetorius sometimes found the Festspielhaus traditions restricting; his later work (e.g. at La Scala in the early 1950s) showed greater abstraction in both sets and costumes. He lectured (mostly in Munich) until 1952, and was elected president of the Bayerische Akademie der Schönen Künste the following year. His published writings include *Richard Wagner: Bild und Vision* (Berlin, 1942) and a collection of essays, *Reden und Aufsätze* (1953).

MIKE ASHMAN

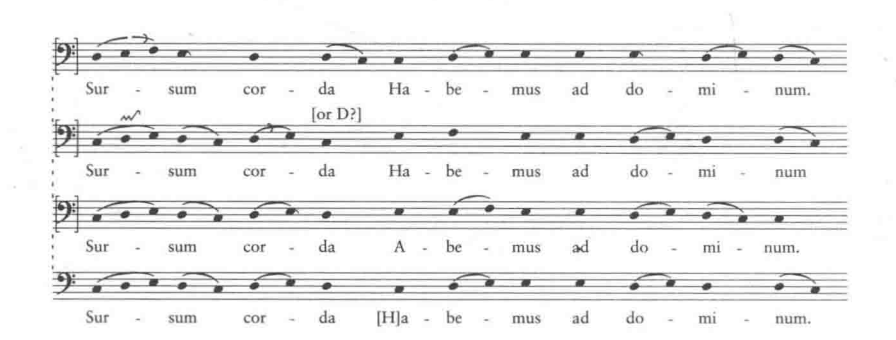
Preface. The introductory part of the Eucharistic Prayer in the Mass. The imprecise early Roman designation *preces* and the later *praefatio* (6th century; in normal use in rubrics from the 8th century) are replaced elsewhere by *illatio*, *immolatio* or *contestatio* – the first in Spain, the others in Gaul, and the last also at Milan. The Preface, opening with the ancient dialogue between celebrant and worshippers, is followed by the Sanctus, after which the Eucharistic Prayer is resumed. Most prefaces dating from the 5th century to the 8th contain variable elements; otherwise a single Common preface served. The oldest Roman collections of Mass prayers, the Leonine and Old Gelasian sacramentaries, contain approximately 267 and 54 prefaces respectively. The number of Proper prefaces increased up to about the year 1000, but a tendency to limit their number is evident as early as the 8th century in the papal sacramentary sent to Charlemagne, the Hadrianum, which has only 14 different preface texts. Urban II prescribed ten Proper prefaces in his decree of 1095; only these ten (plus perhaps those for Lent, the Dead and the Dedication feast) are usually found in sources from that date until the 20th century. The 1970 Roman Missal, however, contains 81 Prefaces. The 1674 numbered entries in *Corpus praefationum* (ed. E. Moeller, Tournai, 1980–81) are drawn exclusively from printed editions but include various solemn blessings, which from the 10th century onwards were adapted to be sung as prefaces. The entire repertory of preface texts is larger still.

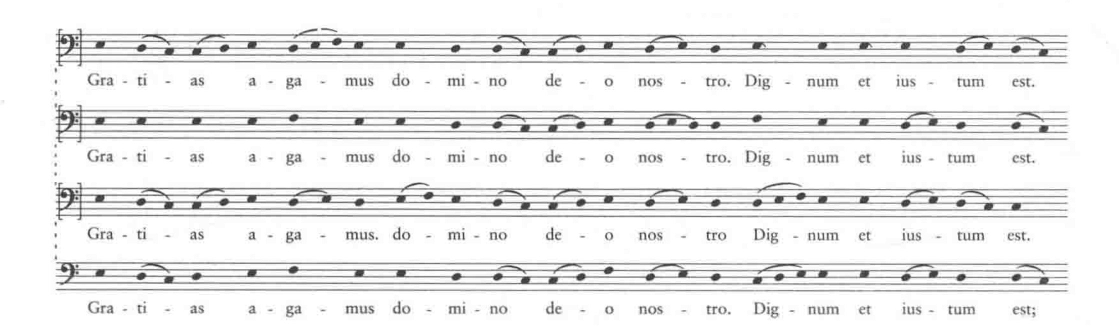
The earliest completely notated and transcribable preface chants appear in south-Italian missals from about 1000. At Montecassino and its dependencies, a unique double preface-chant tradition persists from about 1070 to 1300, consisting of an everyday–votive mass chant (see below) and an independent Sunday–festive chant (the first of three in *I-MC* 339) derived from Lombard use. A less stable, ornamented version of the everyday chant, with the rubric 'In sollemnitatibus', is also found in some later Cassinese manuscripts. (See Boe, 'Präfation' §V and exx.4 and 9, *MGG2*; Boe, 1996, pp.xxi, xxxviii–li and 1–6, 11–37.) Fully legible chants for the Preface appear slightly later in Aquitanian altarbooks. With the help of legible versions, passages notated in adiastematic neumes can be transcribed. Such local redactions document the oral transmission throughout western Europe of a standard chant formula for preface texts belonging to and supplementing the Roman rite.

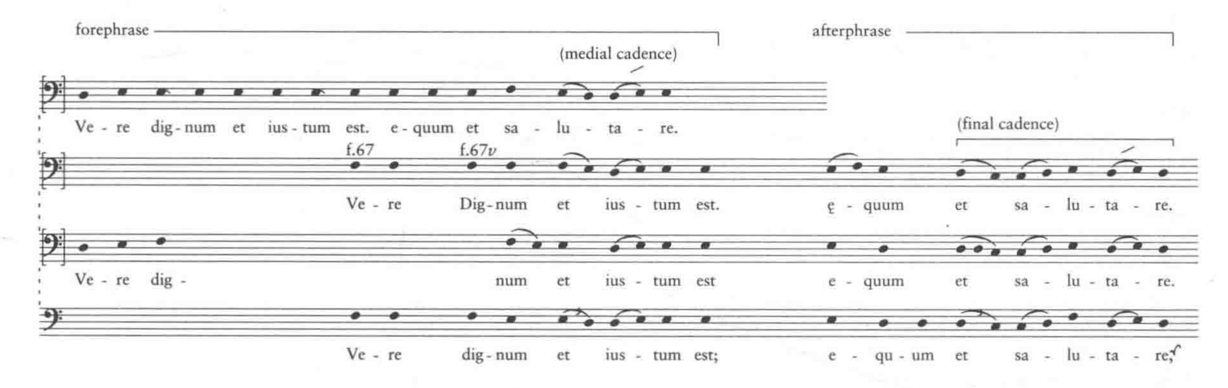
The four redactions in ex.1 reflect 10th-century usage. The first (*a*) – labelled 'Francisca' ('Frankish'), in a late 11th-century missal, *I-MC* 127 – is a copy of the erased 3rd preface chant in Desiderius's sacramentary, *MC* 339 (*c*1070; see Boe, 1996, pp.xlvi–li and 38–43). It may be a version of a chant introduced much earlier to southern Italy by the Franks. The second redaction (*b*), the only preface chant in an 11th-century votive missal from Canosa in Apulia (*US-BAw* W.6), is based on an archaic model that can be understood as a mid-stage between the rigid simplicity of 'Francisca' and the developed figures of







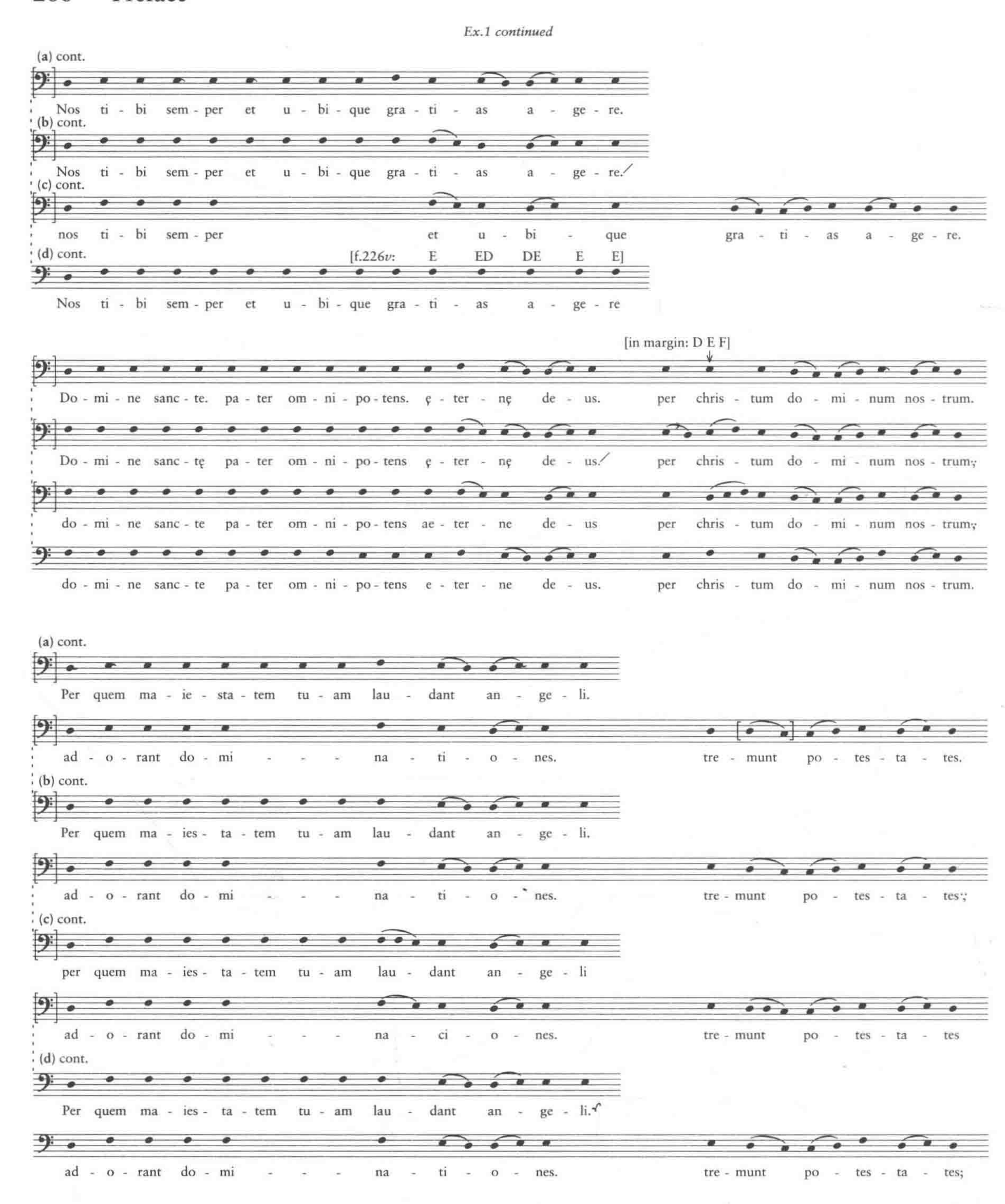




the Cassinese everyday–votive version (the now partly erased second chant in *I-MC* 339) whose earliest source dates from about 1000 (see Boe, 'Präfation', ex.7). The third redaction (*c*) was added in *in campo aperto* to an 11th-century Aquitanian sacramentary, *F-Pn* lat.2293, from Figeac. The fourth (*d*), from the missal *F-CHRm* 520 (dated 1225–50 by D. Hiley, MMMA iv, 1992), incorporates a new feature: *mi*, preceding the pes *re–mi* for the last accent in the final cadence, is raised to *fa*.

The four redactions deploy the pitches *ut*, *re*, *mi* and *fa* according to the same underlying formula, consisting of a forephrase, sometimes repeated, with medial cadence and

Ex.1 continued



an afterphrase having a different, more final cadence that begins on the 3rd syllable before the last accent. An initial figure, here the single note *re* but elsewhere expanded, begins the forephrase or its repetitions.

The formula is already implied by a scrap of notation entered over the beginning of the second section of the *Exultet* in the mid-9th century manuscript *CH-SGs* 397, a personal miscellany belonging to Grimald, archchaplain to Louis the German and later abbot of St Gallen. This copy (dated 858–67 by B. Bischoff, *Mittelalterliche Studien*, iii, Stuttgart, 1981, pp.187–212) would hardly have been used by anyone except Grimald's deacon (or Grimald himself); thus the added notation is probably contemporary. This melody is transcribed in ex.2 according to the standard formula. Three times in succession, the third syllable before the last accent at the end of a verbal phrase is marked by a *clivis* (for the notes *re–ut*) showing where to begin the final cadence (this is marked with brackets above the staff in ex.2) At the fourth cadence, the more strongly accented syllable in this

Ex.1 continued

(a) cont.

Cę - li cę - lo - rum-que uir - tu - tes. ac be - a - ta se - ra-phin so - ci - a ex - ul - ta - ti - o - ne con - ce - le-brant.

(b) cont.

Ce- li ce - lo - - - rum-que uir - tu - tes.

ac be - - - - a - ta se - ra-phin so - ci - a ex-ul-ta-ti-o - ne con-ce - le-brant.

(c) cont.

ce - li ce - lo - - - rum - que uir - tu - tes

ac be - - - a - - - ta se - ra-phin so - ci - a ex-ul-ta-ci-o - ne con-ce - le-brant

(d) cont. [f.226v D D F EF]

Ce - li ce - lo - rum-que uir - tu - tes ac be - a - ta se - ra-phin. so - ci - a ex - ul - ta - ti - o - ne con - ce - le-brant.



position has *virga*-plus-*clivis*: *rere-ut* for 'transire'. (Regarding the relation of the final cadence to the accentual cursus, see Boe, 'Präfation', §IV, exx.1, 2 and 3 and Boe, 1996, pp.xxxiv–xxxvii.)

Alternative chants (before *c*1150) include archaic survivals and perhaps newly composed melodies. In the 10th-century sacramentaries *F-Pn* lat.12051 and *Pn* lat.12052 from Corbie (the latter compiled for St Vaast, Arras) and in the 11th-century sacramentary *Pn* lat.9436 from St Denis, adiastematic neumes preserve a distinct preface formula, at present indecipherable, which may derive from Luxeuil or from Gallican chant. (See Boe, 'Präfation', §VII, 1; the standard formula was introduced into *F-Pn* lat.12052 shortly after the MS was completed.) The heighted neumes of an apparently unique melody for the common preface in *F-Pn* lat.2293 (the Figeac sacramentary; ex.3) show remarkable similarities to the unheightened neumes of the northern manuscript *F-Pn* 12051; the melody may indeed be Gallican.

Between 1150 and 1300 the way prefaces were sung and copied changed greatly. The oral transmission of formulae learned by ear, retained in memory and ever reapplied by the individual celebrant to the changing texts of unnotated proper prefaces – the formula being recorded only in the chant for the Common preface – gave way to the written transmission of regularized formulae. These were precisely notated for all the texts a celebrant might have to sing, and a sharply reduced number of proper prefaces were now notated one after another on cleffed staves.

The changes in chant formulae can be summarized as follows: in the name of primitive simplicity, the Cistercians stripped the preface chant down to an all but syllabic skeleton. (See H. Hüschen, 'Zisterzienser', *MGG1*, for a facsimile of the Cistercian *Liber usuum*, copied 1175–91, *F-Dm* 114, f.134.) The Franciscans borrowed the idea of paired ferial and festal chants from Montecassino; but for ferial use they took over not the Cassinese everyday–votive chant but a slightly altered version of the single Cistercian Preface, perhaps by way of the Dominicans. The Franciscan festal version, however, merely regularized the

Ex.2 Second part of *Exultet, CH-SGs* 397, p.30



standard Western formula. The Franciscan paired prefaces quickly passed into the use of the Roman curia. From the time of Innocent IV (1243–54), 'papal and Franciscan use were to all intents and purposes the same' (Hiley, 1993).

Curial use was imitated but not by all. The Carthusians, like the Cistercians, used one chant; certain French cathedrals (e.g. Paris, Senlis and Chartres) continued singing their single preface formula on all occasions; and the Sarum rite also used only one preface chant (in which the tenors and the note preceding the last accent of the final cadence are raised from *mi* to *fa*; ex.4). In German-speaking countries and in eastern Europe, highly ornamented forms of the standard chant either replaced the normal festal version (as in a 15th-century missal from Neuss, *F-Pn* lat.12063, ff.147–151; see Boe, 'Präfation', §VII, 2 and ex.12) or provide a third chant for the highest feasts. These versions also raise the tenor (and other notes) to *fa*. Such a *tonus sollemnior* was included in the Vatican edition along with the *Tonus solemnis* and the *Tonus ferialis* based on Franciscan–curial usage (see Stäblein, 'Präfation', *MGG1*).

The Latin texts for the new common prefaces and for the restored, edited and composed Proper prefaces of the 1970 Roman Missal were set to the melodic formulae of the Vatican edition, in *Praefationes in cantu* (Solesmes, 1972).

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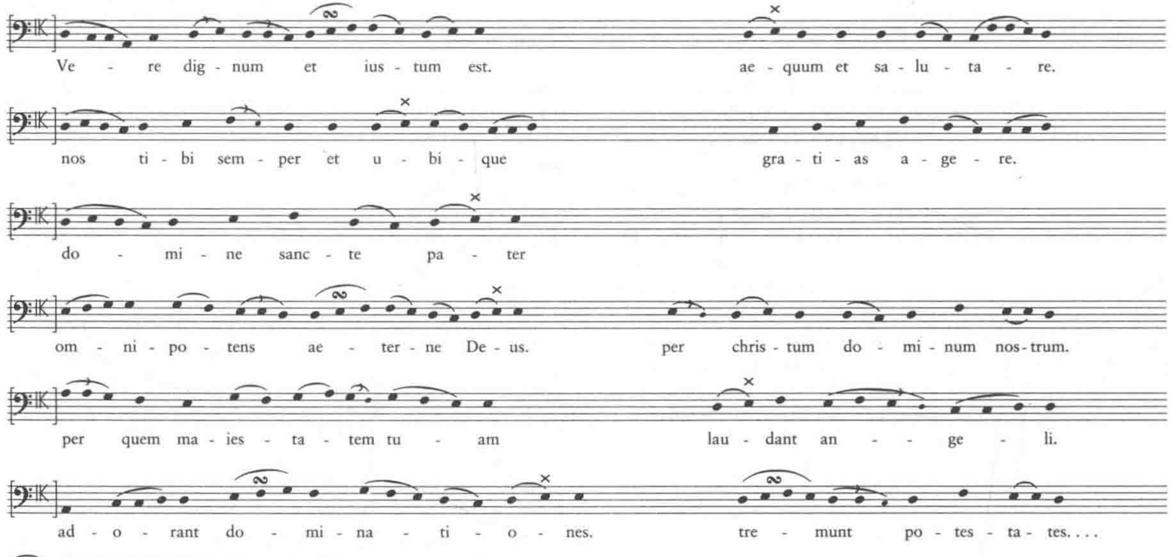
JOHN BOE

Prefatory staff. In Western notation a device used in many scholarly editions to show the original pitch and note values of the piece edited, together with certain other information. It ideally consists of a portion of staff (with the original number of lines) preceding the opening of each part, with the original clef, key signature, time signature and initial note(s) and rest(s); or, in music for such instruments as the lute, the beginning of the tablature.

RICHARD RASTALL

Prégardien, Christoph (*b* Limburg 18 Jan 1956). German tenor. He studied at the Frankfurt Hochschule für Musik

Ex.3 Common Preface melody, *F-Pn* lat.2293, f.18



∾ = Aquitanian quilisma, spanning a minor 3rd
× = 'semicircular virga', the upper note of a special pes, in this MS the *lower* note at the semitone interval in the scale

Ex.4 Proper Preface chart, Sarum Missal (*F-Pa* 135; 13th century): chant '*In nativitate Domini*' (f.147) with Sursum corda from *Exultet* (f.90) and conclusion from the Preface 'In festo apostolorum' (f.149*v*)



and later in Milan, Frankfurt and Stuttgart. From 1983 to 1987 he sang with the Frankfurt Opera, making his début there in 1984 as Vašek (*The Bartered Bride*) and later appearing as Hylas (*Les Troyens*), Fenton and the Steersman. His wide repertory ranges from the Baroque to the 19th century and includes the roles of Don Ottavio, Tamino and Almaviva. His operatic commitments have taken him to many German opera houses, and in 1989–90 he sang in Haydn operas at Cairo and Antwerp. He has acquired an outstanding reputation in cantata and oratorio; his dramatic sense, articulate delivery and lyrical, light-textured voice are well suited to Bach's Evangelist and to the interpretation of lieder. In this repertory his fresh and penetrating performances of Schubert have been especially acclaimed. Prégardien's recordings include Monteverdi's *Il ritorno d'Ulisse in patria*, Handel's *Rodelinda*, Mozart's *Don Giovanni*, Bach's *St John Passion* and *St Matthew Passion*, *Christmas Oratorio* and a number of cantatas, and lieder by Schubert, Schumann and Mendelssohn.

NICHOLAS ANDERSON

Preghiera (It.: 'prayer'; Fr. *prière*; Ger. *Gebet*). An aria in one movement consisting of a prayer, usually offered up by the hero or heroine in his or her hour of danger; examples are 'Deh, calma, o ciel, nel sonno' (*Otello*, Rossini, 1816), 'Deh! tu di un'umile preghiera' (*Maria Stuarda*, Donizetti, 1835) and 'Salvami tu, gran Dio' (*Aroldo*, Verdi, 1857). That Verdi in his own *Otello* (1887) should have followed Rossini's example bears witness to the strength of the tradition. Rare instances of ensemble *preghiere* are the 'Angelus' settings in *Aroldo* and *Le villi* (Puccini, 1884) and 'O sacre polve', which concludes Act 2 of Donizetti's *L'assedio di Calais* (1836). 'Del tuo stellato soglio' (*Mosè in Egitto*, Rossini, 1818) constitutes a special case, being built in the manner of a vaudeville-finale.

In French opera the *prière* is rarely confined to a single voice. 'Toi qui du faible es l'espérance' (*Guillaume Tell*, Rossini, 1829) is a terzetto for female voices. 'O Dieu de nos pères' (*La Juive*, Halévy, 1835) and 'Blanche Dourga' (*Lakmé*, Delibes, 1883) both involve choral response. A notable exception is 'O vierge Marie' (*Mignon*, Thomas, 1866).

Prominent examples of the German *Gebet* include 'Allmächt'ger Vater, blick herab' (*Rienzi*, Wagner, 1842) and 'Allmächt'ge Jungfrau, hör mein Flehen' (*Tannhäuser*, 1845). The choral prayer 'Herr und Gott nun ruf ich Dich' (*Lohengrin*, 1850), stands out as the one moment of triple time in the entire score. Particular importance attaches to 'Abends, will ich schlafen gehn' (*Hänsel und Gretel*, Humperdinck, 1893), whose material is developed during the opera into a pantomime of angels.

JULIAN BUDDEN

Preindl, Josef (*b* Marbach, Lower Austria, 30 Jan 1756; *d* Vienna, 26 Oct 1823). Austrian composer, organist and theorist. After early music instruction from his father, who was organist at Marbach, he was, from 1763, a choirboy at Mariazell, Styria, where he was taught organ and composition by F.X. Widerhofer. In 1772 he was appointed organist at the orphanage in Vienna by Propst Ignaz Parhamer. He completed his training in Vienna under Albrechtsberger, the influence of whose teaching method is apparent in Preindl's important theoretical work, the posthumously published *Wiener Tonschule* (1827). In 1775 he became organist at the church of Maria am Gestade; in 1783 he was organist of the Carmelite church in Vienna-Leopoldstadt where Albrechtsberger was *regens chori*. In 1787 he moved to the Michaelerkirche where he remained until 1793 when he became Kapellmeister at the Peterskirche. From 1795 he was also vice-Kapellmeister at the Stephansdom and from 1809 (after the death of Albrechtsberger) Kapellmeister.

Preindl was a popular piano teacher and probably gave lessons to members of the noble family of Fürstenberg-Weitra. His music, often modelled on that of Caldara and Albrechtsberger, has only been little studied, though in his lifetime it was widely circulated and continued to be known for some time after his death. He was among the favourite composers of Prince Nikolaus Esterházy (the younger). When Bruckner sat for the *Oberlehrer* examination in Linz in 1845 he was given a theme by Preindl on which to write a strict fugue.

WORKS

all printed works published in Vienna

Liturgical: *c*14 masses, 4vv, orch, incl. opp.7–8, 10–12 (n.d.), *A-KN, KR, Wgm, D-Dl*; 2 Requiem with orch, E♭, *A-KR*, op.50 (n.d.); TeD, 4vv, orch, op.51 (n.d.); several grads and offs, incl. opp.13–18 (n.d.), *KN, Wgm, D-Mbs*; Lamentationes Jeremiae prophetae, vv, org (n.d.); other works, incl. vespers, lits, pss, motets, *A-GÖ, Wgm, Wn, Wsp*

Songs: Melodien von allen deutschen Kirchen-Liedern samt dazu verfassten neuen Kadenzen und Präambuln, acc. org/pf (n.d.) ['Preindl-Gesangbuch']; other sacred songs, 4vv, and occasional works, pubd separately (n.d.)

Pf: 2 concs., op.1 (1797), op.2 (n.d.); Sonatas (n.d.); variations, op.3 (n.d.), op.4 (1798), op.6 (n.d.); 3 fantasias, op.5 (1800), op.7 (1803), op.25 (n.d.); Et incarnatus est, org, *Wn**

THEORETICAL WORKS

Gesang-Lehre, op.33 (Vienna, 2/1833)

Wiener Tonschule, oder Elementarbuch zum Studium des Generalbasses, des Contrapunktes, der Harmonie- und Fugen-Lehre, ed. I. von Seyfried (Vienna, 1827, 2/1832 as *Anweisung zum Generalbasse*)

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UWE HARTEN

Preiner, Johann Jacob. *See* PRINNER, JOHANN JACOB.

Preisner, Zbigniew (*b* Bielsko-Biała, 20 May 1955). Polish composer. A self-taught musician, at Kraków University, he studied the history of art. From 1978 he worked with the legendary Kraków cabaret Piwnica pod Baranami ('The cellar beneath the sign of the ram'). As a film composer he made his début in 1982 with music for *Prognoza pogody* ('Weather Forecast'), directed by Antoni Krauze. From 1985 he collaborated regularly with the celebrated film director Krysztof Kieślowski, an assocation which lasted until the director's death in 1996. The great success of Kieślowski's films, particularly *Dekalog* ('The Ten Commandments'). *La double vie de Véronique* and the trilogy *Trzy kolory* ('Three Colours'), led to the composer's career flourishing in Europe and the United States. Preisner has since composed music for more than 80 films, among them documentaries and short films. He has received many prestigious awards, notably the Los Angeles Critics' Award (1991, 1992 and 1993), the French 'Cesar' Award (1995 and 1996) and a Golden Disc award in Paris for the sound recording of *La double vie de Véronique*; the latter was also nominated for an Academy Award in 1991.

On the one hand Preisner continues the lyric-musical tradition of the cabaret, while, on the other clearly owes much to various styles of classical music, especially neo-romanticism (as evidenced by his music's monumental quality and its pathos). He prefers to write for traditional orchestral forces (often augmented by a choir), against which he sets melodic parts for various solo instruments or soprano vocalise. His economy with musical means gives Preisner's music an added dimension in its association with film; his music for Kieślowski's films, for example, emphasizes and enhances the metaphysical atmosphere and the humanitarian meaning. The regular closed structures of his compositions allow them to function equally well as recordings and concert pieces.

WORKS

(*selective list*)

Film scores (dir. K. Kieślowski): Bez końca [Without End], 1985; Krótki film a miłości [A Short Film about Love], 1988; Krótki film o zabijaniu [A Short Film about Death], 1988; Dekalog [The 10 Commandments], TV series, 1989; La double vie de Véronique/ Podwójne życie Weroniki, 1991; 3 couleurs/3 kolory: bleu/ niebieski, 1993, blanc/biały, 1994, rouge/czerwony, 1994

Other film scores: At Play in the Fields of the Lord (dir. H. Babenco), 1991; Europa, Europa (dir. A. Holland), 1991; Damage (dir. L. Malle), 1992; Tajemniczy ogród [The Secret Garden] (dir. A. Holland), 1993; When a Man Loves a Woman (dir. L. Mandoki), 1994; Elisa (dir. J. Becker), 1995; De Aegypto [From Egypt] (TV spectacle, dir. J. Ptaszyńska), 1996; Feast of July (dir. C. Manaul), 1996

Principal recording companies: Columbia, Nouvelles éditions de films, Mercury, Sideral, Saul Zaentz, Sony, Warner

BOGDAN CHMURA

Preist, Josias. *See* PRIEST, JOSIAS.

Prelisauer. *See* PRAELISAUER.

Prelleur, Peter [Pierre] (*b* ?London, ? Dec 1705; *d* 25 June 1741). English composer, organist and harpsichordist. He was perhaps the Pierre Preleur, son of Jacque and Francoise, who was baptized at the French church, Threadneedle Street, London, on 16 December 1705. He began his career as a writing master in Spitalfields. He played the harpsichord at the Angel and Crown tavern in Whitechapel before becoming organist at St Alban Wood Street in 1728. Soon after Goodman's Fields Theatre opened on 31 October 1729, he was engaged there to play the harpsichord, compose music and arrange ballad operas. His first known benefit, shared with John Giles (*fl* 1710–40), was on 13 May 1731. In March 1736 he was elected first organist of Christ Church, Spitalfields, triumphing over stiff competition and intrigue. When Goodman's Fields closed under the Licensing Act of 1737, Prelleur transferred to New Wells (or Goodman's Fields Wells) Theatre in Leman Street, where he composed several pantomimes, and the delightful interlude *Baucis and Philemon* (1740), which was published with the overture in full score, but without violas. He was one of the original subscribers to the Royal Society of Musicians on 28 August 1739. He died after a short illness, and his obituary described him as 'a sincere good-natur'd man, and one of the few of whom may be said he has not left an Enemy behind him'. His burial took place on 27 June, accompanied by the singing of the Charity Children, whom he had taught.

A concerto for two trumpets by 'Signr. Prelure' in the Sächsische Landesbibliothek, Dresden, is virtually identical to one in a set of anonymous orchestral works in the British Library. The latter includes two overtures, concertos and dance movements, grouped into three 'acts'; it is not clear if this implies a stage work, as the term was often used to divide concert programmes. It ends with a short St Cecilia ode, *Patron of the tuneful nine*, clearly by the same composer. Perhaps the whole set, which is surprisingly fully scored, was intended as an entertainment for some special occasion. Its attribution to Prelleur is strengthened by the concordance with a movement in one of the organ voluntaries ascribed to him. A manuscript set of concerti grossi is also attributed to Prelleur; the pieces are italianate in style, with contrapuntal suspensions and virtuoso solo passage-work. The set comprises eight concertos: no.1 is incomplete, no.3 is for two trumpets and no.5 is titled 'overture'. Generally the quality of these works shows Prelleur to have been a more considerable composer than could previously have been judged.

His reputation has rested mainly on the publication of his educational work, which began, according to Hawkins, with a commission by Cluer and Dicey to write an *Introduction to Singing* (London, 1735). This was first published as the first part of a much larger work entitled *The Modern Musick-Master, or The Universal Musician* (London, 1730/31/*R*), a beautifully printed book that also contains instructions for playing a variety of instruments, a history of music and a musical dictionary.

WORKS

STAGE

Harlequin Hermit, or The Arabian Courtezan (pantomime), some songs pubd singly (1730), later perf., London, New Wells, 1739

The Contending Deities (masque), London, Goodman's Fields, 7 May 1733, lost

Jupiter and Io (pantomime interlude), London, Goodman's Fields, 24 June 1735, collab. J.C. Eversman, lost

Baucis and Philemon (interlude), London, New Wells, 7 April 1740, ov., songs, duets (London, *c*1740)

Harlequin Student, or The Fall of Pantomime (pantomime), London, New Wells, 3 March 1741, some songs pubd singly

OTHER WORKS

8 concerti grossi, *GB-Cfm*

4 Concertos (2 for tpt, 1 for fl, l for fl traversi), suite, independent movts, *Lbl*

Concerto, 2 tpt, 2 ob, str, bc, *D-Dl*

Medley Overture, a 4 (London, 1736)

2 Medley Overtures, a 7, nos.5–6 in 6 Medley or Comic Overtures (London, 1763)

Dance movts, various insts, *GB-Lbl*

10 voluntaries, 8 other pieces, org, *Lco*

2 overtures, 2 ob, 2 vn, va, bn, b, *Lbl*

Patron of the tuneful nine (ode), St Cecilia's Day, S, SATB, 2 tpt, 2 hn, 2 ob, str, bc, *Lbl*

5 hymns, in Divine Melody in 24 Choice Hymns (London, 1758), rest by J.H. Moze

Numerous songs pubd singly and in 18th-century anthologies

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RICHARD PLATT

Prellmechanik (Ger.). The German and Austrian type of piano action in which the hammer heads face towards the player and are either fixed by a type of hinge on, or held in, a *Kapsel* (a kind of fork with beds for the hammer's axle) attached to the key. As Vienna was the centre for piano makers using the *Prellmechanik*, it became known as the 'Viennese action'. By the mid-1770s, J.A. Stein improved it by adding an escapement. Increasingly heavy versions of the *Prellmechanik* were used into the early 20th century. *See* PIANOFORTE, §I, 3 and 5, esp. figs.4, 5 and 18.

HOWARD SCHOTT

Prelude (Fr. *prélude*; Ger. *Vorspiel*; It., Sp. *preludio*; Lat. *praeludium, praeambulum*). A term of varied application that, in its original usage, indicated a piece that preceded other music whose mode or key it was designed to introduce; was instrumental (the roots *ludus* and *Spiel* mean 'played' as opposed to 'sung'); and was improvised (hence the French *préluder* and the German *präludieren*, meaning 'to improvise'). The term 'praeambulum' (preamble) adds the rhetorical function of attracting the attention of an audience and introducing a topic.

The earliest notated preludes are for organ, and were used to introduce vocal music in church. Slightly later ones, for other chordal instruments such as the lute, grew out of improvisation and were a means of checking the tuning of the instrument and the quality of its tone, and of loosening the player's fingers (as was the TASTAR DE CORDE). The purpose of notating improvisation was generally to provide models for students, so an instructive intention, often concerned with a particular aspect of

instrumental technique, remained an important part of the prelude. Because improvisation may embrace a wide range of manners, styles and techniques, the term was later applied to a variety of formal prototypes and to pieces of otherwise indeterminate genre.

1. Before 1800. 2. From 1800.

1. Before 1800. The oldest surviving preludes are the five short praeambula for organ in Adam Ileborgh's tablature of 1448 (ed. in CEKM, i, 1963), where they are grouped together in a section headed 'Incipiunt praeludia diversarum notarum'. Each consists of a florid, quasi-improvisatory right-hand part that decorates a simple shape in the left hand or pedal, such as the alternation of two sustained, two-part chords, or a descending scale. Later 15th-century German sources, notably Conrad Paumann's instructional *Fundamentum organisandi* (1452; ed. in CEKM, i, 1963) and the Buxheimer Orgelbuch (*c*1470; ed. in EDM, xxxvii–xxxix, 1958–9), make a characteristic distinction between two predominant textures: simple sustained chords (*schlicht*) and florid passages (*colorirt*). Typically, the final of the piece forms part of the title (e.g. 'Praeambulum super C', 'super D', etc.).

These features remained fundamental to the prelude into the 16th century, when the original improvised character of written preludes began to give way to a more closely organized form. The keyboard tablatures of Leonhard Kleber (*c*1524) and Hans Kotter (before 1535) added new textures, Kleber's praeambula tending to sequential patterns that still suggest improvisation, and Kotter's *proeemia* contrasting light imitation with passages of antiphony between groups of voices. Similar features are found in the contemporary lute tablatures of Hans Judenkünig (1523) and Hans Neusidler (1536).

From the later 16th century the term 'praeludium' and its cognates were not commonly used in southern Germany, nor in Italy or Spain, where prelude-type pieces generally bore other titles (*see* Intonazione; Intrada; Ricercare; Toccata). More extended and brilliant pieces in free style were called 'toccata', such as those for chitarrone by Kapsberger (1604) and for keyboard by Frescobaldi (published 1615–37) and his pupils.

A parallel development continued in northern and central Germany under the title 'praeludium', the equivalence being underlined by titles such as 'Praeludium toccata' (Sweelinck) and 'Toccata vel praeludium' (Matthias Weckmann). The large-scale north German *praeludium pedaliter* for organ, the most elaborate of the prelude genre in the Baroque, began its development in the generation of Sweelinck's pupils. The praeambula of Scheidemann typically have a free opening section, an imitative or fugal middle section and a free closing section. Into this sectional structure Tunder and particularly Weckmann introduced more stylistically diverse elements derived from the southern German toccatas and canzonas of Froberger. The peak of this development was the large multi-sectional praeludia by Buxtehude. They contrast free virtuoso flourishes with elaborately worked fugal sections, and the traditional rhetorical style with the motor energy of the new Italian manner, and often have subtle motivic and other links between sections.

These are highly sophisticated examples of a type of improvisation customary before and after the Lutheran service. Instructions for such improvisations are given by various writers, notably F.E. Niedt (1706). Some of the praeludia of Kuhnau's first *Clavier-Übung* (1689) come close to Niedt's description. Other places in the service where 'praeludiren' was in order were before concerted music, where writers from Praetorius (1619) to Türk (1787) exhorted organists to keep to keys involving open strings, to allow discreet tuning, before modulating to the key of the piece; and before the singing of a chorale, a practice that led to the development of the chorale prelude (*see* Chorale settings, §II). In a secular context, the practice of group improvisation by instruments under the title 'praeludium' is mentioned by Fuhrmann (1706) and, in France, by Brossard (1703). Techniques for improvising on solo woodwind instruments are described by Hotteterre in *L'art de preluder* (1719); Rousseau (1768) listed in addition short improvised preludes for voice.

Among the few notated examples from France in the 16th century are those published by Attaingnant (1530, 1531). The 17th century saw a highly distinctive development of the prelude as a genre in France, associated particularly with the lute. Preludes from early in the century are indistinguishable from polyphonic fantasias, but around 1620 examples by Lespine and in Lord Herbert's manuscript (*GB-Cfm*) show a rhythmic loosening that suggests that the semi-measured and unmeasured prelude for solo lute, viol or harpsichord may have developed as much from this direction as from the elaboration of a tuning routine (*see* Prélude non mesuré). The highly sophisticated semi-measured lute preludes of Mesangeau (written in the 1630s) explore different voices of the lute in an improvisatory manner, while retaining references to contrapuntal genres. The 1620s and 30s also saw the establishment of the prelude at the head of the solo instrumental dance suite, the first published example being Chancy's *Tablature de mandore* (1629).

The polyphonic prelude was continued in France on the organ. The frequent use of an opening point of imitation consisting of a slow-moving scale segment, sonorous dissonances (especially major 7ths, 9ths and augmented 5ths), and evaded cadences in order to avoid the establishment of subsidiary tonal centres, suggests that these were improvisational commonplaces. The ensemble prelude, though initially less common than the entrée, was a steady feature of French opera from Lully to Rameau, used to introduce an *air* or scene.

In Italy, Corelli initiated an important association of the prelude with a suite with sonata features. His chamber sonatas (1685, 1694) open with a Preludio of a type similar to the initial Grave or Largo of his church sonatas, while the more varied preludes of the violin sonatas (1700) provided models for the opening movement of the later Baroque sonata. This association continued in the ensemble *Concerts* of François Couperin (1722, 1724) and in the solo suites for violin, cello and harpsichord of Bach. With Bach the prelude reached the pinnacle of its development, both in its compositional quality and in its range of styles, manners and formal prototypes. His early organ preludes developed the sectional praeludium of Böhm and Buxtehude, while those after about 1713 generally exploit the fertile possibilities of the Vivaldian ritornello principle for unifying an extended movement in a single span. Bach's most systematic demonstration of the variety of the prelude as a genre is in *Das wohltemperirte Clavier* (1722). This brought to fruition in tonal terms the tradition, already present in Ileborgh, of

providing preludes in some or all of the eight or 12 modes. Series of *Magnificat* versets for organ, generally consisting of a praeambulum, five fugal versets and a finale in each of the eight church modes, were published in both Catholic and Lutheran areas, for example by Kerll (1686) and Speth (1692). With the development of tonality this cyclic concept was extended in prelude collections to cover all or most of the 24 major and minor keys, for example in the 30 preludes for 12-course lute by John Wilson (written in the 1640s) and the prelude collections of the French lutenist Bocquet (*c*1680). More directly in Bach's ambit was the *Ariadne musica* of J.C.F. Fischer (1702), a verset-type collection for organ with a single praeludium and *fuga* in each of 19 keys. Bach was the first to provide keyboard examples in all 24 keys. His collection is also didactic, using preludes to demonstrate techniques of fingering and composition, and including examples of many formal prototypes which the unspecific title 'praeludium' allowed him to treat with some freedom. The second book (completed by 1742) adds large-scale binary types that by then would more normally be termed 'sonata'.

The prelude and fugue for keyboard continued into the late 18th century in central and northern Germany, particularly with Bach's pupils, though not with his sons, and also with Albrechtsberger in Vienna. According to Mozart (letter of 20 July 1778) there were at that time two sorts of keyboard prelude: one that modulated from one key to another, of which he himself wrote some examples (1777) and others are in Soler's *Llave de la modulacion* (1762) and Beethoven's op.39 (1789); and a freely improvised type whose function was to test the keyboard. The second type commonly included arpeggiated sections and continued the sort of prelude that had introduced the harpsichord suites of Handel (1720) and later sonatas such as those of G.B. Martini (1742) and Giuseppe Sarti (1769). Such pieces by then were more commonly called 'fantasia'.

2. From 1800. The 19th century's awakening interest in music of earlier times encouraged a revival of forms that had fallen into disuse. The attached prelude reappeared in a number of Bach-influenced works, such as Mendelssohn's Six Preludes and Fugues for piano op.35 (1832–7), Liszt's Prelude and Fugue on B–A–C–H (1855), Brahms's two preludes and fugues for organ (1856–7), Franck's *Prélude, choral et fugue* for piano (1884) and Reger's Prelude and Fugue for violin op.117. More typical of the Romantic period and its aftermath, however, are the many independent preludes for piano, whose prototype was Chopin's matchless set of 24 Preludes op.28 of 1836–9. (They were not the first: Hummel had published a set of 24 preludes 'in the major and minor keys', op.67, some 20 years earlier.) Although some of his preludes are epigrammatically short, others are so large in scale and so dramatic in content that they would overshadow any alien sequel to which they might be attached. It seems likely, therefore, that they were always intended either to be played as a complete cycle or to serve as a quarry from which shorter homogeneous groups could be made up. Chopin's collection was the model for those of Stephen Heller (op.81), Alkan (op.31), Cui (op.64) and Busoni (op.37), each of which contains 24 or (in the cases of Alkan and Cui) 25 independent preludes in the major and minor keys, and seems to have established the prelude as an important kind of non-programmatic characteristic piece, subsequently exploited by such composers as Skryabin, Szymanowski, Rachmaninoff, Debussy, Kabalevsky, Antheil, Gershwin, Messiaen, Ginastera, Scelsi and Martinů. These preludes have no prefatory function and are simply collections of short pieces exploring particular moods, musical figures or technical problems, and drawing on a wide range of influences including jazz, folk music and dance forms. Debussy's have programmatic titles, which are otherwise rare. His *Prélude à l'après-midi d'un faune* is an orchestral tone poem.

Schoenberg's Prelude op.44 for chorus and orchestra is one of the few attached preludes written in the 20th century which was not (unlike those of Shostakovich, Schedrin and N.V. Bertzon) intended as an evocation of the Baroque type. It was composed as the first movement of a suite commissioned from several composers by the American publisher Nathaniel Shilkret; Schoenberg's section was to precede a depiction of the Creation, and its mood is skilfully conveyed both by orchestral effects and by the restriction of the choral part to vowel sounds rather than words. The unattached prelude was taken up by avant-garde composers of the mid-20th century: John Cage wrote *Prelude for Meditation* for prepared piano, and electronic resources were used by François-Bernard Mâche (*Prélude*, 1959) and Branimir Sakač (*Aleatory Prelude*, 1961).

Liszt's symphonic poem *Les préludes* is unrelated to the musical genre, as it took its name (as well as its programme) from a poem by Lamartine.

See also Vorspiel.

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FROM 1800

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DAVID LEDBETTER (1), HOWARD FERGUSON/R (2)

Prélude non mesuré (Fr.). A term usually reserved for a body of 17th-century harpsichord preludes that are written without orthodox indications of rhythm and metre. Various methods of notating such works can be seen in the manuscripts and early printed editions of Louis Couperin, Nicolas Lebègue, J.-H. D'Anglebert and Gaspard Le Roux. In the early 18th century unmeasured notations were largely abandoned, some publishers even omitting the unmeasured preludes altogether when republishing harpsichord music. The interpretation of these extraordinary-looking pieces has caused confusion for players and scholars.

1. Origins and background. 2. Styles. 3. Notation and interpretation.

1. ORIGINS AND BACKGROUND. Rhythmically free preludial pieces were common before the 17th century (under such titles as *intonazione*, toccata, ricercare and PRELUDE), but the usual notation of these pieces was rhythmically precise even if the notes did not fall into regular patterns. Although it seems likely that 17th-century harpsichordists adopted elements of the French lute prelude, the earlier tradition of keyboard pieces that did not conform to regular rhythmic groupings but were written in measured notation is a main line of descent for the *prélude non mesuré*.

Rhythmically unmeasured notation for preludes originated in lute preludes designed to test the tuning of the instrument before playing, at about the same time as the *nouveau ton* triadic tuning was introduced for that instrument. The earliest examples date from about 1630. The five short unmeasured preludes in the lute manuscript of Virginia Renata (*D-Bsb* 40264) are in various tunings; four include the normal rhythmic signs above the tablature, while one does not indicate any rhythm but includes a series of slurs to group the notes. A generation later Denis Gaultier wrote similar preludes. Although they are generally playable in free rhythm, they include sections that fall naturally into regular groups. Thus the genuinely unmeasured lute pieces represent a style in which notes cannot satisfactorily be grouped into regular rhythmic and harmonic patterns, independent of the presence or absence of notated rhythm; numerous pieces written without rhythmic notation, particularly in the late 17th-century lute repertory, clearly fall into regular patterns and thus are not really unmeasured.

Unmeasured music was also written for the viol: De Machy included eight such preludes in his *Pièces de violle* (1685) and Sainte-Colombe wrote many unmeasured movements for one and two viols together, surviving with titles such as *La volontaire ... parce qu'estant sans mesure, on joue comme on veut* ('because it is unmeasured one plays it how one wishes') and *L'aureille ... parce qu'il se joue sans mesure et seulement il faut jouer d'aureille* ('because it is played unmeasured, only by ear'). Wholly unmeasured notation for these instruments is normally found only in manuscript books. Despite superficial similarities, however, the harpsichord preludes are really a separate phenomenon from the lute and viol examples, and in the past too much has been made of their connection with the lute pieces. The surviving repertory of *préludes non mesurés* for harpsichord comprises over 50 works.

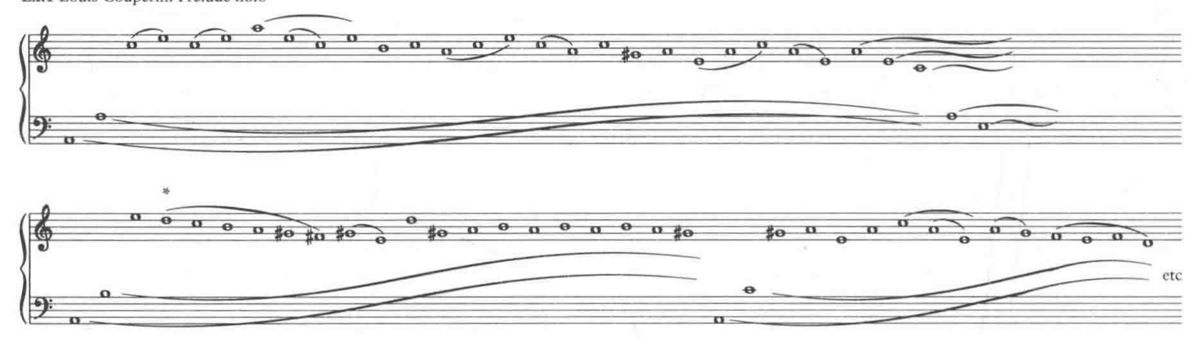
2. STYLES. The majority of unmeasured preludes fall into one of two main groups: toccatas and *tombeaux*, relating to the Italian toccatas of Frescobaldi and Froberger and to the elegiac *tombeaux* composed, mostly by the French, in honour of dead teachers, patrons or friends. (Many such laments occur in the works of Froberger, often disguised as allemandes, as in Suites nos.12 and 30; see also the *Tombeau ... de M. Blancrocher, lequel se joue fort lentement à la discretion sans observer aucune mesure.*)

The toccata style is recognizable in four of the preludes of Louis Couperin (nos.1, 3, 6 and 12 in *Pièces de clavecin*). These are in three sections, the outer two freer and the central one strictly fugal. One (no.6), occurring in both the Bauyn (*F-Pn* Rés.Vm⁷674–5) and Parville (*US-BEm* 778) manuscripts, bears the title 'Prelude ... a l'imitation de Mr. Froberger' in the latter source. The fact that it is almost certainly derived from Froberger's first organ toccata confirms the connection between the two forms. Furthermore, its interpretation of the opening chord of Froberger's toccata is instructive: Couperin's notation (ex.1) elaborates the chord into a series of arpeggios, recalling Lebègue's remark that in harpsichord playing the 'manner is to break and re-strike the chords quickly rather than play them as on the organ' (*see* KEYBOARD MUSIC, §I, ex.4, for the toccata).

The *tombeau*-allemande style in normal measured notation is characterized by a slow tempo, a freedom of rhythm and a characteristic opening motif of an anacrusic melodic scale rising a 4th (usually from the leading note to the mediant). Three of Couperin's preludes (nos.2, 4 and 13) relate to this style (ex.2*a*). Couperin's *Tombeau de Mr Blancrocher* (ex.2*b*) might as well have been written in the same unmeasured notation, for the musical style is almost identical.

3. NOTATION AND INTERPRETATION. The basic unmeasured notation as devised by Louis Couperin consists of a succession of slurred semibreves. Playing it depends mainly on understanding the several meanings of the slurs, distinguishable by their context. Firstly, slurs can

Ex.1 Louis Couperin: Prelude no.6




Ex.2

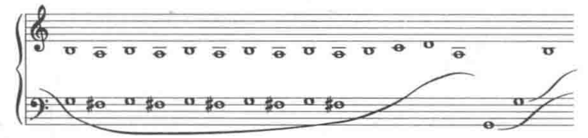
(a) Louis Couperin: opening of Prelude no.13



(b) Louis Couperin: *Tombeau de Mr Blancrocher*

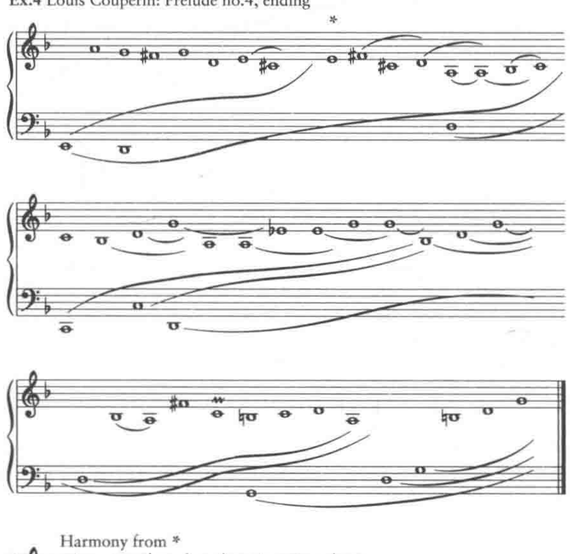


Ex.3 Louis Couperin: Prelude no.1



indicate sustained notes, as in ex.1, when notes in immediate succession form a chord. The combined factors of sustained sound and chordal cohesion tend to give such notes the rhythmic weight of a strong beat. Secondly, slurs can indicate that a group of notes has ornamental significance (ex.3) or melodic importance (ex.1, at asterisk). Thirdly, slurs can isolate notes from what precedes or follows. These last slurs are sometimes not attached to any note at all, and usually extend from the lower staff to the upper one. In ex.4 the slurs indicate a chord sequence quite at variance with the vertical alignment on the page. Thus a manner of arpeggiating is suggested by an exceedingly elegant and economical notation.

Ex.4 Louis Couperin: Prelude no.4, ending



Ex.5 D'Anglebert: Prelude no.2





In the preface to his *Les pièces de clavessin* (1677) Lebègue commented on the difficulty of notating preludes intelligibly, and he devised a modified notation which was the basis of most later published *préludes non mesurés*. His notation uses normal note values from semibreve to semiquaver (including dotted notes) and bar-lines, but the bar-lines (usually sloping) indicate chord changes; thus they appear to have a meaning like that of the third kind of slur mentioned above, in that they are lines unattached to any note, sloping from the lower staff to the upper one, designed to clarify the harmonies.

Lebègue's semi-measured notation was not universally adopted; indeed, no other composer used such a precise notation. Louis Marchand, Clérambault and Rameau all used a notation first adopted by D'Anglebert for the printed preludes of 1689. (These preludes survive in his own handwriting, written entirely in semibreves, in *F-Pn* Rés.89*ter*.) D'Anglebert's system is perhaps the closest any composer came to an acceptable solution to the problems of unmeasured preludes. Semibreves are used for the basic notation, but fragments of melodic importance are identified by being notated in quavers. The sequence of notes from left to right indicates conventionally the sounding sequence of notes in time, and the occasional bar-lines indicate the end of a significant musical sentence. In ex.5 the use of quavers for the arpeggio shows that it is not to be played fast but rather melodically, and the bar-line indicates a pause to mark the arrival on the dominant.

D'Anglebert's notation, unlike Lebègue's, is not in any real way more measured than the semibreve notation used by D'Anglebert in his manuscript preludes or by Louis Couperin. It simply uses white notes for harmonic pitches and black ones for melodic passages. The black notes are quavers (semiquavers for ornamental notes) because these can be ligatured into melodic groupings which are more easily assimilated by the player. The visual aspect of this notation is a parallel with the kind of notation used by Italian toccata composers, where shorter notes do not always imply an increase in speed, but may show a distinction between harmonic and melodic passages (*see* KEYBOARD MUSIC, §I, ex.4).

Many of these preludes are highly organized works, cogently and coherently planned, with a powerful harmonic structure and a careful use of motivically developed melodic elements. Continued performance from the original unmeasured notations brings a musical insight and freedom not to be obtained from any other notation.

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DAVITT MORONEY

Premier. English firm of percussion instrument makers, renamed Premier Percussion in 1984. It was founded in London in 1922 by Alberto della Porta (*d* 1965), a dance band drummer, and his assistant George Smith. Having been bombed during World War II (radar equipment was also produced on the premises), the firm moved to Wigston, Leicestershire, in 1940. On his death, Alberto della Porta was succeeded by his sons Clifford, Raymond and Gerald, who ran the firm until 1983, manufacturing a comprehensive range of percussion instruments, notably pedal timpani and 'Creative Percussion' (formerly New Era Educational Percussion Instruments). In 1966 the firm became the first recipient of the Queen's Award for Export Achievement. Although they seemed to lack the drive of some of their competitors to update and extend their range of instruments, Premier remained an important manufacturer of percussion instruments at the end of the 20th century. For illustration of Premier instruments, *see* DRUM, figs.11 and 16; TIMPANI, fig.1; TUBULAR BELLS; and XYLOPHONE, fig.3.

JAMES BLADES/JAMES HOLLAND

Premium (Lat.). *See* PROOIMION.

Premonstratensian canons. In the Western Christian Church, the order of canons regular of Prémontré (O. Praem.). They are also known as 'White Canons', from the colour of their habit, or 'Norbertines', after the name of their founder, St Norbert (*c*1080–1134). The name of Prémontré comes from the place near Laon where Norbert and his first disciples established themselves in 1120. The early Premonstratensian Statutes (1131–4), based on the Rule of St Augustine, were monastic and largely modelled on the *carta caritatis* of the Cistercians. A certain degree of centralization was also reminiscent of Cîteaux. As the order developed, the individual houses ('canonries') were grouped into 'circaries' according to regional or (later) linguistic affinities. The order suffered greatly during the Reformation and the French Revolution, and at the end of the 20th century there were fewer than 1500 members worldwide.

The *Constitutions* of 1971 stress community and pastoral activities, whereas previously the emphasis was on contemplation and the liturgy. The canons used to sing each day in choir the full daily Office and conventual Mass according to their own rite. This rite dates from the 12th century, but from the beginning had a constant struggle for existence. It was approved by Pope Alexander III in his bull *In apostolicae sedis* (1177) and by Alexander IV in *Felicis recordationis* (1256). The early *Statutes*, those of 1505 and of 1630, and visitation injunctions such as those of Bishop Redman in England during the 15th century, stressed the need for uniformity in the books of the rite and for the preservation of the traditional forms of worship. The rite has had to contend with the rival claims of the Roman rite in the 16th and 17th centuries, and twice in the 20th century.

The medieval Premonstratensian rite contained many sequences, of which only a handful were retained in later centuries, among them the Christmas sequence *Laetabundus*. Another feature of the rite was its series of rhymed and historiated antiphons. Many Premonstratensian chant melodies are fairly close to their Roman counterparts, but there are also notable differences: the opening of the offertory *Jubilate Deo universa terra*, for example, has no repeat and no melisma, and there is a slightly different tone for the Lamentations and for the litany of the saints. Some *Venite* tones contain a B♭ in places where the Roman equivalents use B♮. Sometimes the differences are textual as well as musical: for example, the sequence *Victimae paschali laudes* includes the original line now missing in the Roman version, and the alleluia for Easter Day has two verses ('Pascha' and 'Epulemur') instead of one.

After a period of decadence following the Council of Trent, and of increasing Romanization, which lasted until Pius X's *Moto proprio* of 1903, a commission for sacred music was set up under Lambert Wendelen of Tongerloo, charged with re-editing the service books according to the earliest and best traditions of the order. In 1908 the new gradual was accepted by the general chapter and published two years later; the processional followed in 1932 and the antiphoner in 1934, but these books and indeed the rite itself were discarded some 40 years later when Latin was replaced by the vernacular in many canonries.

Music other than chant does not appear to have been extensively cultivated among the Premonstratensians. The minutely detailed 17th-century *Statutes* banned certain musical instruments ('violas, citharas aliaque instrumenta'). The organ was a notable exception, for organ *alternatim* performance was used to add solemnity to the services on Sundays and festivals. The *Ordo* of 1635 gave full instructions as to its use during Mass and the Divine Office.

See also ANTIPHONER, §3(v) and GRADUAL (ii), §4(iii).

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MARY BERRY

Prendcourt, 'Captain' (François de) [Gutenberg von Weigolshausen] (*b* Würzburg, 1640s; *d* Newcastle upon Tyne, Sept 1725). German keyboard player and composer. His real name seems to have been Gutenberg von Weigolshausen. He served as a soldier, and was probably ordained a Catholic priest. He spoke French, Spanish and Latin, as well as his native German. At the end of 1686 he was appointed Master of the Children of James II's new Catholic chapel at Whitehall. He was an excellent organist and harpsichord player and apparently a prolific composer, but in manner he was arrogant, and he would only play his own music. In autumn 1688, just before James II was deposed by William III, he was dismissed for misconduct, probably because he married a Protestant, a daughter of Richard Bishop of Warnborough (Hampshire) and niece of Lady Clarendon. He and his wife moved to Ireland, and when James II arrived there in 1689 with a French army, Prendcourt was restored to favour and appointed military governor (Lieutenant) of the town of Armagh. But he soon came under suspicion of betraying Jacobite military plans. In December 1689 he was sent as a courier to Versailles and encouraged to return to Germany. Still in Paris in March 1690, he was arrested for espionage, having secretly corresponded with supporters of William III. He was imprisoned in the Bastille, where he remained until October 1697, when England and France had made peace at the Treaty of Ryswick. He was then ordered to leave France and escorted to Calais.

Prendcourt's next appointment was probably at the Catholic chapel of the Count of Tallard, the French Ambassador in London, 1698–1701. When war was renewed he was thrown on his own resources and taught the harpsichord. He was given hospitality in several households but acquired a bad reputation by selling the furnishings of the rooms he occupied to relieve his financial distress. He declared himself a Protestant, but for several years never took the sacrament in the Church of England and would not compose for its services. Letters of 1705 show that he was then engaged in making arrangements of music for Thomas Coke (Vice-Chamberlain to Queen Anne), and that he acted as go-between in Coke's contacts with Tallard, taken prisoner at Blenheim. In 1709 he was employed to teach the children of Roger North, who described him as a 'rare harpsi[c]ordiere'. In January he was appointed organist of All Saints' Church, Newcastle upon Tyne, a post which he appears to have held until his death. He was buried at the church on September 12 1725.

Prendcourt was a good teacher and left a treatise on harpsichord playing and thoroughbass that was transcribed and annotated by Roger North, who also wrote an account of his life (*GB-Lbl* Add.32531, 32549). The treatise contains useful remarks on fingering and ornamentation. A manuscript of four harpsichord suites (*GB-Y* M.16(s)) seems to be his only surviving music. The style is predominantly French, particularly in the courantes and allemandes. The movements are harmonically simple, but have a sense of melody that distinguishes them from average keyboard works of the time. North considered Prendcourt's sacred music (now lost) to be his best.

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MICHAEL TILMOUTH/EDWARD CORP

Prenestino, Giovanni Pierluigi da. *See* PALESTRINA, GIOVANNI PIERLUIGI DA.

Prenner [Brenner, Pyrenaeus], **Georg** (*b* Laibach [now Ljubljana]; *d* St Pölten, 4 Feb 1590). Slovenian composer. In 1554 and 1560 he is recorded as a copyist in the Kapelle at Prague of Archduke Maximilian, whom he later served as court chaplain and almoner after the archduke had become emperor as Maximilian II. He left imperial service on 20 August 1572 on being appointed abbot of the monastery of St Dorothea, Vienna. In 1578 he took up a similar appointment at the monastery of Herzogenburg, near St Pölten. On 5 March 1587 the Emperor Rudolf II nominated him an imperial councillor. He appears to have been active as a composer only in the 1560s, and his output is almost exclusively sacred. His published works appeared only in anthologies, some of them among the most popular of the time: 17 motets in RISM 1564^{2-5}, five in 1567^{2}, 16 in 1568^{2-6} and three in 1569^{4-6} (39 motets ed. in Monumenta artis musicae Sloveniae, xxiv, Ljubljana, 1994). *Carole, plena tui spe* (in 1568^{2}; ed. in Monumenta artis musicae Sloveniae, xxiv, Ljubljana, 1994), composed in honour of Archduke Karl of Styria, is representative of the late Netherlands motet style; a solmization theme, reminiscent of the Josquin period, is repeated in canon within an up-to-date contrapuntal framework. Over 40 works by Prenner survive in manuscript, some of which are copies of works in printed anthologies: their sources are given by Eitner, and to them should be added a few others (in *A-Gu* and *D-Dl*).

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ALBERT DUNNING

Prentes, Henry. *See* PRENTYCE, HENRY.

Prentice, Charles [Jock] **(Whitecross)** (*b* Prestonpans, 28 Jan 1898; *d* Midhurst, 7 Sept 1970). Scottish orchestrator, conductor and composer. A violin student of William Waddell, he conducted the Edinburgh University Choral and Orchestral Society and composed and orchestrated music for university revues while graduating in music under Donald Tovey. He became musical director at the Gaiety and other West End theatres, providing orchestrations for musical comedies such as Harold Fraser-Simson's *Betty in Mayfair* (1925), Vivian Ellis's *Streamline* (1934),

Jill Darling! (1934) and *Big Ben* (1946), and Noel Coward's *Conversation Piece* (1934) and *Operette* (1938). Shows for which he was musical director included Jerome Kern's *Blue Eyes* (1928), and then in 1932 he became musical director at the Theatre Royal, Drury Lane, where he conducted and orchestrated Ivor Novello's *Glamorous Night* (1935), *Careless Rapture* (1936), *Crest of the Wave* (1937) and *The Dancing Years* (1939).

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Prentyce [Prentes, Prentice], **Henry** (*b* mid-15th century; *d* Westminster [now in London], 1514). English composer. He is recorded as a clerk of the Fraternity of St Nicholas, London, in 1502. In 1508 his wife also obtained membership. By 1509 he had become a Gentleman of the Chapel Royal. A 'Harry Prentes' is also mentioned in the churchwarden's accounts of St Mary-at-Hill, as a visiting singer engaged at the church during 1510–11. His only extant composition is a five-voice *Magnificat* in the Caius Choirbook (*GB-Cgc* 667; ed. in EECM, iv, 1964), a manuscript associated with St Stephen's Westminster and dating from the mid-1520s. The work is a very closely modelled and extended study, both structurally and stylistically, on a Magnificat by William Cornysh (i) in the same choirbook. Prentyce's work is grandiose and elaborate, displaying compositional features that become standard to the genre in England by the early 16th century. The register of the City Fraternity of St Nicholas records his death in 1514; in the same year a 'Henry Prentes' was buried in the parish church of St Margaret's, Westminster.

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DAVID SKINNER

Preobrazhensky, Antonin Viktorovich (*b* Sïzran, 16/28 Feb 1870; *d* Leningrad [now St Petersburg], 17 Feb 1929). Russian musicologist. He graduated from the ecclesiastical academies at Yekaterinoslav (1889) and Kazan′ (1894), then taught Russian language and literature at various educational institutions in Taganrog and Bakhmut. From 1898 he taught at the Moscow Synodal School. In 1902 he moved to St Petersburg to become lecturer and librarian at the Court Chapel, of which he was assistant director in the last years of his life; while there he wrote a book on one of the chapel's distinguished former directors, Aleksey L′vov. From 1920 Preobrazhensky was also a professor in the Russian music department of the Russian Institute for the History of the Arts, and from 1921 at the Petrograd/Leningrad Conservatory. His research interests were centred on Russian sacred music, on which he wrote several generalized surveys; he also made valuable studies of individual composers, notably Turchaninov and Bortnyans′ky.

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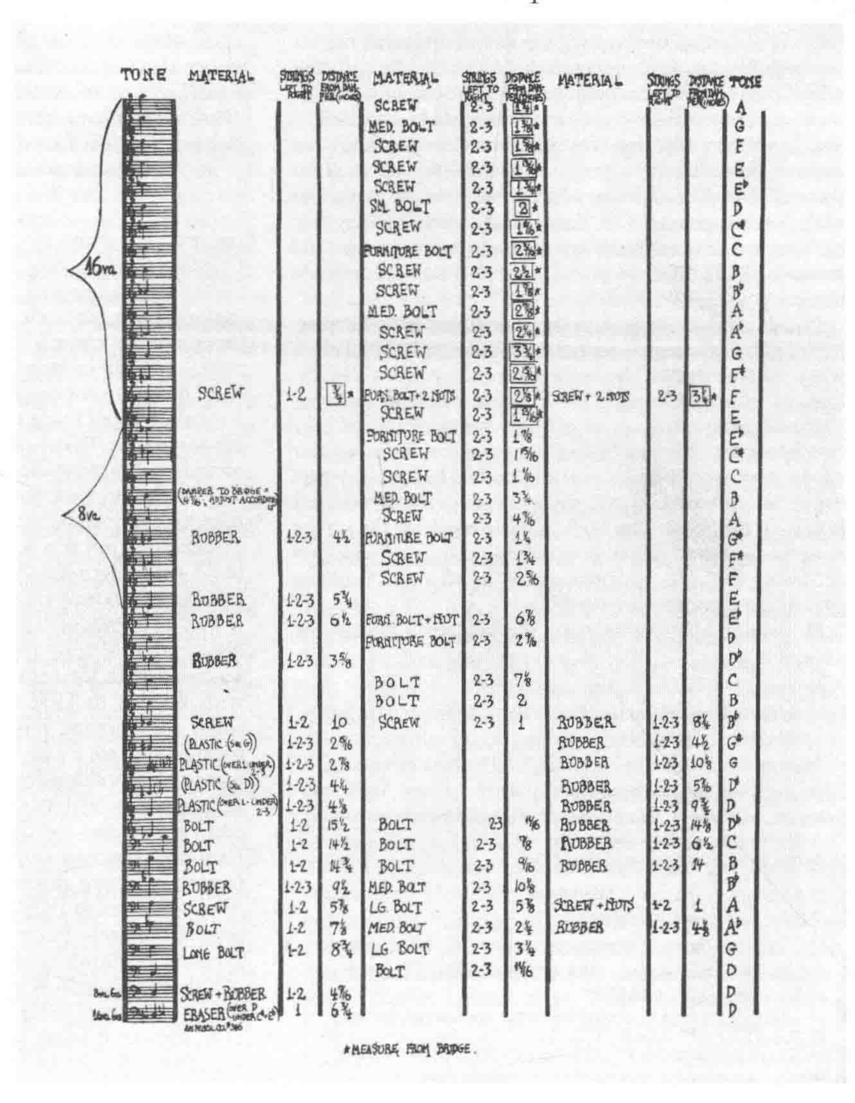
ZIVAR MAKHMUDOVNA GUSEYNOVA

Preparation. In part-writing, the 'softening' of the dissonant effect of an accented NON-HARMONIC NOTE (i.e. an appoggiatura) by presenting it as a consonant note in the previous chord; the result is called a 'prepared appoggiatura'. The dissonance is softened further if the preparation note is tied to the appoggiatura, creating a SUSPENSION.

□

Prepared piano. A piano in which the pitches, timbres and dynamic responses of individual notes have been altered by means of bolts, screws, mutes, rubber erasers and/or other objects inserted at particular points between or placed on the strings. The idea originated with Cowell. The prepared piano was devised by Cage for his *Bacchanale* (1940), and used in a number of his subsequent compositions.

Since around 1950 the prepared piano has been used by other composers, sometimes solo but usually in an ensemble work, including Christian Wolff, Conlon Nancarrow, Toshirō Mayuzumi, Pauline Oliveros, Dieter Schönbach, Aldo Clementi, Gérard Grisey, Harrison Birtwistle (muted bass strings), Kaija Saariaho, James Tenney and Annea Lockwood. Less predictable was its popularity in Eastern bloc countries before the demise of communism (especially in Poland, Czechoslovakia, Hungary, Romania and the Soviet Union – including one concert work each by Pärt and Shchedrin and two by Denisov and Schnittke). Particularly notable is its use for continuo-like colouration and punctuation in two compositions for two solo violins and string ensemble, Pärt's *Tabula Rasa* and Schnittke's First Concerto Grosso (both 1977). A somewhat different approach to piano preparations was devised from 1970 by Hans-Karsten Raecke, as in his *Raster* cycle (1972–91), with some works requiring up to eight players at two prepared pianos. The prepared piano has gained a new popularity with members of the generation of composers that emerged in western



Material	Strings left to right	Distance from damper (inches)	Material	Strings left to right	Distance from damper (inches)	Material	Strings left to right	Distance from damper (inches)	Tone
			SCREW	2-3	1 1/4*				A
			MED. BOLT	2-3	1 3/8*				G
			SCREW	2-3	1 7/8*				F
			SCREW	2-3	1 3/16*				E
			SCREW	2-3	1 3/4*				E♭
			SM. BOLT	2-3	2*				D
			SCREW	2-3	1 9/16*				C♯
			FURNITURE BOLT	2-3	2 5/16*				C
			SCREW	2-3	2 1/2*				B
			SCREW	2-3	1 7/8*				B♭
			MED. BOLT	2-3	2 3/16*				A
			SCREW	2-3	2 1/4*				A♭
			SCREW	2-3	3 3/4*				G
			SCREW	2-3	2 5/16*				F♯
SCREW	1-2	3/4*	FURN. BOLT + 2 NUTS	2-3	2 1/8*	SCREW + 2 NUTS	2-3	3 1/4*	F
			SCREW	2-3	1 15/16*				E
			FURNITURE BOLT	2-3	1 7/8				E♭
			SCREW	2-3	1 15/16				C♯
			SCREW	2-3	1 11/16				C
(DAMPER TO BRIDGE = 4 1/16, ADJUST ACCORDINGLY)			MED. BOLT	2-3	3 3/4				B
			SCREW	2-3	4 5/16				A
RUBBER	1-2-3	4 1/2	FURNITURE BOLT	2-3	1 1/4				G♯
			SCREW	2-3	1 3/4				F♯
			SCREW	2-3	2 5/16				F
RUBBER	1-2-3	5 3/4							E
RUBBER	1-2-3	6 1/2	FURN. BOLT + NUT	2-3	6 7/8				E♭
			FURNITURE BOLT	2-3	2 7/16				D
RUBBER	1-2-3	3 5/8							D♭
			BOLT	2-3	7 7/8				C
			BOLT	2-3	2				B
SCREW	1-2	10	SCREW	2-3	1	RUBBER	1-2-3	8 1/4	B♭
(PLASTIC (SEE G))	1-2-3	2 9/16				RUBBER	1-2-3	4 1/2	G♯
PLASTIC (OVER 1 UNDER 2-3)	1-2-3	2 7/8				RUBBER	1-2-3	10 1/8	G
(PLASTIC (SEE D))	1-2-3	4 1/4				RUBBER	1-2-3	5 5/16	D♯
PLASTIC (OVER 1 UNDER 2-3)	1-2-3	4 1/8				RUBBER	1-2-3	9 1/4	D
BOLT	1-2	15 1/2	BOLT	2-3	11/16	RUBBER	1-2-3	14 1/8	D♭
BOLT	1-2	14 1/2	BOLT	2-3	7/8	RUBBER	1-2-3	6 1/2	C
BOLT	1-2	14 3/4	BOLT	2-3	9/16	RUBBER	1-2-3	14	B
RUBBER	1-2-3	9 1/2	MED. BOLT	2-3	10 1/8				B♭
SCREW	1-2	5 7/8	LG. BOLT	2-3	5 3/8	SCREW + NUTS	1-2	1	A
BOLT	1-2	7 1/8	MED. BOLT	2-3	2 1/4	RUBBER	1-2-3	4 3/8	A♭
LONG BOLT	1-2	8 3/4	LG. BOLT	2-3	3 1/4				G
			BOLT	2-3	11/16				D
SCREW + RUBBER	1-2	4 1/16							D
ERASER (OVER D UNDER C♯-E♭) AM. PENCIL CO. #386	1	6 3/4							D

*MEASURE FROM BRIDGE.

Prepared piano: table of preparations from Cage's 'Sonatas and Interludes' (1946–8)

Europe after 1990. In the 1990s new solo works for prepared piano were commissioned by the pianists Lois Svard (USA) and Joanna MacGregor (Britain, including Jonathan Harvey and Django Bates).

The prepared piano has also been used in jazz by Cecil Taylor, and by the improvisers Chris Burn, John Wolf Brennan, Hermann Keller and Harry de Wit, among others.

Since the tonal alteration desired varies from one piece to another and depends on the nature and placement of the objects used to effect it, these have to be indicated in the score, as shown in the illustration, which reproduces the table of preparations for Cage's *Sonatas and Interludes* (1946–8).

See also INSTRUMENTAL MODIFICATIONS AND EXTENDED PERFORMANCE TECHNIQUES, esp. fig.1.

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EDWIN M. RIPIN/HUGH DAVIES

Prepositus Brixiensis [Brisiensis, Melchior de Brissia, Marchion de Civilibus (Civillibus)] (*fl* 1405–25). Italian composer. He is known from references to the title of his office (Provost of Brescia) and the first name Melchior in Paduan archives. Two references to a Melchior of Brescia are in a Padua Cathedral register from 1410–11, while Ciconia was still there. Melchior is referred to as a priest in both references, in one as a chaplain and in the other also as a *cantor*. 'Prepositus Brixiensis', with neither personal name nor designation as a priest, is listed as having been paid as *cantor* in salary lists of the Padua Cathedral Chapter from late 1421 to 1425. He is last recorded in 1425, when 'Dominus Melchior prepositus Brixiensis', dissatisfied with his salary, renounced a chaplaincy in Padua Cathedral. An earlier reference to 'Marchion de Civillibus prepositus' in Brescia in 1405 probably refers to the same man: Marchion's absences from Brescia interlock with Melchior's presence in Padua; there can only have been one provost at a time, and no

others are named to this office in Brescia meanwhile. He was absent from Brescia between 1409 and 1412, during which period he was mentioned in Padua; he is documented as having been in Brescia between 1413 and 1415, and again in 1420 (few records that would contain his name survive from the years 1416–19), but he was not there in October and November 1421, which coincides with his reappearance in the Paduan records. Very few records survive in Brescian archives from the period between 1422 and 1449–50, when a new provost is named.

Five compositions by him survive, all as *unica*. Surprisingly, none of them is in *I-Bc* Q15, compiled in Padua while he was there. The ballatas are all in *GB-Ob* Can. misc.213 (facs., Chicago, 1995): both voices in the two-part ballatas are texted; all of them have refrains of only two lines; and they have word repetitions, as in similar works by Ciconia and Zacar. *I pensieri* has the acrostic 'Isabetta'. As with Ciconia, rhythmic usage betrays origins in Italian notation. The homophonic rondeau *De gardés vous* has a second line of text below the upper voice, and according to Gallo was copied after 1440 into a Brescian part of the manuscript *I-Bu* 2216.

He is not identifiable with the singer MATHEUS DE BRIXIA.

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BALLATAS

I ochi d'una ançolleta che m'alcide, 3vv
I pensieri, dolçe Amor, fanno dolere, 2vv (acrostic: 'Isabetta')
Or s'avanta omay chi vol amare, 3vv
O spirito gentil, tu m'ay percosso, 2vv

RONDEAUX

De gardés vous de le cordon, 2vv

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MARGARET BENT

Pres. *See* YOUNG, LESTER.

Prés [Près], **Josquin de** [des]. *See* JOSQUIN DES PREZ.

Presa (i) (It.: 'handle', 'catch'). A sign used in a canon to indicate the places at which the *guida* (subject) of the canon is to be taken up by other voices. *See* CANON (i).

Presa (ii) (Lat.). A response, originally sung by the congregation, in the *preces* of the Gallican rite. *See* GALLICAN CHANT, §13.

Preschner, Paul (*fl* late 16th century). German composer. Rühling's *Tabulaturbuch auff Orgeln und Instrument* (Leipzig, 1583[24]) includes a transcription of Preschner's five-part motet, *Also hat Gott die Welt geliebt*. Two manuscript sources of this motet were apparently destroyed at Liegnitz (now Legnica) during World War II; E. Bohn: *Die musikalischen Handschriften des 16. und 17. Jahrhunderts in der Stadtbibliothek zu Breslau*, Breslau, 1890/*R* lists a five-part mass and two five-part motets by the composer, which were also destroyed.

RICHARD MARLOW

Prescott, Abraham (*b* Deerfield, NH, 5 July 1789; *d* Concord, NH, 6 May 1858). American maker of bowed string and keyboard instruments. He learnt cabinet making from his uncle, and made his first instrument, a 'bass viol' or 'church bass' (in fact a large cello; *see* BASS VIOL), in 1809 in Deerfield. The instrument, bought by a local musician for use in church services, was the first of several hundred made and sold by Prescott by the 1840s. He played the 'bass viol' (again, probably the cello) while attending Atkinson Academy, served as fife major in the 1812 war and later gave occasional singing lessons. He used his commercial acumen and his musical and religious associations (he was a deacon of the Baptist Church) to build a thriving music business. His apprentices included David and Andrew Dearborn.

In 1831 Prescott opened a music store in Concord, New Hampshire; by 1833 he had moved the whole of his business there for better trade and shipping connections with Boston. In 1836 he pioneered the manufacture of small reed organs (known as 'lap organs' or 'rocking melodeons'; *see* REED ORGAN, §1). In 1845 the Prescott firm, now Abraham Prescott & Son (his son was Abraham J. Prescott) turned its attention to seraphines, melodeons and reed organs for church, school and home use. The Dearborn brothers took over from Prescott's the manufacture of string instruments in about 1848, and after Prescott retired in 1850, the firm's constitution underwent several changes. From 1850 to 1852 it was known as Prescott & Brothers (in the hands of Prescott's sons: Abraham J., Joseph W. and Josiah B.); from 1852 to 1870 Prescott Brothers (after 1858 under Abraham J. & George D.B. Prescott); from 1871 to 1886 the Prescott Organ Co.; from 1887 to 1891 the Prescott Piano & Organ Co.; and from 1891 to 1912 the Prescott Piano Co. (which continued as piano dealers until 1917).

Prescott's instruments were well made. What he described as 'bass viols' in his Deerfield business ledgers were no doubt the large cellos (typical dimensions: length 82 cm, lower bout 51 cm, upper bout 40 cm, neck 25 cm) used in churches and now found in private collections and those of the Smithsonian Institution and at Yale University. Most Prescott basses are fitted with machine-head tuning devices in place of pegs. His double basses are used today by leading orchestral and jazz players. Examples of his lap organs and larger reed organs can be found at the Smithsonian Institution and the New Hampshire Historical Society, where his business ledgers are also held.

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CYNTHIA ADAMS HOOVER/R

Presley, Elvis (Aaron) [Aron] (*b* East Tupelo, MS, 8 Jan 1935; *d* Memphis, 16 Aug 1977). American rock and roll singer, guitarist and actor. As the most successful artist of the mid-1950s rock and roll explosion, Presley had a profound impact on popular music. His sense of style, musical and personal, was both the focal point of the media reaction to early rock and roll and the inspiration for many of the most important rock musicians to follow. The narrative of his meteoric rise and subsequent decline amidst mysterious and tawdry circumstances fuelled many myths both during his life and after his death at 42.

Raised in extreme poverty in the deep South, his earliest musical experiences came in the Pentecostal services of the First Assembly of God Church. Other formative influences included popular tunes of the day, country music, blues, and rhythm and blues. Although he had little experience as a performer, in 1954, at the age of 19, he came to the attention of Sam Phillips, owner of the Memphis recording company Sun Records. Phillips teamed Presley, who sang and played guitar, with local country and western musicians Scotty Moore (guitar) and Bill Black (bass). During their first recording session in June 1954, the trio recorded a single with the two sides *That's all right, mama*, originally recorded in 1946 by blues singer Arthur 'Big Boy' Crudup, and *Blue Moon of Kentucky*, originally recorded in 1946 by bluegrass pioneer Bill Monroe. The group's style blended elements of country and rhythm and blues without being identifiable as either; the distinctive sound included Moore's rhythmically oriented lead guitar, Black's slapped bass, and Presley's forceful, if crude, rhythm guitar, with the recording swathed in a distinctive electronic echo effect. Presley's voice, however, attracted the most attention: swooping almost two octaves at times, changing timbre from a croon to a growl instantaneously, he seemed not so much to be synthesizing pre-existing styles as to be juxtaposing them, sometimes within the course of a single phrase. While the trio's initial record provoked enthusiastic responses immediately upon being broadcast on Memphis radio, it confused audiences, who wondered if the singer was white or black. Although white hillbilly musicians' music had incorporated African-American instrumental and vocal approaches since the earliest recordings in the 1920s, no previous white singer had so successfully forged an individual style so clearly rooted in a contemporary African-American idiom. Presley, Moore and Black released four more singles with Sun Records (1954–5); each one featured a blues or rhythm and blues song backed with a country-styled number; each one displayed increasing confidence on the part of Presley, and each recording was more commercially successful than the preceding one, with the last two, *Baby, let's play house* and *Mystery Train*, reaching the top ten in *Billboard's* national country and western chart. Presley's uninhibited, sexually charged performances throughout the South-east provoked frenzied responses and influenced other musicians: by the end of 1955 performers such as Carl Perkins and Johnny Cash had emerged with a style coined 'rockabilly' that bore a strong resemblance to Presley's.

Presley's growing popularity attracted the attention of promoter 'Colonel' Tom Parker, who negotiated the sale of Presley's contract to RCA records for the unheard-of-sum of $35,000. His first recording for RCA, *Heartbreak Hotel*, which was released in March 1956, achieved the unprecedented feat of reaching the top five on the pop, rhythm and blues, and country charts simultaneously. This recording and the songs that followed in 1956 all combined aspects of his spare Sun recordings with an increasingly heavy instrumentation that included piano, drums, and background singers, and so moved the sound closer to that of mainstream pop. Both sides of his third RCA single *Hound Dog* and *Don't be cruel* hit number one on all three charts. *Hound Dog* radically transformed Willie Mae 'Big Mama' Thornton's 1952 rhythm and blues hit, while *Don't be cruel* was a more pop-orientated recording written specifically for him. Presley's vocal style already showed signs of mannerism, trading the unpredictable exchanges of different voices of the early recordings for a single effect throughout each song. At the same time he continued to explore new musical territory with the recording of *Love Me Tender* (1956), from his first movie of the same title, an updated version of the Civil War song *Aura Lee*.

Over the next two years, Presley released numerous successful recordings of fast or medium tempo rock and roll songs, and ballads derived from country music, Tin Pan Alley or gospel music. He acted in three more films, *Loving You*, *Jailhouse Rock*, and *Kid Creole*, all of which were successful. His suggestive performing style as presented in recordings, films and personal appearances generated a firestorm of critical approbation, which did nothing to dim his popularity. Presley's induction into the US Army in early 1958 removed him from the public eye for two years, during which time recordings made previously continued to be released. Upon his return to civilian life in 1960, he recorded and released *Stuck on You*, a song in the rock and roll style of his pre-Army recordings. However, his next two hits represented a considerable change of direction: *Are you lonesome tonight?* and *It's now or never* (based on the Italian traditional *O Sole Mio* in the style of one of Presley's idols, Mario Lanza) were both ballads that showed Presley moving toward a middle-of-the-road blend of country and pop music. This move away from his raucous mid-1950s rock and roll style, and a simultaneous retreat from performing into a string of formulaic films, contributed to his waning popularity as a recording artist. Despite this, he continued to have numerous top ten songs up to 1963. The change in popular music tastes around 1964 with the sudden dominance of British bands such as The Beatles and The Rolling Stones and of artists recording for the Motown record label, such as The Supremes and The Four Tops, effectively ended his consistent success in the top 40.

In the late 1960s Presley attempted to re-establish himself as a creative artist. In 1968 he taped a television special clad in black leather in which he performed many of his older songs with a small, informal ensemble in front of a live audience. In 1969 he released the album *From Elvis in Memphis*, featuring his strongest material since his return to civilian life, and the two hit singles *In the Ghetto* and *Suspicious Minds*. He returned to live performing that year as well; however, after an initial burst of energy, these performances soon degenerated into formula and self-parody. Although he had a few sporadic hits over the succeeding years, most notably with *Burning Love* (1972), he failed to achieve artistic or commercial consistency with his recordings. From 1972 to the time of his death Presley's performances became



Elvis Presley, 1956

increasingly erratic as his health deteriorated and his behaviour grew more eccentric and reclusive. His rise and fall have been exhaustively documented, and perhaps no other celebrity has led such an active postmortem existence in the public imagination.

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DAVID BRACKETT

Pressacco, Gilberto (*b* Turrida di Sedegliano, 19 Sept 1945; *d* Udine, 17 Sept 1997). Italian priest, conductor and musicologist. After a career as a schoolteacher in Codroipo (1970–73) and Udine (1973–80), he gained degrees in theology at the Lateran Pontifical University, Rome (1981) and musicology at Padua University (1986) under Bonfacio Giacomo Baroffio and Giulio Cattin. He then served as *maestro di cappella* at Udine Cathedral (1980–92) and began teaching choral conducting at Jacopo Tomadini Conservatory, Udine, in 1981. His interests spanned a wide range of sacred and secular repertories, in particular liturgical music in his native province of Friuli, elements of which he attempted to trace back to early Judeo-Christian practices in 1st-century Alexandria. Cognizant of continuing archaeological research on its 4th-century cathedral, he posited Aquileia and its divergent (i.e., non-Roman) musico-liturgical and iconographical practices with a significant role in the preservation of remnants of more ancient (possibly pre-Christian Essene) practices. Among these divergences was the celebration of Pentecost as the paramount feast of the Christian year. Some evidence for his views came from surviving music by Mainerio and transcripts of 16th- and 17th-century witchcraft trials.

Pressacco's activity resulted in books, papers, concerts, festivals, recordings and films. A popular summary of his thinking is found in the posthumous *Viaggio nella notte della Chiesa di Aquileia*. The Don Gilberto Pressaco Cultural Association (Udine) was founded in 1997 for the publication of his compositions and writings and the promotion of research along the lines of his interests.

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ELEANOR SELFRIDGE-FIELD

Pressburg (Ger.). *See* BRATISLAVA.

Pressenda, Giovanni Francesco (*b* Lequio Berria, nr Alba, 6 Jan 1777; *d* Turin, 12 Dec 1854). Italian violin maker. He first worked in his home town as a farmer and labourer until after 1802; by 1807 he had moved to Carmagnola, where he remained until after 1815, and by 1821 he was making violins in Turin. The long-held assumption that his first instruments were made under the direction of Alexandre d'Espine appears to be misfounded, as d'Espine claimed that Pressenda was his teacher. Similarly, the supposition of Pressenda's having travelled to Cremona to study with Storioni is not borne out either by documentary evidence pertaining to Cremona or in Pressenda's approach to violin making. He was probably trained in one of the French instrument-making workshops then functioning in Turin, possibly by Joseph Calot or Nicolas Lété-Pillement, both natives of Mirecourt who were active in Turin during the years immediately following the Napoleonic Wars. He won his first medal at the Turin Exposition of 1829, and gained subsequent awards in 1832, 1838, 1844, and 1850. He was patronized by eminent musicians of the Court ensembles in Turin, most notably G.B. Polledro and Giuseppe Ghebart, both of whom served as concertmasters. He taught Giuseppe Rocca, and it is thought that Pietro Pacherele (*b* Mirecourt, 7 Sept 1803; *d* Nice, 31 Dec 1871) worked for him during the 1840s; several examples of Pacherele's work from these years bear labels of Turin and record Pressenda as his teacher. Pressenda retired in about 1850; the maker Benedetto Gioffredo, called Rinaldi (*b* Novello d'Alba, 1821; *d* Turin, 21 March 1888) claimed to have succeeded

to Pressenda's workshop, but there is no surviving documentary evidence to support this other than Rinaldi's own assertions in the 1870s and 80s.

Always strongly influenced by Stradivari, Pressenda's style changed markedly over the years. His first instruments follow a broad, flat model with long square corners that project outward. The soundholes are usually rather small, and the backs are mostly in a single piece; those dating from the mid-1820s often have a prominent sapmark to one side or the other. By the late 1820s the corners were smaller, though still set square, and the arching was becoming much fuller. These early instruments were covered with the varnish which he used all his working life, a thick, rich orange to deep red mixture, apparently applied without sealer, penetrating well into the wood, and on the soundtable usually showing the hard grains to be light in colour. After 1830 the squareness of the centre bout gradually became less pronounced, though the model continued to be full. The scroll has a wide ear, and the centre line of the fluting is deeply scratched. The soundholes hardly vary at all in appearance, and by now seem almost on the long side. The darkest red varnish is from these years, though in many instances it has been polished down to lighten the colour and improve the transparency. The workmanship of the young Giuseppe Rocca can occasionally be found in instruments from the late 1830s. In the 1840s there was a gradual shift towards a flatter, broad-edged pattern of violin, some of Pressenda's late instruments being among the most successful. Many are quite striking in appearance, with broad-flamed maple and orange-brown varnish.

Tonally there is some variation, but the best of Pressenda's violins fully justify his reputation. His cellos, though extremely rare, are also fine, but his violas were built on a small pattern and have not commanded the same degree of popularity. Pressenda had a far-reaching effect on Italian violin making of the late 19th and early 20th centuries, Fagnola being chief among his copyists. Indeed, Fagnola's earlier copies have often been taken for Pressenda's work, though later on, because of commercial demand, the facsimile Pressenda label was the only feature that bore much resemblance. His labels bear the latinized form of his name, Joannes Franciscus Pressenda. (*LütgendorffGL*; *VannesE*)

CHARLES BEARE/PHILIP J. KASS

Presser. American firm of music publishers. It was founded in Philadelphia in 1883 by Theodore Presser (*b* Pittsburgh, 3 July 1848; *d* Philadelphia, 28 Oct 1925), a musical philanthropist who had studied at the New England Conservatory in Boston. Earlier that year he had begun publication of a monthly magazine, *The Etude*, devoted to the interests of music teachers and students. In 1906 he opened in Philadelphia the Presser Home for Retired Music Teachers, the only such institution in the USA. In 1916 the Presser Foundation was established, with funds of over $1,000,000, for the support of the home, a department of scholarships (given directly to institutions and not to individuals), and a department for the relief of deserving musicians. After his death the firm was expanded by the acquisition of Church (1930), Ditson (1931) and the Mercury Music Corporation (1969), which included the catalogues of Beekman Music and Merrymount Music. In 1970 Elkan-Vogel became a subsidiary and in 1981 the firm purchased the bulk of the copyrights of American Music Edition. Other subsidiaries include Merion Music, New Music Edition and Society of the Publications of American Music. Through Ditson, the company traces its history to 1783, making it the nation's oldest continuous music publisher.

Presser is the sole agent in the USA for a number of American publishers, including Columbia Music, Coronet and Peer-Southern Concert Music, as well as for foreign firms such as Durand, Transatlantiques, Jobert and Novello. The company serves the needs of dealers, teachers and musicians, drawing from a huge stock of classical, educational and light music. It also maintains a large library of works for hire, including opera, ballet and orchestral music. Among the many American composers represented by Presser are Cowell, Erb, Getty, Ives, Lazarof, Persichetti, Rochberg, Ruggles, Sapieyevski, Schickele, Schuman, Sessions, Shapey, Stucky, Wiesgall, Wernick, Yardumian and Zwilich. In 1949 the company's main office was moved to Bryn Mawr, Pennsylvania.

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W. THOMAS MARROCCO, MARK JACOBS, WARREN STOREY SMITH

Pressing, Jeff (*b* San Diego, 30 Nov 1946). Australian-American composer and writer. Born and educated in the USA, he moved to Melbourne in 1975 to teach jazz, electronic and computer music, and composition at La Trobe University (1975–93). Parallel with this, he pursued a career as a research scientist in cognitive psychology: from 1994 he has been Senior Lecturer in Psychology at the University of Melbourne. His compositions have spanned a wide range of styles and influences, including fusion jazz, African drumming, chamber music in the tradition of Western art music, computer music, sound poetry, multi-cultural music and multimedia presentations. As a performer he has founded and performed with ensembles such as the World Rhythm Band, which specializes in jazz improvisation, the African drumming ensemble Adzohu, and the live-electronics ensemble OZDIMO. His compositions have been performed in Australia, the USA, Japan, Sweden and elsewhere. Pressing's work is always marked by freshness and curiosity. His exploratory urge is strong, and his best work is marked by rhythmic liveliness, elaborate textures and a sense of timbral fantasy, as illustrated by such electronic works as *The Butterfly's Dream* and *Zalankara*. His sound poetry and verbal performances also contain humour and satire, an example being *The isms infecting musical thought*.

WORKS

(*selective list*)

Inst: Tidbits, trbn, 1978; Equator, trbn, pf, 1980; Lesser Trocanter, Afro-jazz, db, s sax, pf, synth, 2 perc, 1981; If Nineteen were Twelve, pf, el pf/synth, vc, fl, trbn, perc, 1982; Sonata, vn, pf, 1991; Squeak, pf, 1991; Grace, ob, kbd, perf. 1992; Symphonia, orch, 1993; Transliteration, str, 1993

Perc: Gondwanaland, 5 West African perc (West African drums, bells, rattles), 1984; Constructed Dreaming I, 4 perc, 1994

Elec: Study no.1, 4 synth, 1985; Daru Dance, synth, perc, 1987; His Master's Voice, v, sampler, 2 MIDI kbd, live elecs, 1987–93; 2 Quaternion Film Scores, elec, 1988; The Butterfly's Dream, synth, 1989; Zalankara, el-ac sym., 1991

Other: The isms infecting musical thought: scientism, minimalism, maximalism, structuralism, reductionism, et al: is there a doctor in the house?, perf. lecture, perf. as radio play, ABC radio, 1991

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Principal recording company: Discovery

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WARREN BURT

Pressl, Hermann Markus (*b* Altaussee, 26 May 1939; *d* Nea Mouchri, Greece, 12 Aug 1994). Austrian composer. He studied the violin, the viola and composition at the Musikhochschulen of Vienna, Graz and Salzburg. After teaching for a short time, he was invited to Afghanistan to assist in the development of music education and to collect folk music. (His large collection of recordings is held in the sound archive of the Austrian Academy of Science). He returned to Austria in 1971 to work as a violin teacher and an orchestral player in Graz. After studies in Warsaw in 1972, he taught composition and theory at the Graz Musikhochschule (1974–94).

Pressl's first period, before his departure for Afghanistan, is strongly influenced by the neo-classical style of his teachers, particularly Otto Siegl. In his second period, Afghan folk material became a prominent influence. Written after his study in Warsaw, works of the third period employ experimental elements, such as sound-surfaces, noise and collage. In his last period (from around 1980), he wrote serial pieces that rely on aleatory processes to determine musical details. His sometimes 'infinite' works aim to dissolve a sense of time, create a state of meditation and 'represent sacred nothingness'. He divided his output into eight groups, each characterized by a particular influence or technique; these include: Drangiana (works showing Afghan influence), Jesien (experimental works), Arsis (spiritual music), Ronde (cyclic works and works of long duration), Asralda (works incorporating natural sounds), Neubearbeitungen (revised works), Objekte (works employing untraditional 'instruments') and N.N. (works released from the composer's subjective control).

WORKS
(selective list)

for complete list see LZMÖ

the categorization is that of the composer

I. Drangiana (1966–70): Conc., fl, drum, str; Divertimento, tpt, hn, trbn; Fanfarenmusik, wind; Musik, str orch; Pf Trio; Sonata, vc, pf [rev. as Sonata nova, 1983]; Trio, fl, vn, va; Sym., E, orch; Toccata and Fugue, trbn, str orch; lieder on texts by O. Chaigam, S.A. Akbari, T. Köchert; 2 pf works; 3 serenades, 2 vn, zir-baghali; 2 str duos; 4 str qts; 2 str trios; *c*7 works for solo inst; 4 works, tpt, trbn; *c*10 other chbr works

II. Jesien (1970–74, unless otherwise stated): Anatasis, capriccio, vn, chbr orch, rev. 1980; ETSÜM G, mixed chorus, fl, vc, perc, tape; 3 Khasiden, A, chbr orch; Kurmusik I–VI, orch; Retrospektakel, wind, perc; Selbstgespräche, S, accdn; Conc., tpt, tam-tam, str; So ist das Lebe, fl, ob, hpd; Traumgekrönt (cant., anon., H. von Hofmannstahl, R.M. Rilke, C.M. Brentano), female vv, insts; Morgue, T, va, 1975; Kreuzweiskreisschweigquartett, str qt, 1976; Chor der Geretteten, 2 tape, 1978; Sym. no.4, 11 ens, 1980–84; AARNOCH, Irrlicht und Findling (Sym. no.2), orch, 1981; *c*13 other works, incl. chbr works, works for solo inst; kbd

III. Arsis (1974–6, unless otherwise stated): Sym. no.3, wind; Poimenike litourgia (mass), vv, insts, org; Nieszpory, vv, insts; Requiem für HM; Choralpredigt, spkr, female vv, male vv, wind, 2 org; Ode an niemand, T, org, 1979; 3 Orgelpunkte, org, 1979–87; Ode an niemand, 2 spkrs, 1v, chbr orch, 1984; ARSIS (Sym. no.5), 84vv, 48 insts, 1988

IV. Ronde: nos. 1–7, 12 (12 x 12), 48, 1976–9: incl. works for chbr ens; orch; vv, insts; kbd, perc; rec ens; no.50, 1980

V. Asralda (1982–8): incl. 12 works for vv, insts; chbr ens; pf 4 hands; rec ens

VI. Neubearbeitungen: Canons, vn, va, 1993

VII. Objekte: Hausmusik, wind, ivy, ice, 1976–9; Objekte, *c*50 objects, 1976–9

VIII. N.N.: nos. 1–5, 8, 12/6/3 (1985–8): incl. works for cl; kbd; chbr ens; insts, tape; no.50, pf, 1992; no.53, 2 hpd, 1992

Insellieder (1992–4): incl. 8 works for 4–16vv; chorus

Other: H/F (H. Wolf), fl, cl, bn, hn, vn, va, vc, db, 1977; 6 Litaneie, mixed chorus, 1989; Str Sextet, 1989; Sym. no.6, 1990–94; Strang 1, a sax, org, 1991; Strang 2, sax qt, org, 1992; IATOA, str qnt, 1993; Ich höre keine Glocken mehr, 4vv, org, 1993; Strang 3, sax qt, tam-tam, db, org, 1993; Sonnenuntergänge nach meinem Tode (G. Klinge), spkr, a sax, crotales, 1994; Sym. no.7, 1994; Verweile noch (K. Weill, B. Brecht), S, a sax, trbn, vib, org, 1994; Zisternen, fl, vc, hpd, 1994; *c*8 other chbr works; *c*8 works for solo inst

KLAUS LANG

Pressus (? from Lat. *pressim*: 'compactly'). In Western chant notations, a special neume, usually consisting of a neume with added ORISCUS and a final PUNCTUM. If the initial neume is a VIRGA with *oriscus* (also known as a VIRGA STRATA or a *gutturalis*), a three-note group results; if the initial neume is a PES (ii) with *oriscus* (*pes stratus*), a four-note group results, and so on. Suñol and Cardine, among others, distinguished a *pressus minor*, where a foreshortened form of the *virga strata* and *punctum* are added to other neumes. As with all neumes that include the *oriscus*, the exact significance of the *pressus* is unclear. With the change to staff notation, the *oriscus* was usually represented as a note of the same pitch as the preceding one. Mocquereau originally believed that the unison notes should be sung with special emphasis, but later renounced this view. (For illustration *see* NOTATION, Table 1.)

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E. Jammers: *Tafeln zur Neumenkunde* (Tutzing, 1965)
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DAVID HILEY

Prestant (Fr., Ger.). *See under* ORGAN STOP (*Praestant, Principal*).

Presten, [Preston], **Jørgen** [Jörgen, Georgio] (*d* Copenhagen, before 28 Nov 1553). Composer, presumably of Scottish origin, active in Denmark. There can be little doubt that he is the 'Georgius Preston Scotus' who graduated as magister from the University of Copenhagen

on 14 May 1545, and it may be assumed therefore that he studied under the first 'lector musices', Matz Hack (Glahn, 1986). He was leader of the *kantori*, the choir of the royal chapel of Christian III, in 1551, and two years later died of the plague. According to an entry in *Kancelliets brevbøger* dated 28 November 1553, negotiations were started with his widow for the sale to the king of a set of 'song-books' owned by Presten; these apparently have not survived. His works are known from another, perhaps corresponding, set of manuscript partbooks prepared under the direction of the chief trumpeter, Jørgen Heyde (or Georg Hayd), for the instrumentalists of the royal chapel, the copying of which is presumed to have begun in 1541 (or possibly 1547). Two of the eight-part pieces, *Nun bitten wir den heiligen Geyst* and *Ach Herr sehe uns gnaedig an*, were sent by Heyde from Copenhagen to his former master Duke Albrecht of Prussia on 30 May 1545. Since the second of these is based on Christian III's motto 'Ach Gott schaff deinen Willen', which appears both as an acrostic and as a refrain, it seems likely that Presten was by then employed at the Danish court. A motet *Commoda res*, inscribed in the manuscript 'a Georgio P ... anno XLIII redditum' and therefore also attributed to Presten, is a five-part canon on Duke Albrecht's motto 'Vertrau Gott allein'; this has been taken to suggest that Presten, like a number of other musicians such as Heyde and Adrianus Petit Coclico, had been in the service of Duke Albrecht before going to Denmark. However, the Königsberg and Copenhagen courts were so closely related at this period that it cannot be taken as certain. On the other hand, the presence of five of Presten's pieces in the incomplete set of Swedish partbooks from about 1560, the only other known source of his music, can probably be attributed to the migration of musicians such as Heyde and Johan Paston (? Josquin Baston) who went, in 1556 and 1559 respectively, from service with Christian III to the court of Erik XIV.

Presten was the most productive of the foreign composers at the Danish court: 19 works attributed to him survive, comprising six Latin motets, ten German hymns and three instrumental *fugae* or canons. In the Copenhagen source all the vocal pieces are untexted except *Peccavimus tibi*, which has the text in the bass. Ten of the pieces are cantus-firmus settings, with the cantus firmus in short phrases, without ornamentation, in the tenor. Imitation is sometimes used at the beginnings of phrases but is not pursued, and there is rarely any overall sense of structure. In the eight-voice *Christ ist erstanden* the melody is sung by the two highest voices in canon while the other voices accompany them with free counterpoint. The three instrumental canons, with their lively rhythms and wider ranges, are musically more interesting.

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†Appropinquet, 7vv, Gii 252; Dies est leticiae, 7vv, Gii 303; Peccavimus tibi, 6vv, Gii 101; Veni Creator, 6vv, Gii 118; Surge illuminare, 6vv, Gii 106

Ach Herr sehe uns genedig an, 5vv, Gi 173; †Ach Herr sehe uns genedic an, 7vv, Gii 229; †Ach Herr sehe uns gnaedig an, 8vv, Gii 372; †Christ bet und wach, 8vv, Gii 377; Christ ist erstanden, 6vv, Gii 201; Christ ist erstanden, 8vv, Gii 381; Der gottlose Hauff, 6vv, Gii 204; †Erhalt uns Herr, 7vv, Gii 312; Nun bitten wir den heiligen Geyst, 8vv, Gii 385; Vater unser in Himmelreich, 6vv, Gii 208

2 fugae, a 5, Gi 208, 212; 1 a 6, Gii 240

Commoda res/Vertrau Gott allein, motet, 5vv, Gi 131; attrib. 'Georgio P.', ? by Presten

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MARGARET MUNCK (with JOHN BERGSAGEL)

Presti, Ida [Montagnon, Yvette] (*b* Suresnes, Paris, 31 May 1924; *d* Rochester, NY, 24 April 1967). French guitarist of part Italian parentage. She was arguably one of the greatest guitarists of all time. Her father, a piano teacher, gave her her first music lessons and she turned to the guitar when she was six years old. Her father learnt enough to impart the rudiments of guitar technique to his daughter, but to the end of her life she had no further instruction in music or guitar playing. She first played in public when she was eight, gave her Paris début when she was ten, and while still in her teens made several successful tours abroad and appeared briefly in a film *La petite chose*. In commemorative concerts for Paganini and Berlioz she played on the composers' own guitars. Her first recordings were made when she was just 14. During World War II she was unable to follow her international career, but she resumed it soon afterwards. In 1948 she gave the French première of Rodrigo's *Concierto de Aranjuez*. In 1952 she married Alexandre Lagoya and thereafter played only in duo with him. Their celebrated global tours ended with Presti's tragic death (the exact cause remains undisclosed) during a tour of the USA. Her instinctive musicality was remarkable, her sound was uniquely beautiful, and her unorthodox and innovative technique (shared by Lagoya) was prodigious.

Numerous works were dedicated to Presti and to the Presti-Lagoya Duo, including Poulenc's *Sarabande* (1960) and Castelnuovo-Tedesco's *Les guitares bien temperées* – 24 preludes and fugues for two guitars – (1962).

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JOHN W. DUARTE

Prestige. American record company. Established in New York in 1949, it quickly embarked upon an ambitious programme of recording famous young jazz musicians of the day. The catalogue included bop, cool jazz and hard bop by such musicians as Wardell Gray, Miles Davis, Thelonious Monk, Sonny Rollins, Stan Getz and John Coltrane; some recordings were issued on the New Jazz label. In 1960 the company began to diversify, setting up new labels: Swingville (mainstream jazz by older musicians); Moodsville (muted, atmospheric recordings by swing and bop musicians) and Bluesville (blues). From the late 1950s to the late 1970s Prestige was chiefly

associated with soul jazz, issuing recordings by the organists Brother Jack McDuff, Groove Holmes, Shirley Scott and Johnny Hammond with various tenor saxophonists. In 1967 the company transferred its headquarters to Bergenfield, New Jersey; in 1971 it was acquired by FANTASY (II), which ran the catalogue and label from Berkeley, California, and later initiated ambitious series of reissues.

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BARRY KERNFELD

Prestissimo. *See* PRESTO.

Presto (It.: 'ready', 'prompt'). Quick, fast; one of the earliest tempo designations in music. Nicola Vicentino (1555) gave it as the speed of a crotchet; and Banchieri used it specifically as a tempo mark in *La battaglia* (from *L'organo suonarino*, 1611) along with *adagio*, *allegro* and *veloce*. But on the whole it appears in other sources from the first half of the 17th century as the single alternative to the slow tempo, be it *adagio*, *tardo* or *lento*. In Giovanni Priuli's *Sacrorum concentuum pars prima* (Venice, 1618) there are no tempo marks for the motets nor for the two instrumental sonatas (nos.35 and 36); but all the instrumental canzonas are marked *presto* at the beginning, and most have the subsequent contrasting instruction *tardo*. This is typical and is very similar to the pattern of its uses by Michael Praetorius (*Polyhymnia caduceatrix*, 1619; *Puericinium*, 1621), by Monteverdi, whose *Chiome d'oro* (1619) includes the marking *presto honestamente*, by Schütz, who preferred the form *praesto*, and by other early 17th-century composers. In practically all such cases *presto* may be taken as the equivalent of *tempo giusto*, against which the *adagio* or *tardo* could be inserted as deviations, just as *forte* was often the normal dynamic against which *piano* and *pianissimo* could provide echoes and contrasts. So *presto* did not necessarily imply any particular hurry in the 17th century. As late as the middle of the 18th century it was often used interchangeably with *allegro*: three different versions of the first movement of J.S. Bach's Sixth Violin Sonata are marked respectively *presto*, *vivace* and *allegro*; and Grassineau (1740) defined *presto* as 'fast or quick, gayly yet not with rapidity'.

But the tradition by which *presto* became a faster tempo than *allegro* grew alongside the older tradition, in which it was merely a moderately fast tempo. Brossard (1703) said 'the speed must be pressed on, making the beats very short'; and the anonymous *A Short Explication* (London, 1724) placed it faster than *allegro* or even *più allegro*. All early examples of *presto* must be approached with caution. As the 18th century progressed *presto* became more and more the accepted word for the fastest of all tempos except *prestissimo*. But Mozart, for instance, tended to avoid *prestissimo*, and in his letter about the Haffner Symphony (7 August 1782) stated that its finale, marked *presto*, should go as fast as possible.

Prestissimo, the superlative form ('very fast', 'as fast as possible'), appeared at about the same time as *presto*: it occurs in Johann Vierdanck's *Pavanen* (1637) and in Schütz's *St John Passion* (1665); and it is even used as the tempo designation for sarabands in the manuscript *GB-Lbl* Add.31424. But even though it is defined in most dictionaries from Brossard on, the word was not very often used. Handel used it occasionally, as in the section 'For he is like a refiner's fire' in *Messiah*, and Beethoven for the finale of his Piano Sonata in C minor op.10 no.1 and the second movement of his Sonata in E op.109. There seems always to have been a feeling that too frequent use would lead to a cheapening of the extreme effect implied. Schumann was surely a little less than serious, from this point of view, when he marked the first movement of his G minor Piano Sonata *il più presto possibile* (*so rasch wie möglich*), but later in the movement gave the indication *più presto* (*schneller*) and shortly before the end *ancora più vivo* (*noch schneller*). The point here, of course, is that changes of figuration on each occasion make faster tempos possible: there is no absolute fastest possible tempo, because not only the abilities of the performer change but also the nature of the music. And most composers have accordingly been content with *presto*.

Presto and *prestissimo* also occur as marks of expression or mood. Thus Verdi, for instance, rarely used them as tempo marks except in his last opera, *Falstaff*: otherwise he confined them to such formulations as *allegro prestissimo* (just before the end of Act 1 of *I due Foscari*) or *tutto questo recitativo molto presto* (in *Il trovatore*). His fast tempos were *velocissimo*, *allegro agitato* or *allegro assai mosso*.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Preston, Christopher (*d* before 1 Jan 1690). English keyboard player and composer. On 7 January 1668 he was appointed to the royal household as a musician-in-ordinary for the virginals with the right of succession to Christopher Gibbons's place and fee on the latter's death; his succession was ratified on 25 October 1676 after Gibbons's death. Preston was dead by 1 January 1690, when his widow, 'Mary Preston of York', appointed somebody to receive all arrears owed to him for his service to Charles II. His extant compositions amount to six short keyboard pieces in Locke's *Melothesia* (London 1673/*R*). These include a four-movement suite in G, which begins with a prelude, and two single hornpipes. (*BDECM*)

PETER DENNISON/B.A.R. COOPER

Preston, Jørgen. *See* PRESTEN, JØRGEN.

Preston, Robert [Meservey, Robert Preston] (*b* Newton Highlands, MA, 8 June 1918; *d* Montecito, CA, 21 Mar 1987). American actor and singer. He grew up in Los Angeles and was a trained instrumental musician before joining the Pasadena Community Players. He was discovered by a talent scout from Paramount Pictures and signed a contract with the studio, appearing in numerous minor roles. He eventually moved to New York and made his Broadway début succeeding José Ferrer as Oscar Jaffe in *Twentieth Century* (1950). In 1957 he created the character of Harold Hill in *The Music Man*, his most famous role, for which he won a Tony award and subsequently reprised in the 1962 film. Further Broadway roles included Michael in *I Do! I Do!* (1966), a two-person show which co-starred Mary Martin and for which Preston won his second Tony award, and Mack in *Mack and Mabel* (1974). His film credits included *Mame*

(1974) and *Victor/Victoria* (1982). A dramatic bass-baritone, Preston could make a very smooth transition from speech to song. His voice was very flexible and articulate and exuded power, strength and masculinity. His distinctive sound was always immediately recognizable for its clarity, expression and depth.

WILLIAM A. EVERETT, LEE SNOOK

Preston, Simon (John) (*b* Bournemouth, 4 Aug 1938). English organist and conductor. A boy chorister at King's College, Cambridge, he returned as organ scholar in 1958 after two years of organ studies at the RAM under C.H. Trevor. After taking the MusB he became sub-organist at Westminster Abbey, and began to expand his recital work to include the harpsichord. He was organist at Christ Church, Oxford (as well as lecturer at the University) from 1970 to 1981, when he returned to Westminster Abbey as organist and master of the choristers. In 1987 he left to pursue a freelance career as a recital organist and conductor.

At Christ Church, Preston developed the choir through a livelier approach to concerts and recordings and replaced its English cathedral-style organ with a new instrument by the Austrian firm of Rieger, whose continental clarity of voicing brings an unfamiliar accent to Anglican worship. He was also involved in the specifications for the Klais organ at the St John's, Smith Square, concert hall and the Marcussen organ at Tonbridge School. He has served as jury member for major international organ competitions and has advised on music for the Arts Council of England and the BBC. As a recitalist Preston has toured East Asia, Australia, South Africa and the United States. He has made numerous recordings, including the complete organ works of Bach, a set of the Handel organ concertos notable for its freshness and verve, Saint-Saëns's Organ Symphony with the Berlin PO, the Copland Organ Symphony, and the Poulenc Organ Concerto with the Boston SO. With the Christ Church choir he recorded several of Purcell's and Handel's choral works and masses by Lassus, Palestrina, Haydn and Dvořák.

IAN CARSON

Preston, Stephen (John) (*b* Skipton, Yorks., 24 May 1945). English flautist and choreographer of historical dance. He studied at the GSM from 1963 to 1966 with John Francis and Geoffrey Gilbert, and later with Wieland Kuijken in Amsterdam. His technical skill and interpretative insight into period flute playing led to principal positions in the Academy of Ancient Music, English Baroque Soloists and London Classical Players in their pioneering years. Preston was also a founder member of the English Concert, and has made acclaimed recordings of works including Bach's flute sonatas and concertos by Vivaldi. Alongside his active playing and teaching career he is artistic director of the MZT dance company and has choreographed operas by composers ranging from Purcell to Gluck.

JONATHAN FREEMAN-ATTWOOD

Preston, Thomas (*d* ?Windsor, after 1559). English composer. It is possible that he is the Preston recorded in 1543 as organist and instructor of the choristers at Magdalen College, Oxford. A Preston, again without forename, is recorded in the archives of Trinity College, Cambridge, as an organist and choirmaster between 1548 and 1552, and again from 1554 to 1559. The payments of 1558 and 1559 are of allowances due to absent Fellows, and are consistent with his presence as organist and instructor of the choristers (jointly with John Marbeck) at St George's, Windsor, in those years. Preston of Windsor is listed, with Sebastian Westcote of St Paul's and Thorne of York, as a musician deprived of his office because of his faith, in Nicholas Sanders's *De visibilia monarchia* (Leuven, 1571, p.702). It is just possible that it is this Thomas Preston who wrote the play *Cambises* (produced *c*1560 and printed by John Allde, *c*1570); other London musicians such as Redford, John Heywood, John Taylor and Westcote himself were all at some time concerned with dramatic productions.

The style of Preston's organ music is consistent with a creative career centred around the reign of Mary. All the authenticated keyboard compositions are for the Latin liturgy. The oldest of them, the offertory *Reges Tharsis*, is found in the earliest (pre-1549) section of *GB-Lbl* Add.29996, though this may be the work of John Preston, organist of St Dunstan-in-the-West in 1544–5. The rest are from a section of Add.29996 entirely devoted to Thomas Preston's music. Its characteristics include a command of flowing counterpoint in four parts, the use of rhythmic intricacy and the exploitation of a virtuoso keyboard technique. His most significant work is the setting of the Mass for Easter Day, which unfortunately breaks off in the manuscript in the middle of the sequence. The one anonymous piece in this section of Add.29996, the ground *Uppon la mi re* (ed. in MB, lxvi, 1995), may be by him; and the series of hymns based on faburdens on ff.158–178*v* may also be by him.

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Confessio et pulchritudo (off), S no.7
Diffusa est gratia (off), S no.8
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JOHN CALDWELL

Preston & Son. English family of music publishers. The firm was started by John Preston (*d* Jan 1798), who by about 1774 was established as a guitar and violin maker in London. In 1789 his son Thomas entered the business, and continued it alone after his father's death until about 1834, when it was acquired by COVENTRY & HOLLIER.

The Preston firm rapidly rose to become one of the most flourishing in the trade. Its publications covered music of every kind, and included a long annual series of country dances begun in 1786, popular operas by Arnold, Hook and Reeve, and works such as Bunting's *General Collection of the Ancient Irish Music* (1796) and J.S. Smith's collection *Musica antiqua* (1812). It was also the printer of George Thomson's collections of national songs from 1793. In addition the Preston firm bought the plates and stock of several other firms, including ROBERT BREMNER (1789), Thomas Skillern the elder (*c*1803), H. Wright (*c*1803), and Wilkinson & Co. (*c*1810). From these it did a vast reprint business, the most notable items of which were oratorios and other works of Handel acquired from H. Wright (formerly WRIGHT & WILKINSON), the successor of Walsh and Randall.

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

Preti, Alfonso (*b* ?Mantua; *fl* 1586–92). Italian composer. According to Eitner he was 'a nobleman at Mantua and a virtuoso'. His active career as a published composer began in 1586 with his *Primo libro de madrigali* for five voices (Venice, 1587), described in the dedication to the Duke of Mantua as 'the first offspring of my weak and sterile imagination'. This publication contains 15 madrigals, one of which is an extended cycle in five sections. Preti fostered madrigal composition in his own works and in the organization of a circle of madrigal composers, consisting of both enthusiastic amateurs and professionals, and in the publication of a collection of madrigals assembled from the members of this group. The anthology, *L'amoroso caccia* (RISM 1588[14]), contains, as its title-page proclaims, works 'by native Mantuan composers', including Preti himself, dedicated to 'the most excellent musicians of Rome'. Many of the composers represented were employed at Mantua Cathedral. Pallavicino, a long-time resident of Mantua, must have known Preti well and he clearly thought sufficiently highly of him to include one madrigal, *Tra mille fior*, in his fourth book of madrigals for five voices (RISM 1588[28]). It is a well-wrought, thoroughly imitative work, with little concession to the 'modern' chordal style of Andrea Gabrieli or the lighter works of Marenzio. Preti's last known composition, *Ninfe a danzar venite*, appeared in *Il trionfo di Dori* (RISM 1592[11]). (*FenlonMM*)

STEVEN LEDBETTER/IAIN FENLON

Pretorius, Conrad. *See* PRAETORIUS, CONRAD.

Prêtre, Georges (*b* Waziers, 14 Aug 1924). French conductor. He studied the trumpet and composition at the Paris Conservatoire and conducting with Cluytens. His début was in 1946 at the Marseilles Opera in Lalo's *Le roi d'Ys*, and he worked there and at the opera houses of Lille and Toulouse until 1955. After his Paris début the next year at the Opéra-Comique, in the first performance in the city of Strauss's *Capriccio*, he became its music director until 1959. He conducted the première of Poulenc's *La voix humaine* (1959, Paris) and the Paris première of his *Gloria* (1961, Boston), and was briefly associate conductor of the RPO (1962–3). From 1960 he worked frequently at the Opéra, where he was director of music from 1966 to 1971. His American début was at the Chicago Lyric Opera in 1959, followed by débuts at the Metropolitan Opera (1964), La Scala and Covent Garden (1965) and at the Salzburg Festival (1966). Thereafter he was regularly active in those centres and elsewhere, reopening the Théâtre des Champs-Elysées in Paris in 1988 with a concert performance of *Benvenuto Cellini* and conducting the inaugural concert at the Opéra Bastille in 1990. From 1986 to 1991 he was chief guest conductor of the Vienna SO.

Prêtre was a favoured conductor of Maria Callas, and recorded *Tosca* and *Carmen* with her in 1964. He has also recorded several other operas, including *Samson et Dalila*, *Werther* and *Les pêcheurs de perles*, Poulenc's *Gloria*, *Stabat mater* and other works, and the symphonies of Saint-Saëns. His conducting is vital and dramatic, but has been criticized for excessive use of rubato and lack of precision. He was made an Officier of the Légion d'Honneur in 1984 and is also an Italian Commendatore.

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CHRISTIANE SPIETH-WEISSENBACHER/NOËL GOODWIN

Preumayr. German family of musicians, active in Sweden.

(1) **Johan Conrad Preumayr** (*b* Koblenz, Dec 1775; *d* Stockholm, 20 March 1819). Bassoonist, son of Severin Preumaier. He settled in Stockholm and played in the royal orchestra from 1811 until his death.

(2) **Carl Josef Preumayr** (*b* Koblenz, 2 July 1780; *d* Stockholm, 20 July 1849). Singer, cellist and bassoonist, brother of (1) Johan Conrad Preumayr. He played the cello and the bassoon in the royal orchestra in Stockholm, and also appeared there as an actor and a bass; his operatic roles included Sarastro in *Zauberflöte*, Osmin in *Die Entführung aus dem Serail* and the Commendatore in *Don Giovanni*. He was a member of the literary and musical society Par Bricole, and was elected a member of the Swedish Academy of Music in 1841.

(3) **Frans Carl Preumayr** (*b* Ehrenbreitstein, 24 April 1782; *d* Stockholm, 15 Feb 1853). Bassoonist, brother of (1) Johan Conrad Preumayr. The most celebrated member of the family, he was the leading bassoonist in the royal orchestra from 1811 to 1835 and was director of music to the Swedish Lifeguards and to the Kalmar Regiment. He was also a member of Par Bricole. Frans Carl played in the première of Berwald's *Konzertstück* op.2 for bassoon and orchestra in Stockholm (1828). Bernhard Crusell, whose daughter Sofie he married, composed several concert works for him, including a *Concertino* written for an extended concert tour of France, Germany and England undertaken between October 1829 and November 1830). A set of variations for three bassoons and double bass written by Crusell for the three brothers is lost.

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WILLIAM WATERHOUSE

Preussner, Eberhard (*b* Stolp [now Słupsk], 22 May 1899; *d* Salzburg, 15 Aug 1964). German educationist and writer on music. He studied at the Berlin Hochschule für Musik and concurrently studied musicology with Johannes Wolf, Schünemann and Hermann Abert at Berlin University. He took the doctorate in 1924 with a dissertation on singing in Protestant *Lateinschulen* in the 17th century. He then worked under Leo Kestenberg at the Berlin Central Institute for Education until 1934, when he took over the organization of German choral singing, for which he was responsible until 1938. He was subsequently (1939) appointed executive director and lecturer in music education at the Salzburg Mozarteum, succeeding Paumgartner as its president (1959); he revived and directed its annual summer academy held at the time of the Salzburg Festival. He was a member of the directorate of the Salzburg Festival and of many international committees, and was a visiting professor at the University of Michigan (1952) and Oberlin College (1960). He edited the periodical *Die Musikpflege* (1930–43) and *Die musikpädagogische Bibliothek* (1959–64), which had been founded by Kestenberg in 1928.

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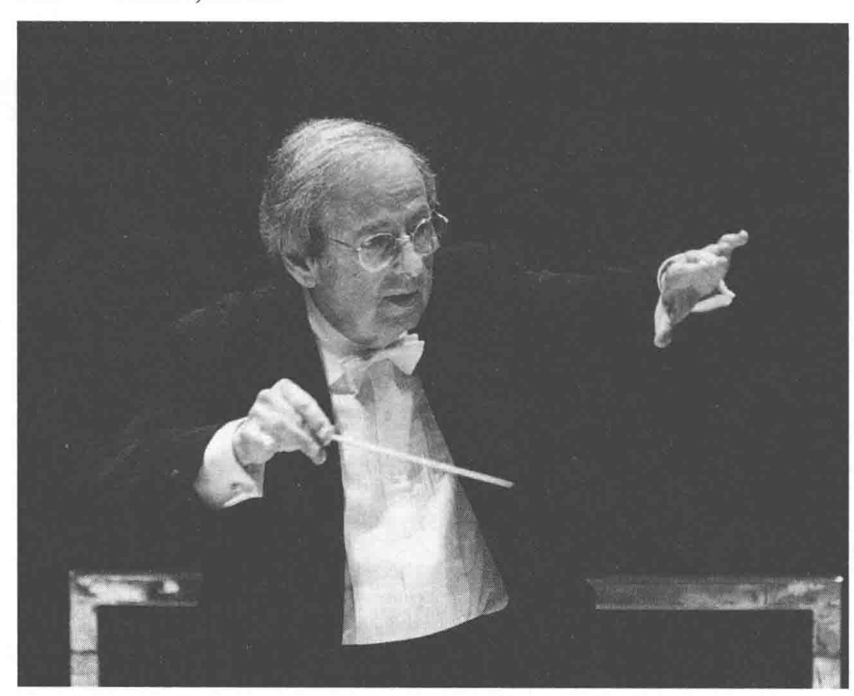
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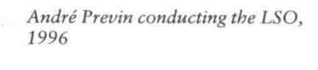
RUDOLF KLEIN

Previn, André (George) [Priwin, Andreas Ludwig] (*b* Berlin, 6 April 1929). American conductor, pianist and composer of German birth. Son of a prosperous lawyer who was also a talented amateur musician, he showed exceptional musical talent from his earliest years. Playing piano duets with his father, he quickly developed phenomenal sight-reading ability, and at the age of six entered the Berlin Hochschule für Musik, studying the piano with Rudolf Breithaupt. In 1938 his family (of Russian-Jewish origin) left Germany for Paris, where he studied briefly at the Conservatoire. Emigrating to the USA the following year, the family settled in Los Angeles, where in 1943 he became an American citizen. While still at school he quickly learnt to use his talents as a pianist, playing accompaniments to silent films in a cult movie house and later becoming an orchestrator at the MGM film studios. This led to commissions to write film music of his own, which – following the practice of the studios – he had to conduct himself. This, in turn, fostered an ambition to conduct more widely, and he was soon conducting local performances of the classical repertory with players from the studio orchestras. Meanwhile he was developing a talent for playing jazz, and while still at school was performing in clubs, soon afterwards making his first recordings. At the same time he took composition lessons, with Joseph Achron, Ernst Toch and Castelnuovo-Tedesco among his teachers, and was invited by the violinist Josef Szigeti to play in private performances of chamber music. Previn was called up for army service in 1950, and when stationed in San Francisco took conducting lessons with Monteux, then music director of the San Francisco SO. Both before and after army service he had great success with his film music, receiving four Academy awards for his film adaptations of *Gigi* (1958), *Porgy and Bess* (1959), *Irma la Douce* (1963) and *My Fair Lady* (1964).

By the early 1960s Previn had established a reputation both as a jazz pianist and as a classical concert pianist. He still harboured an ambition to become a conductor, and in 1962 made his official conducting début with the St Louis SO. Defying the then regular description of him as 'Hollywood's André Previn', he quickly built a formidable reputation, and in 1967 became conductor-in-chief of the Houston SO in succession to Barbirolli. The following year, having already made several orchestral recordings in Britain, he became the LSO's adventurous choice of principal conductor. Over the next 11 years he proved outstandingly successful in the post. Having developed a deep affinity with British music during his schooldays in Los Angeles, he became a passionate advocate of such composers as Vaughan Williams, Walton and Britten, making a series of distinguished recordings, including the complete symphonies of Vaughan Williams. What sealed Previn's success during his years with the LSO was his popularity in presenting and conducting music programmes on television, following the example of Bernstein in the USA. In addition to British music, his natural sympathies have been above all with colourful Romantic scores: his performances and recordings of Rachmaninoff setting new standards. Yet he never neglected the Classical repertory, and regularly included Haydn symphonies in his programmes, as well as directing Mozart concertos from the keyboard. As a pianist, too, he made a point of playing chamber music in concert with members of the orchestras with which he was associated. He also returned to playing jazz in concert and on disc, not just with regular associates like Shelly Manne, Jim Hall and Red Mitchell, but with artists such as the violinist Itzhak Perlman.

When in 1979 Previn ceased to be principal conductor of the LSO, he was given the title of conductor emeritus. In 1985 he became music director of the RPO, ceding that title to Ashkenazy two years later. He remained the RPO's principal conductor until 1991, when he resumed his relationship with the LSO as conductor laureate. He was music director of the Pittsburgh SO from 1976 until 1985, when he became music director of the Los Angeles PO in succession to Giulini, remaining in the post until 1990. With the Los Angeles orchestra he made outstanding recordings of symphonies and other orchestral works by





André Previn conducting the LSO, 1996

Prokofiev, another composer for whom he has a particular sympathy.

As a composer, Previn's early successes were all film scores, many of them based on Broadway musicals. More characteristic are his completely original film scores, which include *Elmer Gantry*, *Inside Daisy Clover* and the sharply dramatic score he wrote for John Sturges's *Bad Day at Black Rock*. He also composed original scores for the stage musicals *Coco* (1969, New York) and *The Good Companions* (1974, London). His earlier concert works also include a Symphony for strings (1962), as well as concertos for cello (1968) and guitar (1971). During his years with the LSO he wrote pieces for specific groups, such as the *Four Outings* (1974), composed for the Philip Jones Brass Ensemble. In collaboration with Tom Stoppard he wrote the 'play for actors and orchestra' *Every Good Boy Deserves Favour* (1978). Previn's score, with its parodies of Shostakovich, wittily matches the humour of Stoppard's satire on eastern European totalitarianism. During his Pittsburgh years he wrote *Principals* (1980) specifically for the principals from different sections of his orchestra.

In more recent years, as he has eased his conducting schedule, Previn has turned more to composition, usually prompted by the playing or singing of a particular artist. His impressive Piano Concerto (1985) was written for Ashkenazy, and he has also written a darkly intense cello sonata for Yo-Yo Ma (1993) and a violin sonata for Gil Shaham (1994). In 1977 Previn turned to serious song-writing, composing for Janet Baker his Five Songs, to words by Philip Larkin. Since then singers have frequently inspired him. For Barbara Bonney he wrote an extended narrative song to words by Michael Ondaatje, *Sallie Chisun Remembers Billy the Kid* (1994), and for Sylvia McNair he composed his Four Songs with cello obbligato, to words by Toni Morrison (also 1994). Even more striking is the cycle written for Kathleen Battle, *Honey and Rue* (1992), six atmospheric songs with accompaniment for chamber orchestra, including jazz drums and bass. There are echoes here of spirituals as well as of Barber's *Knoxville: Summer of 1915*, but generally Previn's unashamedly eclectic idiom owes more to Walton and Britten than to American models. September 1998 brought a landmark in his composing career, with the première in San Francisco of his biggest work to date, the opera *A Streetcar Named Desire*, based on Tennessee Williams's play with a libretto by Philip Littell.

Following the pattern set by Bernstein, Previn throughout his career has defied the cult of specialization predominant in the modern world of music. If his achievement cannot quite match that of Bernstein, his success and influence – as conductor, as pianist, as composer and as a witty and charismatic media personality – has given him a rare status as 'the compleat musician', in the 18th-century sense. His autobiographical *No Minor Chords: My Days in Hollywood* was published in 1991.

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EDWARD GREENFIELD

Previtali, Fernando (*b* Adria, 16 Feb 1907; *d* Rome, 1 Aug 1985). Italian conductor. He studied at the Turin Conservatory with Alfano (composition) and Pietro Grossi (cello), and joined the orchestra of the Teatro Regio, Turin, as a cellist. In 1928 he moved to Florence to work with Gui at the Teatro Comunale, and helped to establish the orchestra of the Maggio Musicale Fiorentino. Gui encouraged Previtali's interest in contemporary music, and he became a leading interpreter of Busoni's music, as well as conducting the premières of many works including Ghedini's *Re Hassan* (1939) and Dallapiccola's *Volo di notte* (1940). As chief conductor of the Rome RSO (1936–43 and 1945–53) he was responsible for

many fine opera broadcasts and recordings. In 1953 he was appointed conductor and artistic adviser to the Accademia di S Cecilia, with whom he made several tours in Europe and the USA (where he made his début with the Cleveland Orchestra in 1957). He conducted opera frequently at Buenos Aires from 1959, was appointed principal conductor at the Teatro S Carlo, Naples, in 1972, and subsequently became artistic director of the Teatro Regio, Turin, and the Teatro Comunale, Genoa. He made his American opera début at Dallas in 1975 (with Donizetti's *Anna Bolena*). An accurate interpreter, an authoritative orchestral trainer and a skilled teacher of conducting, he published editions of early music and a manual, *Guida allo studio della direzione d'orchestra* (Rome, 1951). His own works include a ballet, *Allucinazioni* (1945, Rome), *Gloria victis* for choir and orchestra, and chamber music.

LEONARDO PINZAUTI

Prévost, (Joseph Gaston Charles) André (*b* Hawkesbury, ON, 30 July 1934). Canadian composer. He entered the Montreal Conservatoire in 1951 where his teachers included Isabelle Delorme, Jean Papineau-Couture and Clermont Pépin. In 1959 his First Quartet won the Sarah Fisher composition prize and in 1960 *Poème de l'Infini*, his first work for orchestra, won the first prize for composition at the Conservatoire. Grants awarded by the governments of Canada and Quebec (1960) enabled Prévost to attend Messaien's analysis class at the Paris Conservatoire. In 1961 he joined Dutilleux's composition class at the Ecole Normale de Musique. While in France he began to integrate a humanistic outlook with rigorous formal structures. The *Scherzo* for string orchestra, Sonata for violin and piano, four preludes for two pianos and First Cello Sonata date from this period.

In 1963, on Prévost's return to Canada, the Montreal SO commissioned *Fantasmes*, a posthumous tribute to John F. Kennedy, which won a composition prize from the Montreal SO and the Fondation des Amis de l'Art. Prévost also won the Prix d'Europe (1963), allowing him to study at ORTF with Michel Philippot (1964) and at Tanglewood (1965), with Kodály, Copland, Schuller and Elliot Carter. In 1964 he became a professor of analysis and composition at Montreal University, a post he held until his retirement in 1996.

The tragic events at the Olympic village in Munich inspired Prévost, in 1972–3, to write the first of four works for orchestra. *Chorégraphie I* (1972) bears witness to the Olympic massacre; *Chorégraphie II (E=MC²)* (1976) is based on the idea that humankind's only certainty is its relativity; *Chorégraphie III* (1976) is a creation in sound made up of contrasting colours and articulations; *Chorégraphie IV* (1978) is inspired by nostalgia and a pastoral mood. Since the 1980s Prévost's works have become increasingly varied stylistically. *Ahimsâ* (1983), which takes its name from a Sanskrit word meaning non-violence draws inspiration from writings by Fernand Ouellette and Gandhi. *Cosmophonie* (1985), illustrates the immensity of the universe and the smallness of mankind. The Third String Quartet is dedicated to the memory of the 14 women who died in the massacre at the Ecole Polytechnique (Montreal) in 1989. His *Cantate* for strings (1987) is the result of an encounter with Menuhin, who conducted its première at the Guelph Festival (Ontario). Société Radio-Canada's documentary about this occasion ('Menuhin-Prévost, a creative adventure') won both a Special Mention in the Prix Italia (1990) and the Rodgers Communication Media Award (1991).

Prévost received the Medal of the Canadian Music Council in 1977, the award of the Canadian Performing Rights Society in 1985 and a medal celebrating the 125th anniversary of the Canadian Federation. He was made an Officer of the Order of Canada in 1986.

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MARIE-THÉRÈSE LEFEBVRE

Prévost [Prévost d'Exiles], Abbé **Antoine-François** (*b* Hesdin, Artois, 1 April 1697; *d* Paris, 25 Nov 1763). French novelist and journalist. He studied at the Jesuit college in Hesdin, but vacillated between holy orders and a military career. In 1721 he was admitted to the Benedictine congregation at St Wandrille, near Rouen; five years later he was ordained priest. Falling foul of the ecclesiastical authorities, he fled to England in 1728 and became a tutor in the household of Sir John Eyles. He lived in the Netherlands and again in London before returning to Paris in 1734, more or less reconciled with the Church.

Prévost's most famous work, *L'histoire du Chevalier des Grieux et de Manon Lescaut* (1731), has inspired a number of stage works, including Balfe's *The Maid of Artois* (1836), *opéras-comiques* by Auber (1856) and Massenet (1884), Kleinmichel's *Das Schloss de l'Orme* (1883), Puccini's *Manon Lescaut* (1893) and Henze's *Boulevard Solitude* (1952). Two ballets are based on the story, devised by J.-L. Aumer in 1830 (with music by Halévy) and by Kenneth MacMillan in 1974 (with music arranged by Leighton Lucas and Hilda Gaunt from scores by Massenet, but not from his *opéra-comique*).

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R.A. Smernoff: *L'Abbé Prévost* (Boston, 1985)

CHRISTOPHER SMITH

Prévost, Eugène-Prosper (*b* Paris, 23 April 1809; *d* New Orleans, 19 Aug 1872). French composer. He entered the Paris Conservatoire in 1827, studying composition with Le Sueur; Berlioz was a colleague of his there. He wrote two *opéras comiques* during his student days, *Le grenadier de Wagram* and *L'hôtel des princes*, both of which were produced in Paris in 1831. He won the second prize in the Prix de Rome in 1829 with his cantata *La mort de Cléopâtre*, and first prize in 1831 with *Bianca Capello*. On his return from Italy in 1835, his *Cosimo* was produced at the Opéra-Comique and was very well received. He became the conductor at the theatre in Le Havre, where his wife, Eléonore Colon, was a singer. His conducting career took him to New Orleans, though his operas continued to be staged in Paris as well as in the USA. He returned to Paris as conductor of the Bouffes-Parisiens in 1863 before settling permanently in New Orleans in 1867.

Prévost wrote about ten comic operas, most of which remained unpublished. The critic Gasperini, in his review of Prévost's last work *L'illustre Gaspard* (1863), made the reasonable judgment: 'It is all clever, light, totally unpretentious: yet it is all written in a masterly fashion'. He also composed a few pieces for orchestra and a mass for chorus and orchestra. The latter work shows the influence of his older contemporaries Cherubini, Le Sueur and Plantade; it contains many choruses in syllabic style and its melodies are charming and expressive, though there is a total absence of fugue and a strictly limited use of counterpoint. Prévost is also often credited with three settings of the *Te Deum*, works composed by his teacher Le Sueur which he arranged in a piano reduction in 1829, in collaboration with Ermel, a fellow pupil at the Conservatoire.

WORKS

OPERAS

unless otherwise stated, all are opéras comiques and first performed in Paris

L'hôtel des princes (1, A. de Ferrière and H. Leblanc de Marconnay), Ambigu, 23 April 1831
Le grenadier de Wagram (1, H. Lefebvre and Saint-Amant [A. Lacoste]), Ambigu, 14 May 1831
Cosimo (opéra bouffe, 2, Saint-Hilaire and P. Duport), OC (Bourse), 13 Oct 1835, vs (Paris, ?1835)
Les pontons de Cadix (1, Duport and F. Ancelot), OC (Bourse), Nov 1836
Le bon garçon (1, A. Bourgeois and Lockroy [J. Simon]), OC (Bourse), 22 Sept 1837
Esmeralda (after V. Hugo: *Notre-Dame de Paris*), New Orleans, ?1840
La chaste Suzanne, New Orleans, 1845
Alice Clari (op, 3), New York, 1846
Blanche et René (2), New Orleans, 1861
L'illustre Gaspard (1, F.-A. Duvert and A. Lauzanne de Varoussel), OC (Bourse), 11 Feb 1863

OTHER WORKS

Cantatas: La mort de Cléopâtre, 1829, *F-Pn*; Bianca Capello, 1831, *Pn*
Requiem, 1857
Oratorio
Mass, chorus, orch
Several pieces, orch, *Pn*
Songs

JEAN MONGRÉDIEN/HERVÉ LACOMBE

Prey, Claude (*b* Fleury sur Andelle, 30 May 1925; *d* Paris, 14 Feb 1998). French composer. After studies at Rouen (piano and organ) and an Arts degree at the Sorbonne, he entered the Paris Conservatoire in 1947 to study with Messiaen (harmony) and Milhaud (composition). State scholarships enabled him to travel to Brazil (1953) and Canada (1958) where he engaged in anthropological research. One of the most prolific composers of works for small theatrical groups, he uses literary, musical and dramatic resources to challenge conventional notions of operatic forms.

His concern with the total integration of music and theatre is reflected in the compositional process; Prey gives a detailed staging plan with instrumental layout in most of his works, and apart from *Le coeur révélateur* (1961) for which he won the Prix Italia, he has written all of his own texts. His musical writing draws mainly on serial techniques: *Mots croisés* (1964) uses a crossword puzzle to generate melodic material. However, he also incorporates snatches of Beethoven, Wagner, Fauré, Poulenc, Verdi and Mozart. When Valmont in *Les liaisons dangereuses* (1973) wishes to impress Mme de Tourvel he resorts to the grandiose statements of Beethoven; similarly when the 'Femme' in *L'homme occis* (1963) sings of love she parodies Wagner, using a series derived from the first bars of *Tristan*.

Many of Prey's works are based on French history and literature. Rather than simply transferring the texts into a theatrical medium, Prey creates a commentary by manipulating the sequence of time. Language plays a central role both as a musical and a dramatic resource. In a number of his works he voluntarily limits the number of phonemes, for example in *L'escalier de Chambord* (1981) he uses only the 12 letters of the title and the 13 phonemes that they construct. *O comme eau* (1984) is more extreme, taking as its central subject the 'drowning' of Venice. After the disaster the inhabitants, now living under the sea, lose all knowledge of their language apart from the sound 'o'. The text in its entirety is written in an Italian macaronic based upon their only remembered sound.

WORKS

texts by composer unless otherwise stated

Le phénix ou Ramage et plumage (opera buffa), 1957; Lettres perdues ou La correspondance des gens du monde (opera radiophonico-épistolaire), 1960; La dictée ou Les barbares sont dans la classe (monodrame lyrique), 1961; Le couer révélateur ou Les voliges (opéra de chambre, P. Soupault, after E.A. Poe), 1961; L'homme occis ou Un tunnel sous le Mont-Blanc (opera con variazioni), 1963; Jonas ou La colère des non-violents (opéra-oratorio), 1963; Mots croisés ou Animus et anima mieux: Animaüs et animusa (opéra cruciverbal), 1964; Donna mobile (prima) ou Epouse et n'épouse pas ta maison (opéra d'appartement), 1964; Métamorphose d'echo ou Réponse à tout (mono-mimo-mélodrame), 1965

La noirceur du lait ou Le testeur testé (opéra-test), 1966; On veut la lumière? Allons-y! ou La véridique histoire d'une vérité historique (opéra-parodie en deux procès), 1968; Fêtes de la faim ou Le chien de Pavlov se rebiffe (opéra pour comédians), 1969; Jeu de l'oie ou Qui gagne perd (opéra de passage), 1970; Théâtrophonie ou Petit traité de phonologie théâtrale (opera a cappella), 1971; Donna mobile II ou Femme contre gamme (opéra-kit), 1972; Les liaisons dangereuses ou Eros et révolution (opéra épistolaire), 1973; Young libertad ou Goodbye, Mr Sherif! (opera-study), 1975; La grand-mère française ou A.T.333 (opéra illustré), 1976; Les trois langages ou Autre jeu de l'oie (triple opéra de hasard pour et/ou par enfants), 1978

Utopopolis ou Musique et dialogue (opéra-chanson), 1980; L'escalier de Chambourd ou Double révolution (opéra en deux actions), 1981; Scénarios VII ou Colloque Club de Rome (motet: opéra pour haut-parleurs), 1981; Lunedi blu ou Le Krach (opera breve), 1982; Paulina ou La chambre bleu (opera de camera), 1983; O comme eau ou L'ora dopo (ode homophone), 1984; Paysages pacifiques ou Hommage à Linné (mélo-cycle), 1986; Le rouge et le noir ou Sur le rouge et le noir (opera-opéra en deux actes, after Stendhal), 1988; Sommaire soleil ou Le finisterre-club (melodrama), 1991; Parlons Fric ou Parlons fric (O.p.a-comique), 1992; Sitôt le septuor ou Beauté du ciel à Paris un soir d'alerte en 1917 (opéra opus Proust), 1993

Principal publisher: Amphion

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M. Rostain and M.-N. Rio: *Aujourd'hui l'opéra* (Paris, 1980)
M. Rostain and M.-N. Rio: *L'opéra mort ou vif* (Paris, 1982)
J.-R. Julien: 'Prey: repères préliminaires', *Le théâtre lyrique français, 1945–1985*, ed. D. Pistone (Paris, 1987), 261–75

ANDREA MUSK

Prey, Hermann (*b* Berlin, 11 July 1929; *d* Krailling vor München, 23 July 1998). German baritone. He studied in Berlin and made his début in 1952 at Wiesbaden as Moruccio (*Tiefland*). Engaged at Hamburg (1953–60), he created Meton in Krenek's *Pallas Athene weint* (1955). A regular guest in Vienna, Berlin and Munich, he first appeared at Salzburg in 1959 as the Barber in *Die schweigsame Frau*. In 1960 he made his Metropolitan début as Wolfram, returning as Count Almaviva, Papageno and Rossini's Figaro, the role of his San Francisco début in 1963, when he also sang Olivier (*Capriccio*). In 1962 he sang Don Giovanni at Aix-en-Provence; in 1965 he made his Bayreuth début as Wolfram and sang Storch (*Intermezzo*) with the Munich company in Edinburgh. Having made his Covent Garden début in 1973 as Rossini's Figaro, he returned as Guglielmo, Papageno, Eisenstein and Beckmesser, which he first sang at Bayreuth in 1981. Prey was also a well-schooled interpreter of lieder, of which he made many recordings, and a noted concert singer, especially in Bach. His mellifluous tone and keen phrasing, allied with a genial, relaxed manner on stage, were particularly apt in Mozart, as his recordings of Figaro, Guglielmo and Papageno reveal. He published an autobiography, *First Night Fever* (London, 1986).



Hermann Prey as Papageno in Mozart's 'Die Zauberflöte', Covent Garden, London, 1983

ALAN BLYTH

Prez. *See* YOUNG, LESTER.

Price, Curtis (Alexander) (*b* Springfield, MO, 7 Sept 1945). American musicologist. He studied at Southern Illinois University (1963–7) and with David G. Hughes, Nino Pirrotta and John Ward at Harvard, where he took the AM in 1970 and the doctorate in 1974, with a dissertation on musical practices in Restoration plays. He taught at Washington University, St Louis (1974–81), and then at King's College, London (reader 1985, professor 1988). He became principal of the RAM in 1995. Price's work, chiefly in English dramatic music from Purcell's time to the early 19th century, is concerned with the broader issues of theatrical history, including social and political cross-currents and their influence, as well as the music itself. His vigorous scholarship has thrown much fresh light on the musical theatre of Purcell's time and on London operatic life of the late 18th century.

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'Orpheus in Britannia', *Music and Context: Essays for John M. Ward*, ed. A.D. Shapiro and P. Benjamin (Cambridge, MA, 1985), 264–77
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'Political Allegory in Late-Seventeenth-Century English Opera', *Music and Theatre: Essays in Honour of Winton Dean*, ed. N. Fortune (Cambridge, 1987), 1–30
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with J. Milhous and R.D. Hume: 'A Royal Opera House in Leicester Square (1790)', *COJ*, ii (1990), 1–28
'Unity, Originality, and the London Pasticcio', *Harvard Library Bulletin*, ii (1991), 17–30
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EDITIONS

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PAULA MORGAN

Price [née Smith], **Florence Bea(trice)** (*b* Little Rock, AR, 9 April 1887; *d* Chicago, 3 June 1953). American composer. She was the first black American woman to win widespread recognition as a symphonic composer, rising to prominence (with William Grant Still and William Dawson) in the 1930s. After early training with her mother she studied composition at the New England Conservatory in Boston with Wallace Goodrich and Frederick Converse (1903–6) and privately with George Whitefield Chadwick. She gained an Artist's Diploma (organ) and a piano teacher's diploma. She returned to the South to teach at the Cotton Plant-Arkadelphia Academy (1906–7) and Shorter College (1907–10) in Little Rock, then headed the music department of Clark College in Atlanta until 1912, when she returned to Little Rock to marry. In 1927, presumably to escape the increasing racial oppression in the South, the Price family moved to Chicago. There she began a period of compositional creativity and study at the American Conservatory and with Carl Busch, Wesley LaViolette and Arthur Olaf Anderson at the Chicago Musical College. In the 1920s she began to win awards for her compositions, and in 1932 she achieved national recognition when she won first prize in the Wanamaker competition for her Symphony in E minor. With the symphony's première in 1933 by the Chicago SO under Stock, Price became the first black American woman to have an orchestral work performed by a major American orchestra. Her music was taken up by other orchestras, and she won further recognition after Marian Anderson's performance of her arrangement of the spiritual *My soul's been anchored in de Lord* and *Songs to the Dark Virgin*. The latter, a setting of a text by Langston Hughes, is one of her most powerful art songs and was hailed by the *Chicago Daily News* as 'one of the greatest immediate successes ever won by an American song'. She remained active as a composer and teacher until her death.

Price played the theatre organ for silent films, wrote popular music for commercial purposes and orchestrated arrangements for soloists and choirs who performed with the WGN Radio orchestra in Chicago. She is best known for her songs: her art songs and arrangements of spirituals were sung by many of the most renowned singers of the day including, besides Marian Anderson, Blanche Thebom, Etta Moten and Leontyne Price. Although her music was widely performed, her output, comprising over 300 compositions, remains unpublished, apart from a handful of songs and piano pieces. In her large-scale works Price's musical language is often conservative, in keeping with the Romantic nationalist style of the 1920s–40s, but it also reflects the influence of her cultural heritage and the ideals of the 'Harlem renaissance' of the 1920s–30s. She incorporated spirituals and characteristic dance music within classical forms, and at times deviated from traditional structures in deference to influences which are implicitly African-American, for example call-and-response techniques and Juba dance rhythms. To her art songs and piano music she brought a thorough knowledge of instrumental and vocal writing, colourful harmonies and exotic modulations.

WORKS
(*selective list*)

Orch: Sym. no.1, e, 1931–2; Ethiopia's Shadow in America, 1932; Mississippi River, sym., 1934; Pf Conc., d, perf. 1934; Sym. no.2, g; Sym. no.3, c, 1940, *US-NH*; Sym. no.4, d; Vn Conc. no.2, D, 1952; Chicago Suite; Colonial Dance, sym.; Dances in the Canebrakes [arr. of pf piece]; 2 concert ovs. [based on spirituals]; Rhapsody, pf, orch; Songs of the Oak, tone poem; Suite of Negro Dances

Choral: The Moon Bridge (M.R. Gamble), SSA, 1930; The Wind and the Sea (P.L. Dunbar), SSAATTBB, pf, str qt, 1934; Witch of the Meadow (Gamble), SSA (1947); Nature's Magic (Gamble), SSA (1953); Song for Snow (E. Coatsworth), SATB (1957); Sea Gulls, female chorus, by 1951; Abraham Lincoln walks at midnight (V. Lindsay), mixed vv, orch, org; After the 1st and 6th Commandments, SATB; Communion Service, F, SATB, org; Nod (W. de la Mare), TTBB; other works for female/mixed vv, pf

Solo vocal (all with pf): Dreamin' Town (Dunbar), 1934; Songs to the Dark Virgin (L. Hughes) (1941); Night (L.C. Wallace) (1946); Out of the South blew a Wind (F.C. Woods) (1946); An April Day (J.F. Cotter) (1949); Dawn's Awakening (J.J. Burke), 1936; The Envious Wren (A. and P. Carey); Fantasy in Purple (Hughes); Forever (Dunbar); Love-in-a-Mist (Gamble); Nightfall (Dunbar); Resignation (Price), also arr. chorus; Song of the Open Road; Sympathy (Dunbar); To my Little Son (J.J. Davis); Travel's End (M.F. Hoisington); *c*90 other works

Chbr: Suite for Brasses, *c*1949; Moods, fl, cl, pf, 1953; Negro Folksongs in Counterpoint, str qt; Spring Journey, 2 vn, 2 va, 2 vc, db, pf; pieces for vn, pf; 2 pf qnts; other works for str qt

Pf: At the Cotton Gin (1928); Sonata, e (1932); 3 Little Negro Dances, 1933, arr. sym. band, 1939, arr. 2 pf (1949); Bayou Dance, 1938; Dance of the Cotton Blossoms, 1938; Dances in the Canebrakes (1953); *c*10 other works, *c*70 teaching pieces

Org: Impromptu, 1941; Adoration (1951); Evening Song, 1951; In Quiet Mood, 1951; Passacaglia and Fugue; Retrospection (An Elf on a Moonbeam); Retrospection (1995); Sonata no.1, 1927; Suite no.1 (1993); 10 other works

Arrs. of spirituals: Fantasie negre, e, 1929 (Sinner, please don't let this harvest pass); My soul's been anchored in de Lord, 1v, pf (1937), arr. chorus, arr. pf, orch; Nobody knows the trouble I see, pf (1938); Were you there when they crucified my Lord?, pf (1942); I am bound for the kingdom, 1v, pf (1948); I'm workin' on my building, 1v, pf (1948); Heav'n Bound Soldier (1949); Variations on a Folksong (Peter, go ring dem bells), org (1996); I couldn't hear nobody pray, SSAATTBB; Save me, Lord, save me, 1v, pf; Trouble done come my way, 1v, pf; 12 other works, 1v, pf

MSS of 40 songs in *US-PHu*; other MSS in private collections; papers and duplicate MSS in U. of Arkansas, Fayetteville

Principal publishers: Fischer, Gamble-Hinged, Handy, McKinley, Presser

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R.L. Brown: 'William Grant Still, Florence Price, and William Dawson: Echoes of the Harlem Renaissance', *Black Music in the Harlem Renaissance*, ed. S.A. Floyd (Westport, CT, 1990), 71–86
R.L. Brown: 'The Woman's Symphony Orchestra of Chicago and Florence Price's Piano Concerto in One Movement', *American Music*, xi/2 (1993), 185–205
R.L. Brown: *The Heart of a Woman: the Life and Music of Florence B. Price* (Urbana, IL, 1998)

RAE LINDA BROWN

Price, John (*fl* *c*1605; *d* Vienna, June 1641). English instrumentalist. He was resident at the Württemberg

court in Stuttgart from 1605 to at least 1625 (and possibly until 1629), at the Saxon court in Dresden from 29 April 1629 to 1633, where he directed the 'Kleine Cammer-Music', at the Danish court in Copenhagen in 1634 and at the imperial court in Vienna (probably in the service of the empress) from 1637 until his death. His son Johann (who was Imperial Kammermusikus in Vienna) sought, as late as 1650, payments due to his father from Prince Johann Georg I of Saxony.

Mersenne admired Price's skill in securing a range of three octaves from a three-hole flute, and Price impressed Philip Hainhofer (in Dresden and Stuttgart) by playing the viola da gamba with one hand and an 'English *pfeifflin*' (perhaps a flageolet) with the other. His performances in 1611 on the cornett and the viola bastarda won him extravagant praise and a salary much greater than that of B. Froberger, the Kapellmeister. In 1629, in Dresden, Schütz much resented the fact that Price received a salary of 300 thaler, considering him no more than a charlatan. Price, however, knew the French, English and Italian styles of the day and performed music not only for the prince elector's court but at plays, masques and on other occasions. None of his own compositions survives.

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H.J. Moser: *Heinrich Schütz: sein Leben und Werk* (Kassel, 1936, 2/1954; Eng. trans., 1959)
N.M. Jensen: *Heinrich Schütz und die Ausstattungsstücke bei dem grossen Beilager zu Kopenhagen 1634* (Copenhagen, 1985), 64–5
S. Köhler: *Heinrich Schütz* (Leipzig, 1985), 108–9

E. FRED FLINDELL

Price, John Elwood (*b* Tulsa, 21 June 1935; *d* Tuskegee, AL, 9 May 1995). American composer. He studied composition with David Baker at Lincoln University, Bela Rozsa at the University of Tulsa, and Paul Pisk and Robert Wykes at Washington University in St Louis. He taught at Karamu Theater, Cleveland, Florida Memorial College, Eastern Illinois University and Tuskegee University.

Price was committed to realizing an African-centred philosophy in his compositions, expressed through conventional Western musical notation. His works are characterized by polyrhythmic and polycentric structures, in which conflicting rhythmic and tonal patterns share equal prominence, a resistance to sharp formal definitions, and repetition (particularly of two- or three-note patterns) designed to achieve altered consciousness. His work also acknowledges a collective memory shared by successive generations of black Americans and stresses the importance of the communal over the individualistic. The majority of his *c*200 works have not been published.

WORKS
(*selective list*)

Orch: Scherzo I, cl, orch, 1952, rev. 1955; ... And so Faustus Gained the World and Lost his Soul (Whatever Happened to Humanity?), 1963, rev. 1989

Chbr and solo inst: Meditation and Change of Thought, 4 brass, 1954; Hymn and Deviation, 4 brass, 1956; Blues and Dance I, cl, pf, 1957; Impulse and Deviation, vc, 1958; Impulse and Deviation I, db, 1976; 5 Folk Songs, pf, 1977; A Ptah Hymn, vc, 1978; On the Third Day ...Osiris Rose, db, pf, 1988; Isis and Osiris, db, kbd, perc, dancers, 1992

Vocal: Mists, 1962; Ps cxvii, 1968; Prayer: April 15, 1968, 1972

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J. Pickett: *John Elwood Price* (diss., U. of Wisconsin-Madison, 1996)

JACQUELINE L. PICKETT

Price, Jorge Wilson (*b* Bogotá, 20 May 1853; *d* Bogotá, 9 Oct 1953). Colombian music educator. His father, Henry Price (*b* London, 5 March 1819; *d* New York, 12 Dec 1863), a composer and painter, took him to New York in 1855; after Henry's death the boy's mother took Jorge back to Bogotá in 1864. Having completed his college studies there, Price divided his time between a business career (1869–89) and music. Aided by a grant from President Rafael Núñez he founded on 22 February 1882 the Academia Nacional de Música (Conservatorio Nacional de Música from 1910). While he was its director (1882–99, 1909–10) he translated seven texts by Stainer, Cummings, Pauer and Ridley Prentice, and in 1889 inaugurated the degree of Maestro en Música. After his retirement he published a valuable summary of events leading to the foundation of the national music academy. His 72-page brass instruments method (1882) and 126-page treatise on acoustics (1897) were pioneer works in the Spanish language.

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ROBERT STEVENSON

Price, (Mary Violet) Leontyne (*b* Laurel, MS, 10 Feb 1927). American soprano. While training as a teacher, she sang with her college glee club. In 1949 she won a scholarship to the Juilliard School, New York, where she sang Alice Ford. In 1952 Virgil Thomson chose her for a Broadway revival of his opera *Four Saints in Three Acts*; thereafter she was immediately engaged as Bess in a new production of Gershwin's opera at the Ziegfeld Theatre (1953) and on a two-year world tour. A concert career (including first performances of works by Barber and Sauguet) was interrupted by a highly successful television appearance as Tosca (1955). This, and appearances at San Francisco in 1957 (as Madame Lidoine in Poulenc's *Dialogues des Carmélites* and as Aida), decided the course of her career. At her débuts at the Verona Arena, Vienna and Covent Garden (all 1958) and La Scala (1960), she had further triumphs as Aida. In 1960 she first appeared at the Salzburg Festival, as Donna Anna, returning there in 1962–3 as Leonora in *Il trovatore*; in the latter role she had made an acclaimed Metropolitan début in 1961. A notable appearance among many in New York was as Cleopatra in Barber's *Antony and Cleopatra*, commissioned for the opening of the new Metropolitan (1966); in 1975 she played Puccini's Manon there, and she made her farewell appearance as Aida in 1985. Though her repertory embraced Poppaea, Handel's Cleopatra, Tatyana, and Mozart and Puccini roles, it was principally in Verdi that she achieved fame as one of the world's



Leontyne Price in the title role of Verdi's 'Aida'

foremost sopranos. Her voice was a true *lirico-spinto*, able to fill Verdi's long phrases with clean, full, dusky tone. Musically she was a subtle interpreter, though her acting did not always evince dramatic involvement. Many recordings, of Mozart, Puccini and, especially, Verdi operas, faithfully document her career.

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ALAN BLYTH

Price, Dame **Margaret (Berenice)** (*b* Blackwood, Mon. [now Gwent], 13 April 1941). Welsh soprano. She studied in London, making her début in 1962 with the WNO as Cherubino, then singing Nannetta, Amelia (*Boccanegra*) and Mimì. She first sang at Covent Garden in 1963 as Cherubino; later roles there included Pamina, Marzelline, Donna Anna, Fiordiligi, Countess Almaviva, Desdemona, Norma and Amelia (*Ballo in maschera*). At Glyndebourne she sang the Angel (*Jephtha*) in 1966, then Konstanze and Fiordiligi. In 1967 she appeared as Titania at Aldeburgh. She made her American début in 1969 at San Francisco as Pamina, followed by Nannetta, Fiordiligi and Aida. In 1971 Price made a sensational German début when she sang Donna Anna in Cologne; the same year she first appeared at Munich as Amelia (*Boccanegra*), returning there in Mozart roles and as Ariadne, Adriana Lecouvreur and the Marschallin. She sang in Chicago, at La Scala and at the Paris Opéra, with which she visited New York in 1976, as Countess Almaviva and Desdemona, the role of her Metropolitan début in 1985. Her repertory also embraced Verdi's Joan of Arc and Elisabeth de Valois. Her operatic recordings include several of her Mozart roles, Amelia (*Ballo in maschera*) and Desdemona (both with Solti) and Isolde with Carlos Kleiber. Price was a thoughtful, full-throated interpreter of a wide range of lieder, continuing to give recitals and make recordings after she gave up the stage in 1994. She retired in October 1999. In her earlier years her voice was sweet and brilliant in tone, highly flexible and capable of great dramatic power. Latterly the tone lost something of its bell-like purity, but acquired a new warmth and expressiveness. She was made a CBE in 1982 and a DBE in 1993.

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ALAN BLYTH

Price, Robert (*d* Herefordshire, 2 Nov 1761). English amateur musician and music theorist. He was the son of Uvedale Price (*b* 1685; *d* after 1761). Some time before 1737 he travelled to Rome to study composition with Andrea Basili and painting with G.B. Busiri. About 1738 he went to Geneva, where he took part in amateur theatricals with Gaspard Fritz, R.N.A. Neville, J.C. Smith, Benjamin Stillingfleet, William Windham and others. Price superintended the orchestra, painted the scenes, composed airs for the pantomimes and acted various roles. About 1742 he returned to London, where he participated as a gentleman performer at the Apollo Academy. He married Sarah (*d* 1759), a sister of the Hon. Daines Barrington, and in 1746 they retired to Price's country estate at Foxley. Their eldest son, Uvedale (1747–1829), was author of *An Essay on the Picturesque* (London, 1794). Frequent musical entertainments took place at Foxley, with the participation of both relations and friends, including musicians such as J.C. Smith – for whose oratorio *Judith* Price wrote the text – and John Malchair. Price produced a systematization of, and commentary on, Rameau's *Démonstration du principe de l'harmonie* (Paris, 1750); the manuscript (extant in 1811) is now lost.

Price also composed music, and in 1759 he was a steward of the meeting of the three choirs in Hereford. On the death of his friend Windham in 1761, Price, with Stillingfleet, David Garrick and Thomas Dampier, was appointed guardian to his son; shortly after this appointment, Price died from an illness brought on during a visit to his father at Bath.

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JAMIE C. KASSLER

Prick-song. A term current during the late 15th century and the 16th to signify the notation of mensural music, and hence by association polyphonic music itself (as distinct from plainchant). Shakespeare (*Romeo and Juliet*, Act 2 scene iv) had Mercutio describe Tybalt as one who 'fights as you sing prick-song, keeps time, distance, and proportion; rests me his minim rest, one, two, and the third in your bosom'. The expression 'pricking of music books' was used to denote the writing of them. Details of payment for such work are often found in the accounts of cathedral and college choirs; both terms may be used even when, as was usually the case before the Reformation, the accounts were in Latin. Thus from a Worcester acount of 1521–2 we have 'Pro le prykinge unius libri de prikesong ad usum officii hoc anno vis. viiid.', and so on (I. Atkins: *Early Occupants of the Office of Organist ... of Worcester*, Worcester, 1918, p.11).

The word 'prick' was also used to denote the dot of addition and possibly other early uses of the dot, as described in Dowland's translation of Ornithoparchus's *Musicae activae micrologus* (London, 1609): 'A *Pricke* is a certaine indivisible quantity, added to the notes, either for Division or for *Augmentation*, or for *Certainty* sakę. Or it is a certaine Signe lesser than any other accidentally set either before, or after, or betweene notes'.

JOHN CALDWELL

Priest [Preist], **Josias** [Josiah] (*b c*1645; bur. Chelsea, 3 Jan 1735). English dancing-master and choreographer. He may have been the 'Mr Priest' who danced an entrée with Mary Davis in *Sir Martin Mar-All* at the Lincoln's Inn Fields Theatre in 1667 (Downes) and probably the Josiah Preist (the form of the surname often preferred in early sources) who was arrested with four others in 1669 for 'teaching, practising and exercising musick' without a licence. The Joseph Preist who, with Luke Chanell, made the dances for Davenant's *Macbeth* at Dorset Garden Theatre in 1673 and was involved in John Crowne and Nicholas Staggins's masque *Calisto* at Whitehall in 1675 may not be the same person. Established by 1668 as a dancing-master in Holborn, Josias Priest moved to Leicester Fields in about 1675 to run a boarding-school for gentlewomen. In November 1680 he and his wife took charge of a similar school at Gorge's House, Chelsea, where he hosted performances of Blow's *Venus and Adonis* (1684) and Purcell's *Dido and Aeneas* (1689). Although it is widely presumed that he devised the dances for these productions and for Purcell's later semi-operas, the evidence is inconclusive. It appears that several dancing-masters named Preist were active at this time. Downes referred to a 'Mr Priest' and a 'Mr Jo: Priest' in connection with *Dioclesian*, *The Fairy Queen* and *King Arthur*. A collection of dance music published by Thomas Bray in 1699 includes several pieces for dances by 'Mr Preist', 'Mr Josias Preist' and 'Mr Thomas Preist' (Josias's eldest son was called Thomas); some of these were set to music by Purcell (*The Fairy Queen*, *The Indian Queen*) and Jeremiah Clarke (i) (*The Island Princess*), although it is uncertain whether the dances formed part of the original productions or simply borrowed the music. No choreographies for the stage by any of the Preists survive, though individual dances are referred to in the music sources. There is, however, a surviving ballroom dance notation attributed to Josias Priest: a 'Minuet by Mr Preist', for 12 ladies, appears in a collection of figured minuets published by Edmund Pemberton in *An Essay for the Further Improvement of Dancing* (1711).

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JENNIFER THORP

Priestman, Brian (*b* Birmingham, 10 Feb 1927). English conductor. After studying at the University of Birmingham and at the Brussels Conservatory, he founded the Orchestra da Camera, Birmingham, and performed an enterprising repertory. He was music director of the Royal Shakespeare Theatre, Stratford-upon-Avon, from 1960 to 1963, music director of the Edmonton SO, Canada, 1964–8, resident conductor of the Baltimore SO, 1968–9, and music director of the Denver SO, 1970–78. In 1973 he became principal conductor of the New Zealand Broadcasting Corporation SO, and music director of the Miami PO, 1978–80. He was principal conductor of the Cape Town SO, 1980–86, during which time he was also professor of the University of Cape Town College of Music. In 1986 Priestman became a visiting artist at the Swedish Royal Academy of Music, Stockholm, and, after a spell as principal conductor of the Malmö SO (1988–90) became artist-in-residence at the University of Kansas in 1992. He has been a guest conductor with orchestras throughout Britain, the USA and elsewhere.

Priestman combines a sound classical style with a strong interest in contemporary music and a scholarly grasp of Baroque performance. He has given the premières of works by Gerhard, Ginastera, Joubert, Josephs and others and has conducted operas for the BBC, ABC and CBC. His recordings include three major Handel works – *Hercules*, *Rodelinda* and *Serse* – and he has published useful performing editions of *Messiah* and the Water Music.

BERNARD JACOBSON

Priest vicar. A member of the Anglican Church clergy. *See under* ANGLICAN AND EPISCOPAL CHURCH MUSIC.

Prieto, Claudio (*b* Muñeca de la Peña, Palencia, 24 Nov 1934). Spanish composer. He first studied composition in Spain with Luis Guzmán Rubio, Samuel Rubio and Ricardo Dorado; later he was a pupil of Petrassi, Porena and Maderna in Italy, and Ligeti, Stockhausen and Earle Brown in Germany. On his return to Spain in 1963 he produced music programmes for Spanish National Radio and worked as a freelance composer; among many prizes, he won the National Prize of the Sindicato Español the following year.

Prieto's career has fallen into three phases: exploration and freedom (1963–75), constructivism and formalism (1976–82), and creative maturity (after 1982). Since *Movimientos* (1962) for violin and chamber ensemble, he has evolved a highly personal musical language which

defies specific aesthetic or conceptual categories. *El juego de la música* (1971) for wind quintet marked a modernist point of arrival in its constructive virtuosity and use of instrumental colour. His large orchestral output is at once innovative, daring and avant-garde, but also contains rich textures of tender beauty. Prieto's work combines precision of form with freedom of expression, and has, throughout, remained characterized by its expressive severity, atmosphere of dramatic tension and extensive timbral experimentation. The communicability of his music has made him one of Spain's most popular contemporary composers.

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VOCAL

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CHAMBER

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MIGUEL DE SANTIAGO

Prieto (Arrizubieta), José Ignacio (*b* Gijón, 12 Aug 1900; *d* Alcalá de Henares, 11 Dec 1980). Spanish composer and conductor. He studied the piano and harmony with Pedro Martínez in Bilbao. From 1924 until its disbandment in 1969 he was director of the schola cantorum of the Universidad Pontificia in Comillas, apart from a period (1927–30) when he undertook further studies with Lamote de Grignon, Lambert and Zamacois in Barcelona. He raised the schola to a high standard, continuing the work of its founder Otaño; he took it on tour to most European countries. In 1954 he made a long tour of Japan as a choral and orchestral conductor, and in the same year was appointed to teach harmony at the Pontificio Istituto di Musica Sacra in Rome, a post he held until 1960. He also conducted the chorus of Madrid University (1969–73). His works, which make use of advanced harmony and techniques of scoring, established him as one of the leading Spanish composers of religious music of his time.

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JOSÉ LÓPEZ-CALO

Prigozhin, Lyutsian Abramovich (*b* Tashkent, 15 Aug 1926; *d* St Petersburg, 21 Feb 1994). Russian composer and teacher. He studied at the Tashkent Music School from the age of ten and then at the Music College of the Leningrad Conservatory, which was evacuated to Tashkent during World War II. In 1945 he graduated in piano from the Music College of the Leningrad Conservatory and entered V. Shcherbachyov's composition class at the conservatory; he was a pupil of Kochurov from 1949 until his graduation. He joined the Composers' Union in 1950, and in 1964 he was appointed a board member of the Leningrad branch, whose chamber orchestral section he headed between 1969 and 1972. In 1967 he was appointed to teach theory and composition at the Leningrad Conservatory, then in 1979 he became an assistant professor and gained the title Honoured Representative of the Arts of the RSFSR. In 1990 he was appointed professor, and in 1991 he was awarded the title People's Artist of the RSFSR.

Prigozhin's mature works begin with the cantata *Sten'ka Razin* (1949–50), presented as a graduation piece; it reveals his inclination towards epic and dramatic subjects and other important aspects of his style. During the following decade he composed in the most varied genres, especially vocal and instrumental ones (the Sinfonietta and the two symphonies met with great public success). The oratorio *Nepokorennïy Prometey* ('Prometheus Unbound') of 1960 was the first work that fully displays his distinctive style and this is exhibited in more concentrated form in the oratorio *Slovo o polku Igoreve* ('Lay of the Host of Igor") of 1966. In this work epic myth is brought to life by laconic thematicism into which *znamennïy* chant has been absorbed, by lyrical 'protracted' song, choral psalmody and ritual laments. The chamber oratorio *V'yuga* ('The Snowstorm') and the chamber cantata *Predtechi* ('The Precursors') continued in this direction. Emotional restraint, concentration, severity of colour and sharpness of rhythmic-melodic outline are also typical of Prigozhin's chamber pieces, among which the two violin sonatas and the string quartets are outstanding.

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CHAMBER AND INSTRUMENTAL

5 str qts: 1973, 1975, 1981, 1983, 1986
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Obituary, *Muzïkal'noye obozreniye* (1994), nos.7–8, p.27 only

A. KLIMOVITSKY

Příhoda, Váša (*b* Vodňany, 22 Aug 1900; *d* Vienna, 26 July 1960). Czech violinist. He was given childhood lessons by his father, who ran a music school, and at the age of ten he became a private pupil of Jan Mařák, professor at the Prague Conservatory. He began giving public concerts when he was 12, appeared at the Prague Mozarteum in 1913, and made his début with the Czech PO in 1915. He appeared in Switzerland, Yugoslavia and Italy in 1919, but the tour failed financially and he was obliged to join a Milan café orchestra. A subscription concert brought him to the attention of Toscanini, whose praise opened the way to a successful tour of Italy early in 1920, followed by appearances in the USA, South Africa, South America and Europe. He also began teaching privately in Prague, and from 1936 at the Salzburg Mozarteum. During World War II he continued to give concerts in Germany, Austria and Bohemia, and taught at the Munich Akademie der Tonkunst in 1944.

After being charged with collaboration with the Nazis, Příhoda left Czechoslovakia in 1946 and settled in Rapallo. In 1950 he took Turkish nationality; he moved to St Gilgen, and became a professor at the Vienna Music Academy where he taught until his death. He returned to Czechoslovakia in 1956 for concerts at the Prague Spring Festival and elsewhere, and shortly before his death he sold his Stradivari violin, the 'Camposelice' dated 1710, to the Czechoslovak state. Příhoda was a romantic virtuoso whose subjective approach to music sometimes went beyond good taste and was not always completely in harmony with a work's stylistic demands, but his vibrantly expressive phrasing communicated spontaneous and passionate feeling. His excellent technique was best displayed in the works of Paganini. He made a number of recordings from the 1930s onwards, and composed several works for violin.

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ALENA NEMCOVÁ

Prima (It.). *See* UNISON and PRIME (i).

Prima donna (It.: 'first lady'). The leading female role in an opera, often though not always a soprano; by extension, the leading female singer on the roster of an opera company (although a prima donna role could be played by a castrato); later, a vain, capricious person. The term seems to derive from Italian *commedia dell'arte*, where members of the company fitted into set categories, such as 'first lover' ('moroso'), second comic servant ('zanne') etc. A Venetian salary list of a commedia company from the second half of the 17th century lists a 'Prima Donna', 'Seconda Donna' and 'Terza Donna', receiving 300,

300, 160 and 70 ducats respectively (N. Mangini: *I teatri di Venezia*, 1974, p.71). In contrast to the *commedia*, Italian opera from the middle of the 17th century had large casts that did not follow so rigid a pattern. Discussions of status turned on whether a role was a *prima parte*. For example, the *virtuosa* Vincenza Giulia Masotti insisted in her 1669 contract with the impresario Marco Faustini that she see the operas she was to sing in ahead of time in order to ensure that she had been assigned the *prime parti*.

The establishment of the term 'prima donna' in opera came largely with the rise of *opera seria*, in which a smaller cast of more regular constitution generally included two women, both with substantial parts but one as a rule more prominent. In 1679, Alessandro Stradella was able to describe the 'exquisite' opera company in Genoa in terms of fixed roles that reflect the earlier commedia parts: a prima donna and seconda donna along with two castratos (called 'primo soprano' and 'secondo soprano'), a contralto, tenor and bass, as well as a *buffo* (a male comic role) and *vecchia* (a male singer playing an old woman) (C. Gianturco: *Alessandro Stradella, 1639–1682: his Life and Music*, 1994, p.286). In 1738, a possible cast list for an opera company in Palermo written up by the impresario Luca Casimiro degli Albizzi looks strikingly similar: it included a prima donna (contralto), seconda donna (soprano) and four male voices (two sopranos, one contralto, one tenor) for the *seria* roles and one woman and one man for the *buffo* roles (W. Holmes: *Opera Observed: Views of a Florentine Impresario in the Early Eighteenth Century*, 1993, p.100).

In the early 18th century, the term expanded to mean not just the role but also the singer who performed such roles. Faustina Bordoni, for example, is identified as a prima donna. The self-important and temperamental behaviour of many leading female singers led further to the association of this term with those character traits. Caricatures and satires of such singers began to appear in the early 18th century, although the terminology was still not universal. Benedetto Marcello's *Il teatro alla moda* (*c*1720) retains the older terms of MUSICO and VIRTUOSA for the male castrato and female leading singers, except in the advice, referring to roles, that 'the prima donna should not pay the least bit of attention to the seconda, nor should the seconda to the terza, and so forth'. Gottlieb Stephanie's satirical libretto *Der Schauspieldirektor* set by Mozart in 1786 uses an equivalent German phrase, 'erste Sängerin'. When conflicts arose as to which donna was prima, managerial ingenuity devised such expressions as 'altra prima donna', 'prima donna assoluta', and even 'prima donna assoluta e sola'. In some cases prima donnas made it a point of status to be difficult. For example, into the contracts of Adelina Patti (1843–1919) at the height of her career went not only the stipulation that her name appear on posters in letters at least one-third larger than those used for other singers' names, but also a clause excusing her from attending rehearsals.

Today the term is no longer exclusively associated with leading roles but may be used of any leading woman singer. It has also entered the general vocabulary as an expression for anyone (not necessarily a singer) who carries on in an outrageously egotistical manner.

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ELLEN T. HARRIS

Primal Scream. Scottish rock group. It was formed in Glasgow in 1986 by Bobby Gillespie (*b* 22 June 1964; vocals), who had previously played the drums with the Jesus and Mary Chain, and has featured a number of changes in its line-up. They originally had a guitar-based indie sound that hinted at 1960s rock, but their main contribution to popular music will forever be associated with one epochal album, *Screamadelica* (Creation, 1991). It instantly became a cult classic, and was one of the benchmarks for much of British pop in the 1990s. The album's success lay primarily in the production of Andy Weatherall and others who remixed the majority of the tracks. On *Loaded* and *Movin' on Up* Weatherall created a slow-tempoed dance feeling, adding house-style piano, horns, gospel vocals and sequenced percussion to the band's guitars and drums, while *Higher than the Sun* (produced by The Orb) and *Inner Flight* moved towards a more ambient, psychedelic sound. *Screamadelica* was one of the finest and most complete marriages of indie-style minimalist rock and American hip hop rhythms, and paved the way for the hybridization of sampled sounds with guitar-based pop in the UK. The follow-up album, *Give Out but Don't Give up* (Creation, 1994; produced by Tom Dowd), was much less impressive with its more strident and derivative gospel and rhythm and blues stylings, but on the acclaimed *Vanishing Point* (Creation, 1997) the band brought their sound up to date and embraced dance music once again.

DAVID BUCKLEY

Prima pratica (It.). The terms *prima pratica* ('first practice') and *seconda pratica* arose during the controversy between Claudio Monteverdi and G.M. Artusi in the early years of the 17th century about the new style of composition and, in particular, its dissonance treatment.

The expression *seconda pratica* first appeared in print in a letter which must have been written in about 1601 signed 'L'Ottuso Academico', reproduced by Artusi in *Seconda parte dell'Artusi* (1603). The term occurs in reference to the practice of rising after a flattened note and descending after a sharpened one, which l'Ottuso defends, saying that all the moderns are doing it, 'most of all those who have embraced this new second practice'. Artusi had criticized this and other melodic licences as well as the free introduction of dissonances in *L'Artusi, overo Delle imperfettioni della moderna musica* (1600). Only in 1605 did Monteverdi reply briefly to this public attack; in a prefatory letter to his fifth book of madrigals he promised to defend his new practices by considerations based on both the reason and the senses in an essay he would entitle *Seconda pratica, overo Perfettione della musica moderna*. The second part of the title parodies Artusi's; the phrase *seconda pratica*, on the other hand, may have originated in the circles around Monteverdi or in Ferrara as a designation of the modern madrigal style.

Giulio Cesare Monteverdi, the composer's brother, attributed the term to Monteverdi in an explication

('Dichiaratione' in *Scherzi musicali*, 1607) of Claudio's brief preface which is a veritable manifesto for the new style. Giulio Cesare stated that in the first practice, for which Gioseffo Zarlino codified the rules, the paramount consideration for the composer was the 'harmony' or beauty of the contrapuntal part-writing, whereas in the second practice, for which Claudio hoped to sum up the rules, it is the text that reigns, and this obeys the precept of Plato, who proclaimed that in a song (*melos*), the *harmonia* (agreement or relation of sounds) and the *rhythmos* (time and rhythm) should follow the *logos* (word or thought) (*Republic*, 398*d*). Giulio Cesare interpreted these words to mean that counterpoint and rhythm should be subordinated to the text. Thus, if the text demands certain crudities of harmony and melody or irregularities of rhythm, these departures from the correct usages of the first practice are justified for the sake of expressing the meaning and rhythm of the text.

Giulio Cesare named as masters of the first practice Ockeghem, Josquin, Pierre de La Rue, Jean Mouton, Crecquillon, Clemens non Papa and Gombert, and he considered it to have reached its perfection with Adrian Willaert. According to Giulio Cesare the second practice was 'revived' from that of the ancient Greeks by Cipriano de Rore, who then was emulated by Gesualdo, Emilio de' Cavalieri, Fontanelli, a 'Conte di Camerata' (possibly Bardi or Girolamo Branciforte), Giovanni del Turco, Tomaso Pecci, Ingegneri, Marenzio, Wert, Luzzaschi, Jacopo Peri and Giulio Caccini.

Although these terms for the two practices were new, recognition of two diverse approaches to composition was apparently current when the controversy began. Girolamo Diruta (*Seconda parte del Transilvano*, 1609) distinguished between *contrapunto osservato*, strict counterpoint, and *contrapunto commune*, a freer modern style; Adriano Banchieri followed suit in *Cartella musicale* (1614). Both authors treated the two styles as if they existed side by side. The Monteverdi brothers, on the other hand, implied that the *seconda pratica* replaced the *prima*, although in fact a number of Monteverdi's sacred works are written in an idiom adapted from and adhering to the rules of the latter.

Marco Scacchi later pointed out (*Breve discorso sopra la musica moderna*, 1649) that unlike the composers of *musica antica*, who had available only one practice and style, modern composers could choose between two practices – the first, *ut harmonia sit domina orationis* (in which harmony is mistress of the word), and the second, *ut oratio sit domina harmoniae* (in which the word is mistress of harmony) – and three styles, the church (*ecclesiasticus*), the chamber (*cubicularis*) and the stage (*scenicus*) or theatrical (*theatralis*). Scacchi's classification was further developed by his pupil Angelo Berardi and by Christoph Bernhard and J.J. Fux. It eventually served Johann Mattheson as the basis for a comprehensive classification of musical styles in *Der vollkommene Capellmeister* (1739).

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CLAUDE V. PALISCA

Primas, Hugh. *See* HUGH PRIMAS OF ORLÉANS.

Primavera, Giovan Leonardo (*b* Barletta, *c*1540–45; *d* ?Naples, after 1585). Italian composer and poet. About 1560 he left Barletta for Naples where he served Fabrizio Gesualdo, to whom he dedicated his earliest madrigals. He probably worked in Venice from 1565 to 1578 with a brief sojourn in Milan. On the title-page of *I frutti* (1574), he is described as *maestro di cappella* for Luis de Requesens, Spanish governor of Milan (April 1572–September 1573). Primavera dedicated this book to Nicola Antonio Caracciolo, a former Neapolitan patron who had moved to Venice. Most of Primavera's publications from this period are signed in Venice and dedicated to Venetians or residents of the city, and he set numerous madrigal poems by Venetian aristocrats such as Gabutio, Gradenico, Guidi and Zampesco. Moreover, some of his *napolitane* have texts that recall the villotta. Cerreto's claim (*Della prattica musica*, 1601) that Primavera and Carlo Gesualdo founded a 'Camerata di propaganda per l'affinamento del gusto musicale' in Naples cannot be substantiated. Primavera had, however, returned to Naples by 1585 and was on good terms with Gesualdo, to whom he dedicated his seventh book of madrigals in that year.

Primavera shared the title-page of his first book of *napolitane* with Giovanni Leonardo dell'Arpa, whose *arioso* style he evidently admired. Their settings of couplet-based *villanelle* are quite similar, with lively syllabic declamation on short note values including consecutive texted *fusae*. The three voices are disposed in close position and move within a range that seldom exceeds a 10th. Homorhythmic textures with long chains of parallel 5ths predominate, although Primavera's third book includes some imitative pieces.

His first two madrigal books consist mainly of settings of Petrarch's sonnets in the customary two parts. The writing for five voices is assured and fluid, especially in the use of melismas descending in parallel 3rds or 10ths. The music of the final line is often repeated; word-painting devices are used sparingly, although words signifying darkness are often symbolized by black notation. An early six-part madrigal, *Nasce la gioia mia* (RISM 1565[16]) was the model for a parody mass by Palestrina. Later books contain poems by Tansillo (*A caso un giorno*), Tarquinia Molza and a few by Primavera himself (in his third book he apologized for his 'little and badly composed rhymes'). He composed homage madrigals for noblemen (Don Giovanni of Austria and Vincenzo Gonzaga), noblewomen (Chiara Pisani) and courtesans. The seventh book opens with a canzonetta-madrigal in the composer's most modern vein (Sannazaro's *Fillide mia*) and includes a complete sestina (Petrarch's *Chi è fermato*).

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Il terzo libro de madrigali, 5, 6vv (Venice, 1566[13]), 1 intab. for lute (1584[15])
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DONNA G. CARDAMONE

Prima volta (It.: 'first time'). *See* VOLTA (iii).

Prime (i) (Lat. *prima, hora prima, ad primam*). The first of the LITTLE HOURS of the DIVINE OFFICE, recited at sunrise. It is combined with the monastic *officium capituli*, or prayers for God's blessing on the day's work. The martyrology is read at Prime. *See also* LITURGY OF THE HOURS.

Prime (ii). *See* UNISON.

Primo (It.: 'first', 'principal'). In piano duets, the part for the player seated on the right and playing the upper parts of the piece.

Primo musico (It.: 'first musician'). In the 17th century, MUSICO meant a professional singer or musician of either sex; it later came to mean a castrato. With the decline and then the disappearance of the operatic castrato after 1800, the practice of assigning a leading male part (*primo uomo*) to a high voice continued from about 1800 to 1850 with a woman singing in breeches, described as *primo musico* (or simply *musico*). As with the older *primo uomo* part for castrato, the *primo musico* role was usually that of a lover or aristocratic friend (such as Tancredi in Rossini's opera or Maffio Orsini in Donizetti's *Lucrezia Borgia*). A *musico* was often but not invariably a contralto or mezzo-soprano; Giulia Grisi had a contract as both prima donna and *primo musico* and demanded that it be rewritten to specify *primo musico soprano* (to Alessandro Lanari, 9 July 1830, *I-Ms* Coll. Casati 659).

The tradition of having the parts of children and adolescent boys sung by women is distinct; *see* BREECHES PART.

JOHN ROSSELLI/R

Primo uomo (It.: 'first man'). The leading male part in an opera or on the roster of an opera company. In the 18th century, the term developed alongside PRIMA DONNA. By convention the primo uomo was a young prince or leading rebel, and almost invariably a lover, but not necessarily the title role, which might be a ruler or tyrant. For example, in Handel's *Tamerlano* (1724), the leading castrato Senesino played the young lover's role of Andronico and the second castrato took the title role. The impresario Luca Casimiro degli Albizzi wrote in 1740, 'Do not hire any of the other singers until you have signed the prima donna and the primo uomo; it is around them that the company is built' (W. Holmes: *Opera Observed: Views of a Florentine Impresario in the Early Eighteenth Century*, 1993, p.103). Leading casatratos were often identified by vocal range rather than by role. In 1679, Alessandro Stradella wrote of an opera company in Genoa, 'The primo soprano is Signor Marcantonio Orrigoni . . . who sings most well, is not too favoured in voice, but is nevertheless quite liked; and what is admired more, acted and acts like an angel of paradise. The secondo soprano is Signor Francesco Rossi of Rome, who was not liked and because of this we made him sing little, so that it didn't matter much' (C. Gianturco: *Alessandro Stradella (1639–1682): his Life and Music*, 1994, p.288). In 18th-century *opera seria*, the role of primo uomo was generally assigned to a castrato, but on occasion to a woman (*see* BREECHES PART and TRAVESTY). With the decline of the operatic castrato after 1800 the leading male role of the lover or young rebel came to be cast first as a woman (*see* PRIMO MUSICO) and thereafter (around 1850) as a tenor. Riemann (*Musik-Lexicon*, 1882) defines 'primo uomo' as 'first tenor'.

ELLEN T. HARRIS

Primrose (*fl c*1650). English composer. He was possibly employed as a household musician. From the muniments of Sir William Boteler (Butler) of Biddenham, Bedfordshire (*d* 1656), an eminent local patron, a prominent parliamentarian and apparently a keen musician, comes a manuscript partbook containing the bass parts of over 60

consort pieces for three viols by Jenkins, William Lawes, Hingeston, Blondill and 'Mr Primrose' (*GB-Lbl* Add. 62152A). The 11 consecutive Primrose pieces, all binary dances, are grouped into three-movement suites comprising Allmaine-Corant-Saraband, the final suite lacking a saraband (completed in the manuscript by a matching saraband by Jenkins). One of the complete suites also survives in full score, on three staves, on an accompanying sheet of paper, apparently in the same hand (*GB-Lbl* Add. 62152B). This D minor suite, simple in harmony and texture, is less tautly constructed than Jenkins's work and is noteworthy only for some interesting hemiola rhythms in the corant (ed. in Viola da Gamba Society, suppl. pubn no.103).

An almande and some 'brandes' by Primrose are included, with music by other English composers, in the Dutch dance collection *'T uitnement kabinet* (RISM, 1646[12]). (*DoddI*)

RICHARD MARLOW/ANDREW ASHBEE

Primrose, William (*b* Glasgow, 23 Aug 1904; *d* Provo, UT, 1 May 1982). Scottish viola player. He studied the violin in Glasgow with Camillo Ritter, then at the GSM in London, and in Belgium under Ysaÿe (1925–7), who advised him to change to the viola. He toured as a soloist and in the London String Quartet (1930–35). Toscanini chose him as principal viola in the NBC SO (1937–42). He appeared as a soloist with orchestras in Europe and the USA, becoming the foremost viola virtuoso. In 1939 he formed the Primrose Quartet. In 1944 he commissioned Bartók to write a viola concerto, and in 1949 gave the first performance of the work, which was completed by Tibor Serly after Bartók's death. Other composers who wrote for him were Britten, Milhaud, Rochberg, Edmund Rubbra and P.R. Fricker. He formed the Festival Quartet (1954–62) from the faculty of the Aspen Music School. In 1962 the University of Southern California, Los Angeles, invited Heifetz, Piatigorsky and Primrose to teach their respective instruments and chamber music. The three also made recordings together.

In 1963 Primrose suffered a heart attack, and from that year onwards devoted most of his time to teaching, first at Indiana University (1965–72), and later at the Tokyo National University of Fine Arts and Music (1972). In Japan he was also associated with Tōhō Gakuen School in Tokyo and Suzuki's institute in Mutsumoto. He gave masterclasses in the USA and Europe, judged many international music competitions, then taught at Brigham Young University from 1979 until his death. He wrote *Technique is Memory* (1960), and also edited works from the viola repertory and made numerous arrangements for viola. His memoirs, *Walk on the North Side*, were published in 1978. He was made a CBE in 1953 and received an honorary doctorate from Eastern Michigan University.

Generally Primrose played on a viola of moderate size, producing a tone of rare sweetness and beauty. His first viola was an Amati of 1600, but he also played on a viola by Andrea Guarneri (1697) and two Stradivari instruments, the 'Gibson' (1734) and the 'MacDonald' (1700).

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WATSON FORBES/R

Prin, Jean-Baptiste (*b* England, *c*1669; *d* Strasbourg, after 1742). French performer, composer, teacher and dancing-master. He was taught the trumpet marine by an English teacher and by his father, a French émigré bookdealer in England. His father must have been the M Prin that Samuel Pepys mentioned having heard at Charing Cross on 24 October 1667.

Jean-Baptiste is known to have been married in Lyons in January 1689. After 1698 he was a dancer in Paris as well as a performer on the trumpet marine. In 1704 he returned to Lyons, where he married again. Until his retirement to Strasbourg in 1737 he found employment as a teacher and player of the trumpet marine in Lyons, noting in his memoirs that he had caused more than 150 of the instruments to be constructed during these years. Church records show the baptism of a child of his third marriage in July 1735. One of his sons achieved some fame as a dancer and actor in Paris early in the century, and another became the director of the Comédie in Bordeaux in 1755.

In 1742 Prin donated his trumpet marine and his manuscripts to the academy at Lyons. The instrument was sold in 1792, but the manuscripts were deposited in the municipal library, where they still remain. In all they contain 216 different works for the trumpet marine. Of these, seven are attributed specifically to Prin, 56 to Lully, and one each to Hotteterre and Philidor. Those remaining, whether original or arrangements, are presumably by Prin. Altogether the manuscripts represent about 85% of the known literature for the instrument. His *Traité sur la trompette marine* treats its history, construction and performance.

Prin's music, much in the vein of the simpler instrumental pieces of the period, is written idiomatically for the trumpet marine. His melodies basically move stepwise; the few skips are harmonically orientated and are restricted to crotchet or longer rhythms because of the difficulty of performance. Similarly the slurs, carefully notated in the manuscripts, are restricted to two-note patterns. The only ornament discussed and employed by Prin is the trill, which is always indicated by a small cross.

About 80% of his music is cast in a binary dance form; about half of these works are non-modulating. Prin was particularly fond of the rounded binary form and the rondeau. In the latter form the trumpet marine does not play during the episodes, which are in other keys. In the former, however, modulations are made either to the dominant or subdominant, both of which are possible on the instrument.

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CECIL ADKINS

Prince [Nelson, Prince Rogers; The Artist Formerly Known As Prince; TAFKAP] (*b* Minneapolis, 7 June 1960). American rock and pop singer, instrumentalist, songwriter and producer. As a teenager he began playing the guitar, drums and piano and formed his first band while still at school. Over the next few years he made a number of recordings and became acquainted with studio production skills. In 1977 he signed a deal with Warner Bros. Records that allowed him complete creative freedom, which at the time was almost unprecedented among black solo artists. His first album *For You* (1978) failed to enter the charts, but *Prince* (1979) fared a little better and contained the hit 'I wanna be your lover'. Around this time he formed his first touring band which established his precedent for using black, white, male and female musicians. His third album *Dirty Mind* (1980) lost much radio airplay owing to its sexually explicit themes and it was not until *1999* (1982) that Prince received widespread recognition, helped by the promotion on MTV of the hit single 'Little Red Corvette'. The soundtrack album to his film *Purple Rain* (1984) featured his new band the Revolution and was even more successful, producing three hit singles (the title track, 'When Doves Cry' and 'Let's Go Crazy') and winning three Grammy awards. In 1985 he established his own record label and studio complex, Paisley Park, in Minneapolis.

During the 1980s and 90s Prince has continued to write, record and perform at a tremendous rate, including the albums *Parade* (1986) and *Love* (1993). In 1989 he contributed to the soundtrack of Tim Burton's film *Batman*. However, pressure from Warner Bros. to release more material than he was willing led Prince to adopt the symbol introduced on his 1992 album as his name and eventually split with that company in 1996: he has recently readopted the name Prince, however. Throughout his career he has augmented his own work by frequently writing and producing for other performers, including Mica Paris, Sheena Easton, Sinéad O'Connor, the Bangles and Cyndi Lauper.

Prince's music shows the strong influence of such funk performers as Sly Stone, George Clinton and Rick James, but always maintains its own distinctive character. After the light funk of his early albums, Prince gradually incorporated more diverse styles into his work. The 'solo' album *Sign o' the Times* (1987) and *Lovesexy* (1988) are his most varied and perhaps best works, where minimal, hip hop-influenced and Parliament-style funk, melodic pop, American rock, soul ballads, jazz and blues were reconciled and characterized by Prince's contemporary production, skilful songwriting and unusual arranging. He employed complex vocal arrangements, whether the unusual doo-wop-style harmonies of 'It' and 'Starfish and Coffee' or the multi-part collective lead singing of 'Glam Slam'. In 'Housequake' he placed the conventional elements of funk in an unusual harmonic context. *Diamonds and Pearls* (1991) had a tighter sound, owing in part to musicians of the New Power Generation, and drew on styles and practices of the early 1990s. Using more natural-sounding production in place of the processed sounds and minimal drums of previous albums, Prince created busier, heavier grooves lifted by additional percussion and sequenced material (notably 'Gett off'). While using the horns less often, the gospel-influenced vocals of Rosie Gaines (on the title track) and the rapping of Tony M ('Jug Head') lent a new dimension to Prince's sound. *Emancipation* (NPG, 1996) made use of more sequenced and sampled material and showed the continuing influence of dance music.

As well as being a composer and producer, Prince is an accomplished performer, playing the bass and lead guitar, the latter in a style derived from Hendrix. He has a distinctive voice and employs an exceptionally wide range of vocal effects. By combining traditionally black and white styles, he has attracted a broad audience and become one of the most successful solo performers in popular music. Unlike many other artists, however, Prince maintains control over virtually every aspect of his music, which is thus branded with his own unmistakable character.

WORKS
(*selective list*)

all dates given are first release date

I wanna be your lover, 1979; I feel for you, 1979; Little Red Corvette, 1982; 1999, 1982; Let's Go Crazy, 1984; Purple Rain, 1984; Sugar Walls, 1984; When Doves Cry, 1984; When you were mine, 1984; Pop Life, 1985; Raspberry Beret, 1985; Girls and Boys, 1986; Kiss, 1986; Manic Monday, 1986; It's gonna be a beautiful night, 1987; Sign o' the Times, 1987; Alphabet Street, 1988; When 2 R in Love, 1988; Batdance, 1989; If I love U 2 Nite, 1990; Nothing Compares 2 U, 1990; Cream, 1991; Diamonds and Pearls, 1991; Gett off, 1991; Jughead, 1991; My name is Prince, 1992; Sexy MF, 1992; Peach, 1993; I Hate U, 1994; The Most Beautiful Girl in the World, 1994; One of Us, 1996

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CHARLIE FURNISS

Prince, George A. (*b* Boston, 17 Feb 1818; *d* Buffalo, NY, 3 March 1890). American manufacturer of melodeons (reed organs; *see* MELODEON, (1)). About 1840 he established the firm George A. Prince & Co. in Buffalo. It was one of the first to attempt large-scale production of reed organs in the USA, employing 150 men and producing 75 instruments a week by 1846. Prince took out several patents that year for improvements to melodeons. In 1847 Emmons Hamlin, then working for Prince, discovered a method of improving tone by slightly bending and twisting the reed tongues. In the early 1850s Hamlin also introduced the double bellows, but he left Prince in 1854 and, with Henry Mason, founded the MASON & HAMLIN firm, which dominated reed organ manufacturing in the USA in the late 19th century. In the 1860s Prince introduced a line of larger reed organs, including the 'New Organ Melodeon', which had two manuals, four sets of reeds, and one and a half octaves of pedals. The firm went into bankruptcy in 1875.

See also REED ORGAN

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BARBARA OWEN

Prince, Hal [Harold] (**Smith**) (*b* New York, 30 Jan 1928). American director and producer. At the age of 20 he began a theatrical apprenticeship with George Abbott,

Ex.1 The registers of the natural trumpet



learning from Abbott's staging of Berlin's *Call Me Madam* (1950) and Bernstein's *Wonderful Town* (1953). In 1954 he went into production with Robert E. Griffith and scored an immediate hit with *The Pajama Game* by Adler and Ross, whose *Damn Yankees* (1955) also ran for more than 1000 performances, establishing Prince as a creative force. With Bernstein and Sondheim's *West Side Story* (1957), and Bock and Harnick's Pulitzer prize-winning *Fiorello!* (1959), he combined commercial success with innovation. His greatest influence at the time was Jerome Robbins; *West Side Story* had been their third collaboration, but the next, *Fiddler on the Roof* (Bock and Harnick, 1964), demonstrated through Robbins's staging how a particular, almost conventional musical-comedy story can take on a universal significance. The search for the universality or metaphor in any show became a priority for Prince.

In 1966 he created his first masterwork with Kander and Ebb's *Cabaret*, the first in a series of concept musicals where Prince used his directorial input to explore the darker side of a traditionally light form. With Sondheim he created six ground-breaking shows between 1970 and 1981, *Company*, *Follies*, *A Little Night Music*, *Pacific Overtures*, *Sweeney Todd* and *Merrily We Roll Along*. In 1979 he staged Tim Rice and Andrew Lloyd Webber's *Evita* as a Brechtian parable, while Hart and Lloyd Webber's *The Phantom of the Opera* (1986) was visualized by Prince as a lavish homage to 19th-century theatre, and for which he created a series of stunning romantic tableaux with designer Maria Bjørnson. He was reunited with Kander and Ebb for *Kiss of the Spider Woman*, and the show's triumphant arrival on Broadway in 1993 signalled a renaissance of the Broadway musical. In the same year he revived *Show Boat*, after 40 years creating new works, and restored its darker elements, considered unpalatable in 1927. The success of the production was indicative of the fact that Prince, continually drawn to unconventional material and new staging methods, had changed audiences' perception of the musical: racism, along with fascism, murder, colonialism and even cannibalism could be discussed seriously within the form.

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ROBERT HOWIE

Princess's Theatre. London theatre opened in 1840. *See* LONDON (i), §VI, 1(i).

Principal. *See under* ORGAN STOP; *see also* PRINCIPALE.

Principale [Principal, Prinzipal, Prinzipale]. A trumpet register and a style of playing from the 16th century to the 18th. The term refers to the low register of the natural trumpet, from *g* or *c′* upwards, as opposed to clarino, from *c″* upwards. The terms 'Principale' (the register) and 'Principalblasen' (playing in the principale register) were German, and were not used in other countries. Ex.1 shows the range of the natural trumpet, together with the Italian and German designations both of the individual notes and also of the various registers of the instrument, each centred on a certain note.

The natural trumpet was used in two ways: as a solo instrument for signalling purposes, it was played in the principale register (*see* SIGNAL); and for ceremonial purposes several players banded together in a 'corps'. From about 1585 to 1685, according to Bendinelli, Monteverdi, Fantini, Praetorius, Schütz and Speer, the trumpet corps consisted of from five to seven players, who improvised in specific registers of their instrument, termed – from top to bottom – clarino, quinta, alto e basso, volgano and basso (to use the Italian terminology). From about 1685 to 1800 three parts, two clarinos and one principale, became common; the best example of this kind of writing is Handel's 'Dettingen' *Te Deum*. If a fourth part was added, it had the same notes as the kettledrums and was called toccato, dugetto or the like. (Or, in the writing of Austrian composers, the two lower parts were called tromba 1 and 2 and the two upper parts clarino 1 and 2.)

The principale player had to develop a strong and blasting tone (Ger. *schmettern*: 'to blast'). He also had to excel in the use of double and triple tonguing, regarded by many as the noblest aspect of trumpet playing. In the field, where he was used for signalling purposes, the trumpeter was also entrusted with courier duties, carrying messages to the enemy; the dangers of such assignments are vividly recounted by J.E. Altenburg: *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst* (Halle, 1795/*R*, pp.41ff; Eng. trans., Nashville, TN, 1974).

REINE DAHLQVIST, EDWARD H. TARR

Prinner [Preiner], **Johann Jacob** (*b* ?Münzbach, 1624; *d* Vienna, 18 March 1694). Austrian composer, organist, poet and music theorist. He was educated partly in Italy, studying in Siena in 1651. He appears to be identical with the J.J. Preiner who was organist at the abbey church at Kremsmünster, Upper Austria, from 1 July 1652 to 1 September 1659. At the end of 1670 J.H. Schmelzer, praising Prinner as composer, organist and poet, described him as Kapellmeister at the court of Prince Eggenberg at Graz. The latter was dismissing his musicians at the time, so Schmelzer recommended Prinner for the post left vacant by Biber at the court of the Prince-Bishop of

Olomouc at Kroměříž, but P.J. Vejvanovský was appointed; since, however, some suites by Prinner, one dated 1676, survive at Kroměříž, he may nevertheless have lived there for a time. The petition he addressed to Emperor Leopold I on 7 November 1680, asking to be made chamberlain to Archduchess Maria Antonia, in Vienna, discloses that he taught her the harpsichord. The petition was granted, but when in 1685 the archduchess moved to Bavaria on her marriage to the Elector Maximilian Emanuel, Prinner remained in Vienna. He drew an annual pension of 420 florins from the imperial court until his death.

Prinner's 47 arias for soprano and continuo are settings of verses in several stanzas; he himself probably wrote the texts, some of which are in dialect. They are unpretentious songs in the popular Viennese style, similar to the German songs of Leopold I and Schmelzer. Some of the melodies may have originated in Viennese dance music and street songs and have been provided with new texts. The influence of French instrumental music is also discernible. In his suites Prinner added to the standard movements introductory and closing movements as well as a gavotte or aria between the saraband and gigue.

Prinner's *Musicalischer Schlissl* presents the fundamental principles of his teaching of theory. The treatise contains an outline of the rudiments of music and thoroughbass, but this is unimportant compared with the contemporary treatises on the latter subject by Poglietti and Georg Muffat. The most valuable section of the volume is that containing detailed instructions for the technique of playing string instruments. The most notable of these is Prinner's recommendation that the violin should be held by the chin as the only means of leaving the left hand free to execute the fingering correctly without needing also to support the instrument. He expressly condemned players who rest their violins on the chest. He followed French practice in the technique of bowing, but was acquainted only with Italian *ondeggiando* technique and not with its French equivalent. The sections on counterpoint and rhetorical figures follow closely – often word for word and with the same examples – Christoph Bernhard's *Ausführlicher Bericht vom Gebrauche der Con- und Dissonantien*. Prinner condemned as fashionable folly the preference shown in Austria for foreign artists. (That the Emperor Leopold I shared this view is illustrated by his appointment of Fux as composer to the imperial court in 1698 despite the opposition of the Italian musicians there.)

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HELLMUT FEDERHOFER

Printemps [Wigniolle], **Yvonne** (*b* Ermont, Seine-et-Oise, 25 July 1894; *d* Neuilly, nr Paris, 18 Jan 1977). French soprano. She made her début in revue at the Théâtre Cigale in Paris at the age of 12. A career at the Opéra-Comique seemed possible, for she had a voice of delightful quality with prodigious breath control; in 1916, however, she joined the company of actors run by Sacha Guitry, whom she married three years later. Together they enjoyed a great international success in the theatre in plays and *opérettes*, including Messager's *L'amour masqué* and Hahn's *Mozart*, until their divorce in 1932, after which Printemps appeared in films and two musicals – Noël Coward's *Conversation Piece* (1934) and Oscar Straus's *Les trois valses* (1937). In 1949 she appeared as Hortense Schneider, with her second husband (Pierre Fresnay) as Offenbach, in Marcel Achard's film *La valse de Paris*. Several composers wrote specially for her, including Poulenc and Hahn. Her recordings of song and operetta reveal a light voice managed with skill, charm and imagination.

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J.B. STEANE

Printing and publishing of music. Printing is a technique for producing many single sets of copies taken from raised, incised or plane surfaces: that is, from type or from wood or metal blocks cut in relief; from copper, pewter or other metals engraved and punched; from stone or metal plates bearing an image imperceptibly raised. These, generally called letterpress, intaglio and lithographic printing, have each been used for printing music, and each has enjoyed a period of pre-eminence.

I. Printing. II. Publishing.

I. Printing

The waxing and waning of different printing processes was not in the lineal order of a successor taking the place of its antecedent: over long periods the processes were in use side by side, the unique qualities of each of which was employed for some particular purpose. At the beginning of the 19th century, for example, Breitkopf & Härtel were printing music from type, from engraved plates and from lithographic stones concurrently. It is only since the late 1960s that music type has all but disappeared from the case rooms of printing offices and hand engraving has been supplanted by computerized production of visual text from which photographic plates are prepared.

Before the technique of printing was established and exploited widely, music was preserved and circulated in manuscript, or survived as a repertory carried in oral tradition among priests and professional lay musicians. During the latter part of the 15th century printing became the accepted means by which works of literature, history, philosophy and scientific speculation were multiplied and disseminated in hundreds of copies – school primers by the thousand; but almost all music was still circulated in handwritten form. Manuscripts were prepared for sale in this way at least until the beginning of the 19th century: the names of Foucault in Paris, Traeg in Vienna, Breitkopf in Leipzig and Ricordi in Milan recall the continuity and significance of this tradition. The dichotomy between the means chosen to perpetuate the 'word' on the one hand and the 'note' on the other arises more from social and economic factors than from technological ones: and it raises questions about the spread of musical literacy, about the regulation of printing by state institutions, about the size and nature of the musical public and the scale of the market – national and international – at any given time. These issues have to be borne in mind, for each was one of the forces influencing, and reacting with, changes in technology. The following article outlines a history and a series of techniques which are discussed in much more detail elsewhere (Krummel and Sadie, B1990).

1. Early stages. 2. Woodblock printing. 3. Printing from type (i) Basic techniques (ii) Early history (iii) 18th-century innovations (iv) 19th-century developments. 4. Engraving: (i) Early history (ii) Techniques and later history. 5. Lithography and more recent processes: (i) Lithography (ii) Transfer and photographic processes (iii) Stencils and dry transfer (iv) Musical typewriters. 6. Music publishing by computer: (i) Methods (ii) History.

1. Early stages. The early stages of music printing show a diversity of technical solutions, for it cannot be claimed that music adapted itself immediately to the printed page. It first appeared, albeit in manuscript, in the Mainz psalter issued by Fust and Schoeffer in 1457. Sir Irvine Masson in his study of the surviving copies of this superb book found evidence that 'although no music was printed the compositors made the most careful provision for its being added by hand', and after citing examples suggested that 'no doubt the compositors of the psalter worked from manuscript which was musically complete'. If that is so, then those who subsequently wrote the music – using different styles of notation – were very careless. For example in the exceptionally fine copy in the library of Queen Elizabeth II at Windsor a splendid red printed initial on folio 29*b* driven well into the vellum has been unskilfully erased to accommodate a melody notated in Gothic style: in the British Library copy the corresponding initial has been written over.

This pattern with its resulting infelicities was characteristic of many liturgical books printed during the 15th century and even into the 16th. Sometimes space for music was left blank on the page, sometimes the staff lines were printed (in red, only exceptionally in black). Presumably the music necessary to complete the text was added by professional scribes attached to the court, cathedral or monastery where the books were to be used, but the result favours the words over the music, which, while often beautifully written, elsewhere uses dull ink or is modestly drawn or omitted entirely. The space allotted to music, while usually adequate, was still determined by compositors whose standards and ideals were those of the literary text, and whose achievements in this speciality are typically very impressive, on occasion spectacular and noble.

The principal reason for the survival of this makeshift technique has often been assumed to be that liturgical usage in music, even in the words of the Office, was not uniform throughout the Western Church in the 15th century. Dioceses and monastic establishments introduced variants of the accepted text of Rome and the musical expression of the different uses diverged even more. It was common sense for the printer, therefore, to omit from his books – expensive as they were to produce – those elements that would restrict his sale to one market. Even though many titles exist which suggest that only one diocese could use them, they were in fact often suitable for sale elsewhere, if the music were not printed. For example, in 1840 a Veronese printer (probably Pierre Maufer) printed a *Missale ultramontanorum*, for the Hermits of St Paul. Some time later, he took the unsold copies and changed their title, so that they could be sold as if for the Archdiocese of Esztergom.

However, at least as important a reason for the continued dominance of manuscript copying of music lies in a technical feature of notation, the manner in which one element – the notes – occupies the same space as another – the staff lines. The basic procedure of superimposing one on the other using wholly typographic means was solved in the 1470s, most notably and probably first in a south German gradual often associated with the Konstanz diocese and extant in a single copy (*GB-Lbl*), in which staves, clefs (F and C), two vertical lines that abut on to the staves at each end, and text were all printed in black at two impressions (fig.1). Large initials for which the printer left space have been rubricated by hand and an additional red line has been drawn on the staves to indicate the position of F. Unfortunately the book does not bear a date, nor is the printer or the place of printing known, but the pages themselves are eloquent: they have been planned and achieved by a rational mind thinking in typographic terms. The relationship between the depth of the type area and the measure between the vertical lines that extend above and below the seven five-line systems is nicely judged; so is the interval between the individual staff lines in relation to the size of the Gothic notes and the size and the visual 'weight' of the text type, although it appears from the irregularity of the fount that the matrices were not well struck and justified.

A passage on leaf vii*a* of Jean Charlier de Gerson's *Collectorium super Magnificat* (Esslingen: Conrad Fyner, 1473) shows five identical black squares – often but incorrectly thought to have been printed from inverted type sorts – descending in regular steps above the names of the principal notes of a scale: this qualifies only in a minimal way as music printing. Probably about contemporaneous with the south German gradual is a missal printed in Rome by Ulrich Han; in its colophon, dated 12 October 1476, he claimed to be the first to copy music 'non calamo ereove stilo: sed novo artis ac solerti industrie genere Rome conflatum impressumque unacum cantu: quod numquam factum extitit' (not by the pen or copper stylus but by a new method ingeniously and carefully devised and printed in Rome, together with music, such as has never before been done). Han's work is outstanding in quality. The text of the Office is printed with a superb type in two columns in red and black. The notes in Roman



1. Page from the first printed music: the Constance Gradual, ?southern Germany, c1473 (GB-Lbl IB 15154, f.1r)

notation are printed in black on red staff lines made up from pieces of rule the length of the column measure. Initials in red or blue, with touches of yellow in some capitals, are added by hand. As in the south German gradual, but here in a masterly way, the relationship of the parts is calculated to achieve a unity that satisfies, and one which is wholly efficient.

The missal was Han's only book containing music, but his methods were copied throughout Europe. Damiano da Moilli printed a *Graduale* in Parma in 1477; Bernhard Richel printed a *Missale constantiensis* in Basle before 1481; Reyser printed a *Missale herbipolense* at Würzburg in 1481; Scotus printed two missals in Venice in 1482, and in the same year Valdarfer printed a *Missale ambrosianum* at Milan. In 1489 in Paris Jean Higman and Wolfgang Hopyl printed a *Missale andegavense*; two years later the Compañeros Alemanes produced an *Antiphonarium Ord. S. Hieronymi* in Seville. It was not until 1500 that Han's technique reached England, but the *Missale Sarum* printed by Pynson in London in that year was a splendid book worthy to be set alongside the finest of its precursors.

Altogether, liturgical books with music – notes and staves – printed at two impressions were produced in at least 25 towns by 66 printers between 1476 and 1500. Most of the printers are represented by only one or two books, but others clearly were specialists: Ratdolt, the splendid printer of Venice and Augsburg, was responsible for 13; Emerich in Venice printed no fewer than 13 in seven years; Higman, a most refined craftsman, produced 12 in Paris; Hamman printed at least 11 in Venice; Planck, Han's successor, printed eight; Sensenschmidt of Bamberg produced seven; and Wenssler of Basle produced five.

2. Woodblock printing. Those who needed printed books for the celebration of religious Offices were well served, as were the authors of works on the theory of music, though by different technical methods. For historical reasons, discussions of music theory during the Middle Ages and early Renaissance were built on an arithmetical basis: thus manuscripts contain diagrams of ratios and relationships as well as notes. When these treatises and polemical discourses were printed, the diagrams and sometimes simple arithmetic were reproduced by woodcuts. The process involved cutting away unwanted material, so that the design was left raised above the level of the rest of the block: this was widely practised throughout Europe by the end of the 15th century, having been used for bulk production of books even before Gutenberg's time. Many early printed books had been decorated with splendid woodcut initials and borders, and with representations of buildings, animals and people. It was therefore easy to extend the practice to music, though in some texts spaces were left in the printed page for the notes and staves to be written in. The technique offered great advantages. The musical material was not complicated and the examples were often short; many models of the required notation were available. Since the printers of these treatises were usually not involved with liturgical books, they would have had little access to the skills or musical type involved; therefore, it was natural that the printer should turn to a wood cutter.

It is nevertheless difficult to account for the poor quality of much early woodcut music. While the technique was essentially simple, it demanded judgment and manual dexterity and control from the operator to produce a block with the text and music reading from right to left, precise in every detail on a flat surface with everything else cut away. The graphic nature of music – a system of horizontal and vertical lines crossing at right angles with associated elements, notes, clefs and other signs, imposing shapes and angles of their own – presented difficulties. Unless the point of intersection of staff and note stem were cut very cleanly, and subsequently inked and printed with care, the ink tended to blob or spread at the junction. To avoid this some cutters left a small nick breaking the surface at the intersection, to reduce the density of the film of ink at this point. For the same reason it was not easy to cut open (white) notes with a staff line at its proper thickness running through.

Woodcut music from the 15th and 16th centuries varies enormously in extent and quality; this is to be expected, taking into consideration the large amount that was produced. By 1500, 12 works with woodcut music had been issued in Italy: nine theory books, two missals (one with 46 pages of music) and a four-part song. From 1500 to 1600, well over 300 separate works on the theory of music were issued in more than 600 editions by 225 printers in 75 towns throughout Europe (see Davidsson, B1947–8, 3/1965). A few of the texts were remarkably popular, running through 30 editions in 49 years, or 40 editions in 63 years, repeated sometimes in the same form by the first printer, sometimes with new blocks for the music, sometimes with the originals, and sometimes by a different printer in the same town or elsewhere. Relatively few books of music (other than treatises) were produced from woodblocks after 1500, although one distinguished example is mentioned below, and the collections of chant, such as Coferati's *Il cantore addottrinato*, continued to use woodblocks well into the 17th century, sometimes alongside typeset music. The first music to be printed in the British colonies of North America, in the ninth edition of the Bay Psalm Book (Boston: Green and Allen, 1698), was taken from woodblocks. They were also used, even into the 19th century, for the small amounts of music included in librettos and similar pocket books.

The earliest example of music printed from blocks may be the second edition (Basle, *c*1485) of the *Brevis grammatica* of Franciscus Niger, which has a few pages with four lines of notes without staves (but with a clef) to illustrate the rhythms of five different poetic metres, using verses from Virgil, Lucan, Ovid and Horace. This was followed by the *Musices opusculum* of Nicolò Burzio, printed in Bologna by Ugo de Rugeriis for Benedictus Hectoris in 1487 (fig.2*a*). Woodcuts were used to show the hymn *Ut quaeant laxis*, specimens of note forms and ligatures and, in the section on counterpoint, a short complete composition for three voices, all with staves. The cutting is thick and unskilful. The hesitant performance continues well into the 16th century in some treatises published in northern Europe, and even as late as J.A. Gorczyn's *Tablatura muzyki*, published in Kraków in 1647. By contrast the treatment of the music in *Flores musice omnis cantus Gregoriani* by Hugo Spechtshart of Reutlingen, printed in Strasbourg by Johann Prüss in 1488, is accomplished. As its title suggests, the practice of plainchant is treated in detail: the music, in Gothic notation on five lines with clef and directs, appears on 67 pages mostly occupying the whole panel. The second edition (*c*1490) is usually overlooked, but the cutting and





2. Two examples of music printed from woodblocks: (a) page showing note forms and ligatures from the 'Musices opusculum' of Nicolò Burzio, printed by Ugo de Rugeriis for Benedictus Hectoris (Bologna, 1487); (b) beginning of the Kyrie from Pipelare's 'Missa "L'homme armé"', part of a page from the 'Liber quindecim missarum' (Rome: Andrea Antico, 1516), exemplifying woodcutting of the highest technical and artistic achievement [(a) 47%, (b) 27% of actual size]

printing of new blocks for the music in quite different notation is equally accomplished.

The last two pages of *Historica beatica* (a play by Carolus Verardus) printed by Euchario Silber (Rome, 1493) are followed by a four-part song, which is the first printing of dramatic music, although the cutting of the block is not good. As King wrote, 'what is probably the earliest German secular song, found in *Von sant Ursulen schifflin* (Strasbourg, 1497) is also reproduced by an unusual use of this process – the notes (in Gothic form), the staves, and the text all being cut on wood' (KingMP). Perhaps Andrea Antico was unaware of these examples when in *Liber quindecim missarum* (RISM 1516[1]) he said that he cut the notes in wood which nobody before him had done. This splendid folio of 161 pages is set off with fine initial letters, and the work is a remarkable technical achievement, though the impression is rather flat and heavy (fig.2*b*). Antico cut the blocks for a number of smaller volumes of music, but he had no imitators in printing large-scale collections of music from woodblocks. Woodcutting of the highest artistry may be seen in Luther's *Geistliche Lieder* printed by Valentin Bapst (Leipzig, 1545), and there is much to admire in the decorative touches that enliven many more workaday theoretical treatises.

It is normally stated of such works that the blocks were cut in wood. It might be more precise to say 'wood or perhaps metal', for it is very difficult to resolve which is used by inspecting a well-printed page. In theory, an ill-prepared woodblock, inadequately inked, might show grain, though no examples are known. Nor is evidence for the use of metal easier to come by. Comparison of numerous copies of a book in a single edition, or of copies in different editions, sometimes yields results. In the first edition of *Practica musice* by Gaffurius, printed by Guillermus Le Signerre for Johannes Petrus de Lomatio (Milan, 1496), the examples of plainchant and mensural notation are well cut and printed without blemish. The editions of 1497 and 1508 (Brescia: Angelo Britannico) were printed using the same blocks, but small circles appear in association with music on two folios. This suggests that the music was cut on a plate nailed to a wooden mount, and that a careless beater inked the heads of the nails, which printed. In the edition of 1512 (Venice: Agostino Zani) some music examples are slanting, which again suggests that the printing surface was mounted – and carelessly – because the forme could not have been locked up unless all the type, furniture and associated material were properly squared: this suggests a metal plate rather than a woodblock. Such plates for illustrations in 16th-century books have survived with flanges pierced to take mounting nails, and evidence of the nail-heads has survived occasionally on the impressions of the

decorative intitials which regularly ornament the openings of polyphonic compositions.

The use of wood or metal blocks to print music was more extensive than the complexities of musical notation might be thought to allow. The early 1470s saw not only the first European printed music, but also the earliest music printing in Japan. A recently discovered book of *shōmyō* (Buddhist hymns chanted in the services of the Shingon sect), printed by the priest Kaizen at Kōyasan on 21 June 1472 and now at the Research Archives for Japanese Music at Ueno Gakuen College in Tokyo, employed blocks that were re-used in an edition of 1478, and again in 1541 and 1561. Block printing was temporarily supplanted in the late 16th century by the Korean method known as 'old typography' and by the European-style typography used by Jesuit missionaries, but as early as 1601 secular music was again being printed from blocks; the process was used widely thereafter in the extensive production of *utaibon* (*nō* texts with music). In the West, librettos and other small books continued into the 19th century to include music printed from blocks.

3. PRINTING FROM TYPE.

(i) Basic techniques. In 1450 Johann Gutenberg established a system of taking copies from single types, ordered according to the text to be printed, grouped into pages and printed on paper or vellum with a press using a varnish-based ink; the same process was adopted several decades later to make the first music types. The process involves two essential stages, each with its own particular materials. The type itself has to be arranged in an orderly manner, by a typesetter or 'compositor', who needs to have available a large number of copies of each letter or musical symbol, each of which will fit exactly with its neighbours. Then the sets of arranged type, or 'formes', have to be printed accurately by a press designed to align them with the paper to be printed, and also to ink the type consistently each time. These processes have been increasingly mechanized with the passing centuries, but the early stages involved much manual labour.

While there are manuals for the type founder and printer, from the 16th century onwards, none discusses the making of type specifically for music or the manner in which it was used. Fortunately some type and type-making materials survive, notably in the Plantin-Moretus Museum in Antwerp, but otherwise we believe that the procedures were essentially the same as those followed for verbal texts.

There were three stages to the making of type (fig.3). Firstly, the type-cutter cuts the required design – a letter, a note, a section of staff – on to the end of a piece of mild steel, cutting away the unwanted metal. The finished tool is then tempered hard and becomes a 'punch' (fig.3*a*), which becomes the master copy of the symbol. The punch is then driven into a piece of copper to make a 'strike'. The strike has to be cleaned, smoothed and squared up, when it becomes a 'matrix', a copy of the design, but recessed into the metal (fig.3*b*). This matrix is used to make each piece of type; placed in the bottom of a mould, into which molten type-metal is then poured, the matrix will produce a raised version of the symbol on the end of the solidifying metal. This metal, when cold, turned out of the mould and cleaned of waste metal or rough edges, forms a single piece of type (fig.3*c*). The matrix and mould can then be re-used to make more copies of the symbol, or a new matrix can be inserted in the mould, to start making type sorts for a new symbol.

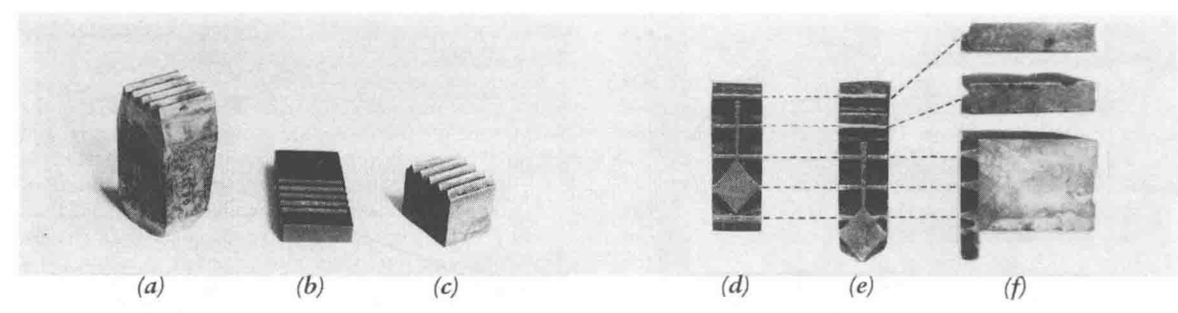
A complete set of type, a 'fount', is stored in a 'case'. This shallow tray has compartments arranged so that the most frequently used sorts are grouped in the centre, and the rarer to the edges. The sizes of the compartments vary, because they contain different numbers of pieces of type: in music, for example, more minims were used than breves generally speaking, and more flats than sharps. Pieces of black staff were also required to allow for a variable spacing of the notes across the page.

In practice, fewer matrices were needed than the total number of symbols to be cast: the same matrix could be used for notes at different positions on the staff (see figs.3*d* and *e*). Some founts seem to have been cast from matrices with six or seven staff lines. According to the placing of the matrix in the mould, the same matrix could produce notes at two or three different places on the staff.

All the sorts – characters – and spaces in a fount will vary in width, according to the size of the symbol on them ('w' taking more space than 'i', and a breve more than a minim rest), but both the other dimensions had to be absolutely consistent from sort to sort, or they would not fit well together or stay in place under the pressure of the press. Type sizes – defined by such terms as 'pica' and 'petit canon' – were in fact not standardized before the 18th century, and music types have never been widely regulated in that manner.

The first task of the compositor was to plan the layout of the music as it would appear on the printed page. He marked the exemplar to show where page-breaks and line-ends would occur. This process of 'casting off' was essential: it ensured that the music was well spaced, that it could be printed economically without wasting paper, and (particularly for instrumental parts) that page-turns fell at convenient places in the music. Once the compositor had decided the layout, he was ready to begin setting the type. This involved three pieces of equipment: the case of type, with the text to be set placed next to it; the galley, into which the type would be placed, as a whole page ready for printing; and the composing stick, into which the compositor arranged the type. This stick was a narrow, open-fronted box, with one end adjustable to the length of the line of music to be set and held in the left hand so that it was not completely horizontal. The compositor placed the type in the stick, line by line, until it was full with a few rows of type. These were then slid carefully into the galley, and the process begun again. Once the galley was full, the type of the page was tied round with cord, and could be removed and stored until ready for the press. The compositor would then start on the next page.

In practice, early sections of a book would be printed before the compositor had finished setting the rest. This is because there was necessarily only a limited amount of type: the number of minims or crotchets required to set a whole volume would have been prohibitively expensive to acquire. Indeed, the compositor might well not set pages consecutively. Books were printed on sheets that were then folded, so that more than two pages appear on each sheet. Thus, for a book in quarto, the format often used for music, one side of the sheet of paper contained pages 1, 4, 5 and 8, and the other pages 2, 3, 6 and 7. In order to use type as economically as possible, the compositor could set the music for one side of the sheet,

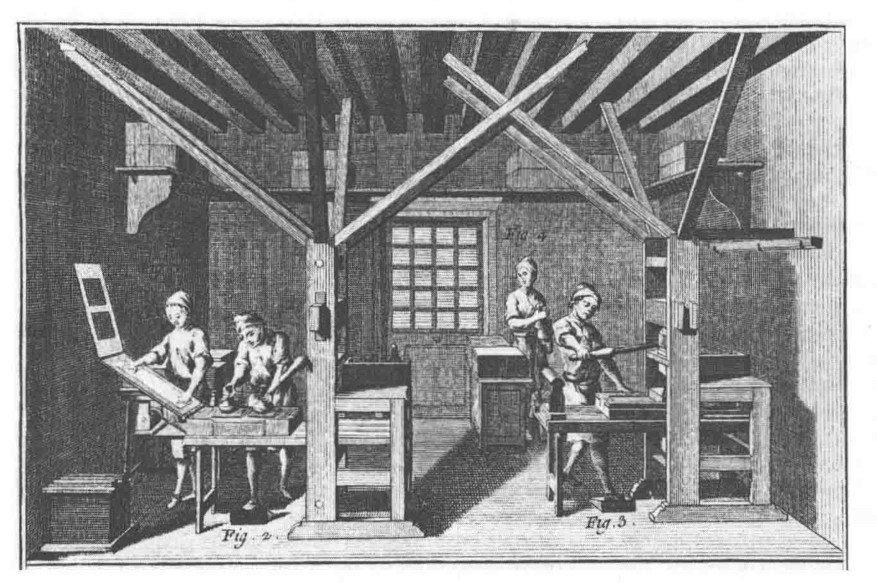


3. Steps in making music type illustrated by material from the 'grande musicque' cut by Hendrik van den Keere for Christopher Plantin, 1577: (a) steel punch with a five-line staff system engraved in relief on its end; (b) matrix produced by striking the punch into a billet of copper (here c20 mm wide) to leave the staff lines recessed; (c) type cast from the matrix; (d) type cast with the matrix in 'normal' position in the mould; (e) note head from the same matrix projecting below the normal position of the lowest staff line; (f) type shown in (e) turned on its side to show that the projecting note head was cast with only three lines attached and completed by two additional types, each carrying a separately cast segment of staff line; (d), (e) and (f) illustrate the principle of 'kerning' or overhang

and that could be printed while he was setting the other side. In effect, he would then need about half as many sorts as would be needed if he set consecutively. Of course, such a procedure required very precise 'casting off' of the text beforehand.

After all the pages for one side of a sheet of paper were set in type, they would be laid out in the correct arrangement, inside a rectangular iron frame called a 'chase'. The type was fixed in place, with pieces of wood – 'furniture' – and wedges – 'quoins' – to prevent the pages moving about, or the type falling out. The filled chase, with all the text for one side of the sheet of paper and with furniture and quoins, was called a 'forme' and was ready for the press. At this stage, a proof would normally be taken – 'pulled' – and any necessary corrections made to the type.

The printing press has to allow for three distinct processes: it has to hold the material to be printed (the forme) exactly in place, so that each copy will be printed evenly and correctly placed on the paper; it has to ensure that the forme is freshly inked before each impression; and it has to place precisely the sheet of paper to be imprinted, and then press it against the forme of type. In modern presses, each of these processes is automatically controlled, and done in a smooth mechanical sequence at high speed. In the early hand-press, each was done by hand and relied on details of the construction of the press (fig.4). First the complete forme was placed and secured in the body of a sliding carriage, called the 'coffin'. In the left press in fig.4 this has already been done, and one of the two pressmen is applying ink evenly to the surface of the type using two padded balls of leather. (The same man can be seen behind the right press re-inking the two balls for the next impression.) At the same time, the man to his left is aligning a clean sheet of paper on a 'tympan' so that it will receive the inked impression precisely where it should. Above the tympan is another frame holding a sheet of parchment with holes cut in it for the type. This 'frisket', when folded over the tympan and its clean sheet of paper, ensured that no ink from the untexted parts of the forme onto the paper and marred the cleanness of the impression. The tympan and frisket were then folded together over onto the coffin holding the forme of type, and slid under the press proper. As fig.4 shows, at this point the pressman pulled on a lever mounted on a large wooden screw-cut spindle; this forced down onto the tympan a large platen, a heavy wooden block cut to the size of the coffin and tympan. The tympan itself was forced against the type, and the enclosed sheet of paper was thereby printed with ink. Releasing the lever raised



4. The printing press in operation: to the left, the pressman is fitting a clean sheet of paper on to the tympan, prior to folding over the frisket. His second is inking over the type with two ink balls. To the right, a pressman is 'pulling', forcing the platen down against the forme to make a clean inked impression, while his assistant is 'beating' the ink balls together to spread the ink over them

the platen and allowed the coffin, tympan, paper and frisket to be moved back; the paper could be removed and a new sheet inserted at the same time as the type was freshly inked. When the required number of copies were printed, the forme was removed, and the type cleaned and returned to its case ready for re-use on a different page. Meanwhile, the forme for the other side of the sheet of paper was put in place, and the whole process repeated. The exact alignment – 'register' – of the two sides was facilitated by the presence of two short pointed spikes in the long sides of the tympan: these perforated the outer margins of the paper when printed. When printing the second side, 'perfecting the sheet', the pressman merely had to align the holes with the two spikes to know that the paper was correctly aligned. Whenever possible, the two sides of a sheet were printed in close succession. Paper had to be moistened to take good impressions since if it was allowed to dry out, it would shrink and warp slightly so that the second side would not be aligned correctly. This must also have been true for multiple-impression music printing where, if anything, the need for precise register was even greater.

This highly simplified account of the main procedures of typographic printing applies broadly to the 17th and 18th centuries, but as tradition is so strong in the craft the description may well hold in essentials for 16th-century practices too: certainly early woodcuts showing printers at work support this view. The press itself changed little until the 19th century. From 1800 to 1803 Earl Stanhope built one with an iron frame which would accommodate a larger sheet than the wooden press. Other iron presses followed and were much used for book printing until about 1830, but gradually the hand-press was replaced by the cylinder and later the rotary press, machines of different construction powered by steam and in time by electricity.

(ii) Early history. The techniques of printing plainchant were highly developed by 1500 following the pattern described in the preceding section, but there was no corresponding evolution in the printing of mensural music from type during the same period: attempts were isolated and restricted in scope. The first example, four lines of music on a single page, appeared in the first edition of Franciscus Niger's *Brevis grammatica* (Venice: Theodor of Würzburg, 1480): only the notes and clef were printed, accurately aligned for anybody to rule the staves. Other examples appear in two books printed by Michel de Toulouse in Paris, both undated and assigned to about 1496. One was an edition of *Utilissime musicales regule* by Guillermus Guerson and the other an anonymous treatise *L'art et instruction de bien dancer* (a unique copy is in *GB-Lrcp*). Music appears on 18 pages of the latter, mostly in chant notation, printed black on four red lines, but there are almost two pages of music in mensural notation. At first glance the achievement is not impressive but closer examination shows that, although the type from which the notes are printed has been badly cast, their typographical arrangement was workmanlike. A slightly later example is a mensural Credo printed by Johann Emerich of Speyer in his *Graduale* of 1499.

In Venice Ottaviano Petrucci transformed music printing and started the process which made polyphonic music generally available in greater quantity and over wider areas than ever before. In 1498 he obtained from the Signoria of Venice an exclusive 20-year privilege for printing and selling music for voices, organ and lute throughout the Venetian Republic. His first book was published in 1501: *Harmonice musices odhecaton A* (RISM 1501), a collection of 96 pieces arranged as partsongs with the cantus and tenor on the left-hand page of an opening and the altus and bassus on the right – a layout modified satisfactorily for three-part items. A second edition appeared in 1502/3 and a third in 1503/4. Altogether he printed some 40 or more musical titles in Venice, the latest in 1509. It is probable that Petrucci's type was designed by Francesco Griffo of Bologna, and actually cut and cast by Jacomo Ungaro. Both were working in Venice at the time, and had contacts with Petrucci or with music.

Petrucci's music printing was splendid. He continued the practice of prints of liturgical music, with staff lines and notes on separate pieces of type: his note forms were elegant and with their equivalent rests varied enough to set the most elaborate works of the composers of his day. The presswork was so meticulous that he was consistently able to achieve perfect register of notes, staves and text though (at least initially) three impressions were required: first for the notes, second for the staves, and third for the text, initial letters, signatures and page numbers. The whole achievement immediately conveys typographical conviction which on analysis is found to derive from a skilful choice of size for the individual elements, and from the manner in which they are related. For example, the length of a note stem is the depth of four spaces on the staff, a relationship that has persisted to our own day; the stem of the B♭ key signature is longer than the stem of a note and in this way maintains its role as a flag. The directs are very noticeable, serve their purpose and balance the large initials and other display material at the left of the staves. Only by the use of notes, letters and spaces, all cast in sizes that worked exactly together without bodging, could such results be achieved. Petrucci had equal success with his system of tablature, the first to be printed from movable type (fig.5.)

The shining example of Petrucci encouraged other printers into imitation. The first was Erhard Oeglin of Augsburg, who issued *Melopoeiae sive harmoniae* (1507: settings by Petrus Tritonius and others of Horace's odes) and a few later titles. The books do not achieve the elegance of Petrucci, in part because Oeglin's staff lines are assembled from short pieces of type. A book on the grand scale (folio: 44 x 28·5 cm) which approaches Petrucci's quality is the *Liber selectarum cantionum quas vulgo mutetas appellant, sex quinque et quatuor vocum* (Augsburg: Grimm & Wirsung, 1520[4]). The hand of a master is seen in *Rerum musicarum opusculum*, a treatise by Johannes Frosch (Strasbourg, 1532; 2nd edition: Peter Schoeffer jr and Mathias Apiarius, 1535): the scale of the work is much along the lines of Petrucci's and the achievement, by two impressions, is comparable. The sole surviving part (triplex) of *XX Songes* printed 'at the sign of the Black Morens' in London in 1530 (1530[6]) is equally elegant and well printed (fig.6).

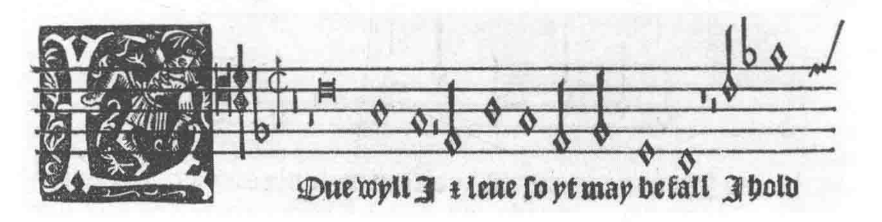
In 1532 Jean de Channey printed at Avignon, at the composer's expense, the first of four volumes of sacred music by Carpentras. Although oval note heads had appeared in the woodcut music of J.F. Locher's *Historia de rege frantie* (Freiburg: F. Riederer, 1495; copy in *GB-En*), the Carpentras books are remarkable as the first to use type cast with a rounded, almost oval note form

5. Part of a page from Joan Ambrosio Dalza's 'Intabolatura de lauto' (Venice: Petrucci, 1508, f.3v); the decorative initial and unbroken staff lines indicate that the sheet was passed through the press at least twice, as in the method devised by Petrucci for printing mensural music

instead of the traditional lozenge and square. Cut by Etienne Briard of Bar-le-Duc, the open notes have stems with a strong downward stroke followed through with a splendid calligraphic swing, swelling and diminishing to reconnect with the stem. The black notes are rather lifeless by comparison. Briard not only abandoned the accepted note forms but cast aside the whole system of proportional notation and replaced complicated ligatures with single notes. As with earlier examples, this music was printed in two impressions (fig.7).

Much more significant for the success of music printing and publishing was the development of music type which could print both staves and notes at a single impression. This was made possible by casting the note and a fragment of a complete set of staff lines together on the same type body. The first experiments towards developing such music type are to be found in Salzburg missals printed by Liechtenstein (1507 and 1515 in Venice) and Winterburg (1510 in Vienna), both of whom developed a series of single-impression types to cope with special problems in small sections of the Salzburg liturgy. These experimental types were of limited use, and they do not seem to have had any influence on other printers or repertories. More significant are the fragments of two anonymous pieces printed by John Rastell in London (perhaps in 1523) each of which survives in a unique copy (in *GB-Lbl*). One, printed on part of a broadside, is an incomplete song for one voice; the other is a three-part song 'Tyme to pas with goodly sport' which is in Rastell's play *A New Interlude and a Mery of the Nature of the iiii Elements* (for illustration *see* RASTELL, JOHN). The fragments are remarkable because all the music was printed together at one impression. The type, not undistinguished in design, looks rather shaky on the page, and as far as is known was used only once more – in Myles Coverdale's *Goostly Psalmes* (*c*1535–6); but if the date assigned to the type by King is accepted – and his argument is closeknit and persuasive – Rastell 'can be credited with several achievements: the earliest mensural music printed in England; the earliest broadside with music printed from type anywhere in Europe; the earliest song printed in an English dramatic work. Rastell also made the first attempt at printing a score, by any process in any country'.

If this survival has no known successor, the same cannot be said of the work of Pierre Attaingnant in Paris, who finally established the technique of printing music from type at one impression. He issued his first such book, *Chansons nouvelles en musique a quatre parties:*



6. Part of a page from 'XX Songes' (London, 1530), showing the beginning of Taverner's 'Love wyll I' [67% of actual size]



7. Part of a page from the 'Liber primus missarum' of Carpentras (signature A2), the first printed music with rounded note heads (Avignon, 1532; cut by Etienne Briard, printed by Jean de Channey)

naguere imprimees a Paris, on 4 April 1527/8 (1528[3]) and until 1550 maintained a steady output of music from the collections of the finest composers of the late 15th century and of his own day. Attaingnant's typographical apparatus was accomplished in design and finish, and he used it with neat authority, demonstrating his powers as a publisher as well as a printer who gave to posterity a system that was to survive, little altered, for more than 200 years (fig.8).

The techniques of Attaingnant were much imitated, and his repertory of music was raided. The high estimation in which both were held, as well as the considerable savings in labour costs, can be measured by the speed with which printers inside and outside France procured types for single-impression music. Jacques Moderne, in Lyons, produced his *Motetti del fiore* in 1532 (1532[10], 1532[11]), printed in elegant note forms based on those of Petrucci rather than upon the squatter types of Attaingnant (for illustration *see* MODERNE, JACQUES). The enterprising Christian Egenolff of Frankfurt printed at one impression *Odarum Horatii concentus*, by Petrus Tritonius, in 1532. In Nuremberg Hieronymus Formschneider ('Grapheus') issued Senfl's *Varia carminum genera* in 1534. Georg Rhau of Wittenberg printed more than 60 primers and works of musical theory with examples cut in woodblock, and also music at single impression from 1538. Joanne de Colonia, in Naples, is said to have been the first in Italy (in 1537) to print music at one impression, but it was Antonio Gardano (from 1538) and the Scotto family in Venice who established that city as the pre-eminent centre of Italian music printing. Though the printing of music at one impression was not practised in the Low Countries until 1540 (by Willem van Vissenaecken at Antwerp), the process flourished in the hands of Tylman Susato. Susato used a splendid character which aligned very well with the staves and may be seen to advantage in his *Premier livre des chansons a quatre parties* (1543[16]). He was soon joined by Pierre Phalèse at Leuven and by Christoffel Plantin, who published important partbooks in the 1570s at Antwerp.

Throughout this period, and for at least the next century, virtually all printed music used the lozenge-shaped and square notes that were developed by Attaingnant. This continued in France until the end of the 18th century, although there were few exceptions. The most elegant was the work of Robert Granjon, one of the great French punchcutters, who developed a music type that follows generally the style of the notes used for Carpentras's music at Avignon, though scaled down: the open notes are freely cut and calligraphic, the black notes rounded. Granjon's refined and elegant types match very well his *civilité* letter ('lettre françoise d'art de main') in which he set the words of Beaulaigue's songs published in 1559 (fig.9). His work was copied by Philippe Danfrie, who called his version 'musique en copie' or 'musique d'escriture'.

In 1559 the elder Guillaume Le Bé started to cut a system with rounded notes, large and small, for a 'tablature d'espinette', but designed for double impression. They were used for two tablatures by Adrien Le Roy and Robert Ballard, founders of a dynasty of French music printers. Towards the end of the 17th century Pierre Ballard had a character engraved in which the points at the corners of the lozenge and the open notes were rounded and the black notes were completely circular, with the stem central (for illustration *see* GANDO).

So far it has been assumed that (in general) the methods of setting and printing the type in music volumes were the same as those used for text, always bearing in mind that the nature of music might well call for modifications in detail. Books are set vertically because the reading eye is more efficient in dealing with short lines (10 to 12 cm according to the size of character) than with long ones. For aesthetic and practical reasons musicians have often liked their music lines long, with the depth of the page less than its width. Because of these preferences, special layout patterns have been used for music notation, calling in turn for peculiar formats. The practice of printing music in this oblong or 'landscape' format, which was adopted by Petrucci, survived very generally throughout the 16th and 17th centuries, gradually becoming

8. Two examples of music printed by one pass through the press: (a) extract from Janequin's 'Fyez vous' in the 'Tiers livre contenant XXI chansons musicales a quatre parties' (F-Pm 20, f.152v), printed and published by Pierre Attaingnant (Paris, 1536); (b) part of the discantus of Byrd's 'Miserere mihi, Domine' from 'Cantiones sacrae' (with Tallis; London, 1575), printed by Thomas Vautrollier with type imported from France; both demonstrate the simplicity and logic, but also the shortcomings, of the one-note-one-type system with note head and stem cast on a single type containing segments of a complete staff system: observe also Attaingnant's use of alternative, 'squatter' type to print notes one above the other [(a) 85%, (b) 80% of actual size]



9. Granjon's types for words and music in Beaulaigue's 'Chansons nouvelles' (Lyons, 1558–9) [95% of actual size]



10. Purcell's song in 'When Teucer from his father fled' from the second edtion of 'Orpheus Britannicus' (London, 1706), printed by William Person; the stems of quavers occurring in groups of two or more are 'tied' with a beam and the quavers are cast in two parts, looking forward to the 'mosaic' music types of the 1750s [86% of actual size]

associated with specific repertories – keyboard music, solo cantatas, operatic scores – while other genres, such as orchestral scores and parts, were increasingly printed in book formats. The distinction survived well in to the 19th century (and indeed is still preserved for much organ music). As a result, in the first edition of *The Letter-Press Printer* (London, 1876), Joseph Gould showed among his schemes of imposition 'A sheet of Quarto the Broad Way commonly used in Works of Music'; in the second edition (1881) a sheet of octavo was shown arranged the broad way to meet the same need.

While single-impression music printing from type was economical, it did have one or two drawbacks, intrinsic to type itself. Because each piece of type carried both staff lines and note head, it was precisely located on a staff; the printer needed to have a fount of type that included examples of every note value (breve, semibreve, minim etc.) for each pitch, from above the staff to below it, and for some pitches on leger lines. The same was true for accidentals, for rests, and (to a lesser extent) for clefs. Even though some of these could be inverted, a note at *g′* on the treble staff, for example, serving for the *d″* as well, the fount was larger and more complex than one used for multiple-impression printing.

In addition, these types were harder to make: the details of superimposing a note precisely and cleanly on the staff lines, and of aligning these lines from one piece of type to the next, required skilful cutting and casting. Despite this, many printed pages of music show frequent breaks in the staff lines as the alignment slipped a little or as fragile edges of staff lines on each sort became bruised and chipped. To some extent, the effect could be reduced or prevented: a system of 'bonding' or fitting was developed, using longer pieces of single or double staff line above or below a note cast on fewer staff lines. This was widely used, for example, in *Kirchengesäng darinnen die Heubtartickel* (1566) and *Selectae cantiones quinque et sex vocum* by Jacob Meiland (Nuremberg: Dietrich Gerlach, 1572).

Apart from the examples mentioned earlier, note heads were still cut as lozenges or squares and stems were centred almost to the end of the 17th century; by that time it was so much at variance with the taste of the day that punches were cut in the pattern of written notes, with the heads oval or roundish with stems to the left or right. The innovator of this style was the London printer John Heptinstall, who first used the face in the setting of John Carr's *Vinculum societatis* (1687[6]). The notes were cast with fractions of staves, and so were tails. Fractions of beam cut at a suitable angle – sometimes with a fragment of stem attached – were also provided to join successive quavers and semiquavers moving upwards and downwards. This feature gave the character its name 'the new tied note'. The note heads are overlarge and the type ill-fitted, but it continued in use until at least 1699.

The new style rapidly spread in England: Peter de Walpergen in Oxford cut two splendid examples which were used only once or twice. In 1699 William Pearson published *Twelve New Songs* (1699[5]), a collection of pieces by various composers, issued chiefly to encourage his 'new London character'. Smaller in scale than Heptinstall's, the type was better fitted and better cast and was used extensively by Pearson, most notably perhaps in *Orpheus Britannicus* (2/1706; fig.10), and by his successors into the mid-18th century.

(iii) 18th-century innovations. By this time, however, the mainstream of music printing was increasingly served by the engraver and the offerings of the type printer were found in the backwaters of hymnbooks, small songbooks and the like. The mid-century, however, saw a revival of typeset music, largely owing to a series of innovative founts, which are now generically called 'mosaic types'. In these, most musical symbols were usually made up of more than one piece of type, each with fewer than five staff lines. The act of typesetting therefore consisted of fitting together the various pieces that make up each single symbol exactly in the manner of a mosaic.

While in 1749/50 Jacques-François Rosart cut a series of punches for a revolutionary method of music printing, it was J.G.I. Breitkopf, working to the same principles, who took the credit for the innovation and brought the

system to fruition. In 1754 Breitkopf started to have his punches cut and in February 1755 he published a *Sonnet* to demonstrate the quality of his system. In a preface to the *Sonnet* he commended his work to 'lovers of the musical art' and to printers. He continued:

> the method used until now has fallen somewhat into disrepute, since it possesses neither the beauty demanded nowadays nor is it adequate to meet the needs of the art of music which has been brought to a state of perfection. The printers themselves are not very satisfied with the old method, partly because its intricacy is burdensome, but mainly because the typesetting is not so regular that it can be achieved without a lot of ingenious devices and botching which the compositor first of all has to work out for himself.

P.-S. Fournier (Fournier *le jeune*) described the essentials of Breitkopf's system in his *Traité historique et critique sur l'origine et les progrès des caractères de fonte pour l'impression de la musique, avec des épreuves de nouveaux caractères de musique présentés aux imprimeurs de France* (1765). All the types were cast on the same-sized body, 'being the fifth part of the body of each line of music' (i.e. the size of only one staff line). All symbols used were formed to this dimension, so that the clefs, notes and other characters which were necessarily larger than the body were made up of several pieces 'set skilfully one above the other. A note, for example, is made up of three and four pieces; a clef of two, the upper part formed by one punch, the lower part formed by another punch, and these parts joined together form the character of the complete clef'.

The first major work in which Breitkopf used his type was *Il trionfo della fedeltà* by Electress Maria Anna Walpurgis of Bavaria, issued in score in three volumes in 1756. In the same year he published a *Recueil d'airs à danser*, and thenceforth his output was extensive: according to Fournier, Breitkopf issued 51 musical works including operas, keyboard works and songs between 1755 and 1761. This output continued in bulk and variety well into the 19th century.

In 1756 Fournier published an *Essai d'un nouveau caractère de fonte pour l'impression de la musique, inventé et exécuté dans toutes les parties typographiques* as a specimen of a new character which aimed at rendering music from type as if it had been printed by copperplate engraving. It offered short dance movements, printed at two impressions to demonstrate the elegance and logic of the system. Fournier later developed this experimental character into a second music fount, this time for single-impression printing. It was based on a different system from that perfected by Breitkopf. While Breitkopf's type was designed on one body size and could be assembled into composite pieces as required, in Fournier's system the symbols were cut for casting on five different bodies, according to size. The minims, crotchets and simple quavers, key signatures, measures and other symbols of the same height were made in one piece (with segments of three or four staff lines incorporated), instead of in the three or four pieces that other systems required. In addition Fournier provided a wide range of characters which worked with the composite pieces. Fournier claimed that this arrangement made typesetting simpler, more reliable and quicker. The number of types required was reduced by half: as he wrote, his 'character being only about 160 matrices instead of at least 300 that other systems carry'. Fournier's type was used in the 1765 *Anthologie françoise* (for illustration *see* FOURNIER, PIERRE-SIMON) and continued to be used for vocal music throughout the rest of the century.

Several imitations of Breitkopf's fount were also developed: the most important were by J.M. Fleicshmann, used by Enschedé of Haarlem from 1760; by Johann Jakob Lotter in Augsburg, from 1766; and by Henric Fougt working in England from 1767. The most stylish of these was used by Enschedé: music printed from his type had the clarity and elegance of engraved music. Fougt's type was extensively used for songsheets during the 1760s.

Two other systems of mosaic music are worthy of note. One appeared in a *Manifesto d'una nuova impressa di stampare la musica in caratteri gettati nel modo stesso come si scrive* published by Antonio de Castro (Venice, 1765). To show the capabilities of his type he printed a *Duetto* by Giuseppe Paolucci. The 'manifesto' type 'Inciso et Gettato dal M. Rev. Sig D. Giacomo Falconi' is ramshackle and loose but it holds together well enough to be read without confusion; it was used for extensive works – Paolucci's *Preces octo vocibus* (Venice, 1767), for example, and his *Arte pratica di contrappunto* (1765). The other was developed by W. Caslon & Son of London who printed a specimen book of 1763. Sturdy and economical, it was used widely during the latter part of the 18th century, notably on songsheets, and is well represented on inserts in the *Lady's Magazine*, the *Hibernian Magazine* and elsewhere. Caslon's types were much used in America. Christopher Saur of Germantown, Pennsylvania, was the first to print music from movable type in America with his *Kern alter und neuer ... geistreiche Lieder*, a collection of 40 tunes that he printed in 1752 from types he had apparently cast himself. In October 1783 the *Boston Magazine*, printed and published by Norman & White, issued 'A New Song', *Throw an apple*, set to music by A. Hawkins. According to Isaiah Thomas, the famous Massachusetts printer, 'Norman cut the punches and made every tool to complete the ... types'; he also cast them. Thomas himself had a complete series of the Caslon founts, including music, for in 1786 he issued *The Worcester Collection of Sacred Harmony*, 'printed typographically at Worcester, Massachusetts'. In addition to hymns and psalm tunes the collection includes the four-part vocal line of the 'Hallelujah' chorus from Handel's *Messiah* very competently set in score, eight lines to the oblong page.

Given a knowledge of music and the advice of an editor, the compositor setting types with note and staff incorporated would have few major difficulties, though the fitting together of sorts cast on different bodies would have been time-consuming. In effect, music type before Breitkopf was set line by line as ordinary text. Mosaic music had to be set in blocks across the staff systems and the compositor needed cool judgment and an intimate knowledge of his cases, fitted as they were with hundreds of different characters, in order to build his musical jigsaw accurately. Some of the problems he faced were examined by Christian Gottlob Täubel, a Leipzig printer, in his *Praktisches Handbuch der Buchdruckerkunst für Anfänger* (Leipzig, 1791). The setting of music, he warned, is much more difficult and needs more care than the setting of ordinary text; anybody proposing to become a music compositor must not have an irascible temperament or be in too much of a hurry; if he is too eager to get on he will overlook detail; music typesetting calls for the tedious

and painstaking construction of involved pieces of music using only very small units; the compositor must be able to reproduce in type exactly what the author has drawn with his pen. Caution against hasty work runs through his advice about casting off copy, maintaining optical and musically even spacing, ensuring good underlay of words and arranging convenient turn-over breaks.

(iv) 19th-century developments. Mosaic type was expensive and used large quantities of metal, and the fine-cut pieces were easily damaged. As a result, the types seldom looked convincing and unbroken across even a narrow page. There was a great deal of experiment in the early 19th century to counter these difficulties. Many of these trials used notes with head and tail complete. In 1802 François Olivier obtained a patent for ten years to protect the development of a system in which punches without staff lines were used to make the matrices. The staves were then carefully cut by hand, with a steel saw. This, with other similar experiments, had limited success.

In 1820 Eugène Duverger of Paris obtained a 15-year patent for a system which also separated the staves from the rest of the notation, though at a later stage in the process. He set his types, sometimes using notes with complete stems, sometimes with part only, in their correct positions vertically and horizontally, and added the other ancillary signs, the text and so on. The matter was proofed and corrected. The whole was then brushed over with oil and covered with a fine plaster that was allowed to set and then carefully removed from the type. Staff lines were then cut in the plaster producing a completed notation. The plaster mould was baked in an oven, put into a casting box and type metal alloy poured in. When the metal was solid and cool enough to handle, the casting was separated from the plaster. After a final inspection and finishing, the plate was ready for printing at one impression. The system, which received a 'Brevet d'addition et de perfectionnement' in October 1838, was widely used, and when skilfully manipulated produced very satisfactory results; but it was found costly and suitable only for editions in large numbers.

In England, Edward Cowper, a prolific inventor of machinery and processes in printing technology, patented in 1827 a revolutionary method of music printing, in which the printing surface consisted mainly of the ends of pieces of copper wire passed through a three-ply block of wood and made to stand 1·6 mm above the surface of the block. The ends of the wire formed the black notes; white notes were made up from two curved pieces, which were pushed into the surface of the wood to form the elliptical character. The edges of small pieces of brass were used for the stems of notes, slurs, beams and the like and were tapped into the wooden block to stand at the same height as the notes. The staves, with their clefs, were made and laid out separately. The two pages, one of notation and the other of staves, were placed head to head in the bed of the press, in precise alignment. Two pages were printed at once, one receiving the staves and the other the notation. After the pages had been rotated through 180°, each received the other component, completing the score. This method was much used in the 1830s.

A second patent from which much was expected was taken out in 1856 by Gustav Scheurmann, a music seller and publisher of Newgate Street, London whose aim was to separate the staves from the notes and other necessary symbols and words into two formes, printed one after the other by a specially adapted press. Scheurmann also devised a special mould that would cast beams at any angle for sequences of quavers and shorter values.

It is notable that each of these innovations returned to the early pattern of separating notes and staves. But they (and many other experiments) did nothing to displace the descendants of Breitkopf. It is remarkable how many different complete systems of type in different sizes were offered during the 19th century, in England, Germany and America, most of them demonstrating in the accuracy of their fit and the superb quality of the punchcutting, matrix-striking and letter-founding of their day. These types, however, were not created merely to demonstrate technical brilliance: they were made to serve a market.

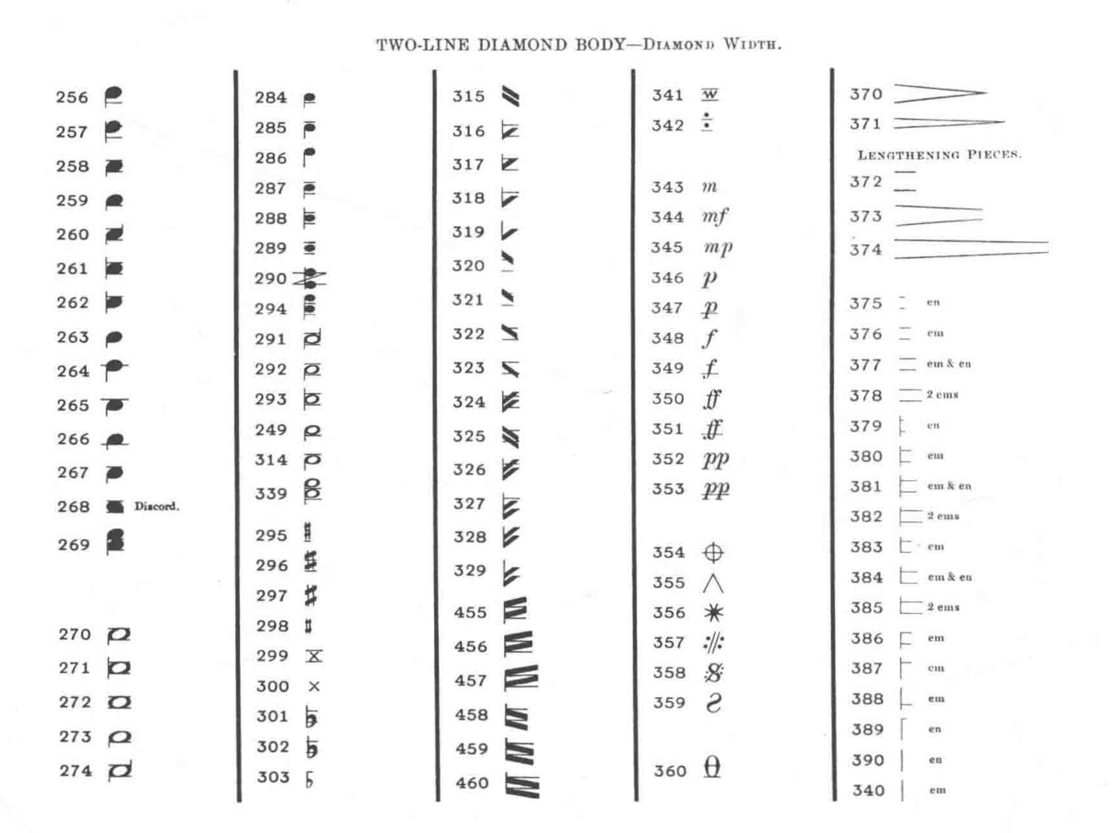
Despite the virtues of engraving and lithography for printing music, they were evidently not suited to supplying the needs of a growing musical public. This may be illustrated by two quotations from the *Musical Library* of 1834. In the preface to the first volume, 'Instrumental', it is stated that:

> the Musical Library was commenced with a view to afford the same aid in the progress of the musical art that literature has so undeniably received from the cheap publications of the day ... before this work appeared, the exhorbitant sums demanded for engraved music amounted to a prohibition of its free circulation among the middle classes; at a time too when the most enlightened statesmen saw distinctly the policy of promoting the cultivation of the art in almost every class of society.

In an account of the 'various processes applied to printing music' on the first four pages of the first 'monthly supplement' (April 1834), the writer said:

> In each process [intaglio and lithography], the manual labour of printing off the copies involving considerable nicety and attention, is a source of constant recurring expense. In printing music from the *surface* of moveable types, or stereotype plates, either by the printing press or printing machine, the operation is rapid and certain; the market may be supplied at once to the extent of the demand; and the consumer may receive the full benefit of mechanical improvements, in the diminished cost of the article produced. Such a work as the 'Musical Library' could only be undertaken with the aid of musical typography.

The wisdom of this commercial argument was brilliantly demonstrated in practice by Alfred Novello some years later. His exploitation of the lower cost of typeset music was in great measure responsible for the growth of middle-class music-making in Britain during the second half of the 19th century. Joseph Bennett's *A Short History of Cheap Music* (London, 1887), effectively a history of Novello's publishing endeavours, stated that type was more economical for the large print-runs he was increasingly able to sell: 'for hundreds, plates are best; for thousands, type is preferable'. As late as June 1899, the *Musical Opinion* reported on the 'expensive editions from pewter plates' when compared with typeset editions. Therefore, from 1820, when William Clowes, printer of *The Harmonicon* and other music, imported from Germany punches and matrices for music type, a number of type founders offered a wide range of founts to the music publisher, often of great complexity (fig.11), and in such variety that by 1876 manuals of instruction could give no reliable general information about typesetting. There was so much music printed from type in London during the latter half of the 19th century that the compositors engaged exclusively in music typesetting were numerous enough to establish and maintain their own trade union, the London Society of Music Compositors (1872).



11. By the 19th century 'mosaic' music type systems had reached their maximum complexity: part of the specimen sheet of Diamond Music, offered by V. & J. Figgins in London, containing 452 separate types in the fount which had to be supplemented by a large supply of specially cast spacing material

A major disadvantage of using type, when set alongside the other available processes, was that the prepared-pages type had to be broken up and redistributed after printing, for the material would be needed to prepare other pages of music. By contrast, plates or lithographic sufaces could be stored and re-used, sometimes as much as 100 years later. This disadvantage was largely overcome by the development of stereotyping and electrotyping, both processes that prepared a plate from the typeset forme, thus allowing for extended print-runs, and also releasing the undamaged type for use elsewhere. A stereotype is made by taking a plaster impression of the typeset forme, and then pouring molten type-metal over the plaster to create a metal plate which is used as the printing surface. In the 1820s, plaster was replaced by papier-mâché called 'flong', which had several advantages: it dried more quickly; it could be re-used, to make a second metal plate; and it could be curved to make curved metal plates for the new rotary presses, increasingly used for the large print-runs of newspapers and journals. The essentials of the process were discovered in Holland in the early years of the 18th century, and a patent was taken out by William Ged of Edinburgh in 1725. However, the process seems to have become widely used only at the end of the century, and adopted by Firmin Didot in Paris, followed by Duverger.

Electrotyping was discovered later, in Russia and England, and became a standard resource for printing illustrations, as well as for much book printing in America. The intention is similar, to make a plate using an intermediate stage. Here, the mould is made of beeswax, which is then suspended in a solution of copper sulphate close to a copper plate. When a current is passed through the solution, a process of electrolysis produces a copper coating, or 'shell', on the beeswax. This can then be backed with molten type-metal and a wooden mount, after which it is ready for printing. Electrotyping is more expensive and complex as a process, and has remained less popular than stereotypography. Both, however, helped to ensure the continued use of type. In 1923, Gamble could report of England that 'type-set pages of music are invariably sterotyped or electrotyped instead of being printed direct' (Gamble, C1923).

The demand for typographical music was not a wholly British phenomenon. The publication of manuals of instruction, taking the beginner step by step through the rudiments of notation to the setting of scores and other intricacies, much more thoroughly than Täubel had done in 1791, provides some evidence of this. In Germany there were three such books, one in two editions, between 1844 and 1875. In America Thomas Adams (*Typographia*, 1856) devoted a page to music, with examples set in the

type of L. Johnson & Co., Philadelphia. Thomas MacKellar (*The American Printer*, 1873 and 1879) was much more thorough, using the types of MacKellar, Smiths & Jordan of Philadelphia, and as late as 1904 Theodore Low de Vinne devoted 18 pages of his treatise *Modern Methods of Book Composition* to music. In both countries, type founders continued to offer new and 'improved' founts of music type, well into the 20th century.

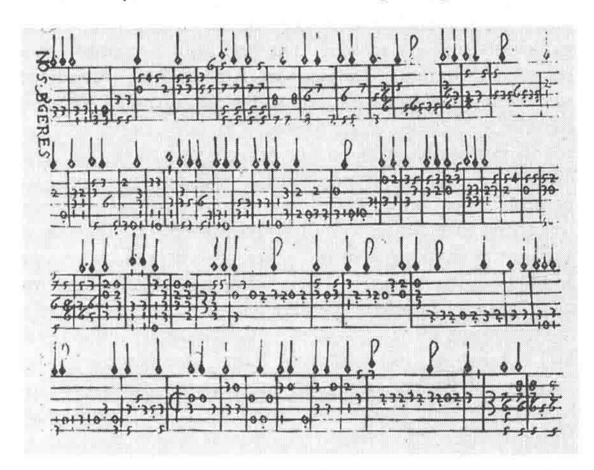
Any account of printing music from type will be largely concerned with the history of method and changing solutions to problems. While the outstanding printer could produce superlative results, there were many others whose editions were poorly set, often in a mediocre fount of type that had suffered damage during previous uses. At the same time, the use of type imposed restrictions on even the most artistic or diligent printer: each fount had only a limited number of different characters, and each provided something of a stylistic straitjacket, enforcing a particular visual appearance as well as specific restrictions on details of presentation.

4. ENGRAVING.

(i) Early history. For as long as music was normally presented (in manuscript or printed edition) with one part per staff, and without many indications of chords, slurs or ties and the like, type was adequate for most printed editions. Many of the innovations outlined in earlier sections of this article represented attempts at extending the usefulness of type to keyboard music and vocal scores, and to 18th-century and later editions requiring phrasing and the addition of ornaments. Even earlier, Attaingnant arranged moving parts together on the same set of staves in some of his keyboard volumes; the unknown German printer of an early collection of *Kirchengeseng* of the Bohemian Brethren (1566) used the same technique and William Godbid managed to print Thomas Tomkins's *Musica Deo sacra* (1668) in four parts on a two-staff system. But the hand equipped with the nimble and flexible pen was better able to meet the challenges of elaborate keyboard music or florid song, and it was the hand-driven line engraved in copper that furnished the needs of the composer and the connoisseur from the latter part of the 16th century onwards.

The earliest date known on any intaglio engraving is 1446, although there is evidence that plates were being produced at least ten years earlier. It is not known how they were printed. The first mention of a copperplate printing press is probably that in a document of 1540 in the Antwerp archives (cited in *GoovaertsH*); but the hand mangle had been developed commercially in the 14th century. The maps for editions of Ptolemy's *Geographia* issued in Bologna (1477), Rome (1478) and Florence (1482) were printed from copper plates and show place names splendidly cut in various sizes of roman capital. It it is not surprising that no music was prepared by engraving. The notation was still stylized, using relatively few symbols: woodblocks were used for the simple examples needed in treatises, and type soon proved its ability to present most Renaissance music. Perhaps too the techniques of copperplate engraving and, particularly, printing were not widely known, for, after the editions of Ptolemy's *Geographia* and a map of central Europe printed in 1491, very few maps were produced from engraved plates until about 1540. The earliest known practical music to be produced by copperplate engraving was perhaps *Intabolatura da leuto del divino Francesco da Milano novamenta stampada* (fig.12), published without printer's name or date. Francesco Marcolini's lute anthology *Intabolatura di liuto di diversi* (RISM 1536[11]) seems also to have been engraved. However, he returned to type for his other extant musical volume, containing masses by Willaert; he also seems not to have used engravings for the decorative title-pages of his other books. This is not surprising, for the engraved plate could not be printed using the same press as type: it needed a greater pressure and special treatment, and was therefore more suitable for individual artistic production. Throughout the 17th century, for example, title-pages of typeset musical books might include a design (or the patron's heraldic device) printed from an engraving, at a separate impression, after the typeset title and publication details had been printed on the page.

There was therefore some lapse of time before any other books of music were prepared from plates. The table showing the finals and dominants of the 12 modes in Vincenzo Galilei's *Dialogo della musica antica et della moderna* (Florence: Giorgio Marescotti, 1581) is not fully mensural music. Otherwise, engraved music is next found in a number of devotional prints made after paintings or drawings by Marten de Vos and other Flemish artists. In some of the engravings a whole score is shown as an open book; in others the separate vocal parts – nine in one case – are disposed about the picture on scrolls or on tablets held by angels. The engravings contain complete works, some of them by known composers such as Andreas Pevernage, Cornelis Verdonck and Cornelis Schuyt, some by composers otherwise unknown, such as D. Raymundi. The earliest example, the Virgin and St Anne with Jesus, engraved in masterly style by Jean Sadelar after de Vos, appeared in Antwerp in 1584 (for illustration *see* SADELAR, JEAN) and was reprinted in Rome (1586) and in Antwerp (1587). Others (all but one by the same engraver) were published in Mainz (1587) or Frankfurt (undated). The engravings are superb as pictorial compositions, and the notation of the music, though small, is clear and accurately reproduced. In the same vein is *Encomium musices*, a book made up of 18 plates, each illustrating a different scene from the Bible (Antwerp: Philip Galle, *c*1590). The designs by Jaen von de Straet provide a mass of information about musical instruments of the day which the brilliant engraving of Adriaen



12. Part of a page of 'Intabolatura da leuto del divino Francesco da Milano', said to be the first music printed from engraved plates (c1535)

Collaert and others has preserved in the copper. The title-page shows three female figures, Harmonia, Musica and Mensura, framed by a fine show of musical instruments and supporting an open score of a motet for six voices by Pevernage (for illustration *see* PEVERNAGE, ANDREAS).

This expansion in the use of plates, not restricted to musical subjects, was the result of the invention of the rolling press, specifically designed for copperplate engraving. The press was in use in the Low Countries by this time and seems to have spread through Europe very rapidly.

In 1586 Simone Verovio, a calligrapher and engraver in Rome, issued two collections of pieces printed from engraved copper plates. The first was *Diletto spirituale: canzonette a tre et a quattro voci composte da diversi ecc.mi musici, raccolte da Simone Verovio, intagliate et stampate dal medesimo: con l'intavolatura del cimbalo et liuto* (1586[3]), a folio of 23 leaves (for illustration *see* VEROVIO, SIMONE). The title describes the nature of the work. Each two-page opening shows the separate vocal parts with words, a version for keyboard in three or four parts and another for lute in Italian tablature, all elegantly engraved and skilfully printed. Verovio produced similar works until 1608 and his methods were adopted by his successors in Rome, some anonymous (as was the printer of J.H. Kapsberger's *Libro primo di mottetti* of 1612), but one of whom, Nicolò Borboni, was as accomplished as Verovio himself. He is best known for his *Musicali concenti a une' et due voci ... libro primo* (1618), which he composed and engraved, and for the editions of Frescobaldi's keyboard works, superbly engraved by Christofori Bianchi (from 1615), which he published. The elegance of the engraving may to some extent conceal how such music was impossible to print from type.

Meanwhile, music printed from engraved copper plates had appeared in England (1612–13) and the Netherlands (1615) and examples of engraved music appeared in typeset books in France and Germany in the 1620s and 30s. The English work was *Parthenia, or The Maydenhead of the First Musicke that Ever was Printed for the Virginalls: composed by Three Famous Masters: William Byrd, Dr John Bull and Orlando Gibbons* (1613[14]) engraved by William Hole for Dorothy Evans, and printed by G. Lowe. It is an accomplished piece of engraving showing a command equal to Verovio's, but with the parts so condensed that the music would have been extremely difficult to play. The first Dutch example was issued by Joannes Janssen in Amsterdam: *Paradisus musicus testudinis* by Nicolas Vallet, engraved by Joannes Berwinckel (*Le secret des Muses*, i; 1618[16]). In France, the royal monopoly on music printing given to the Ballard family covered only typeset music and did not extend to printing from copper plates: composers who did not wish to entrust their music to Ballard published it on their own account or through a music seller. The first of these was Michel Lambert who, in 1660, published in Paris *Les airs de Monsieur Lambert* engraved by Richers. Eventually the technique spread across the Atlantic where it was used in 1721 for *A Very Plain and Easy Introduction to the Singing of Psalm Tunes* by John Tufts, published by Samuel Gerrish in Boston, and for *The Grounds and Rules of Musick Explained* by Thomas Walter (Boston: J. Franklin).

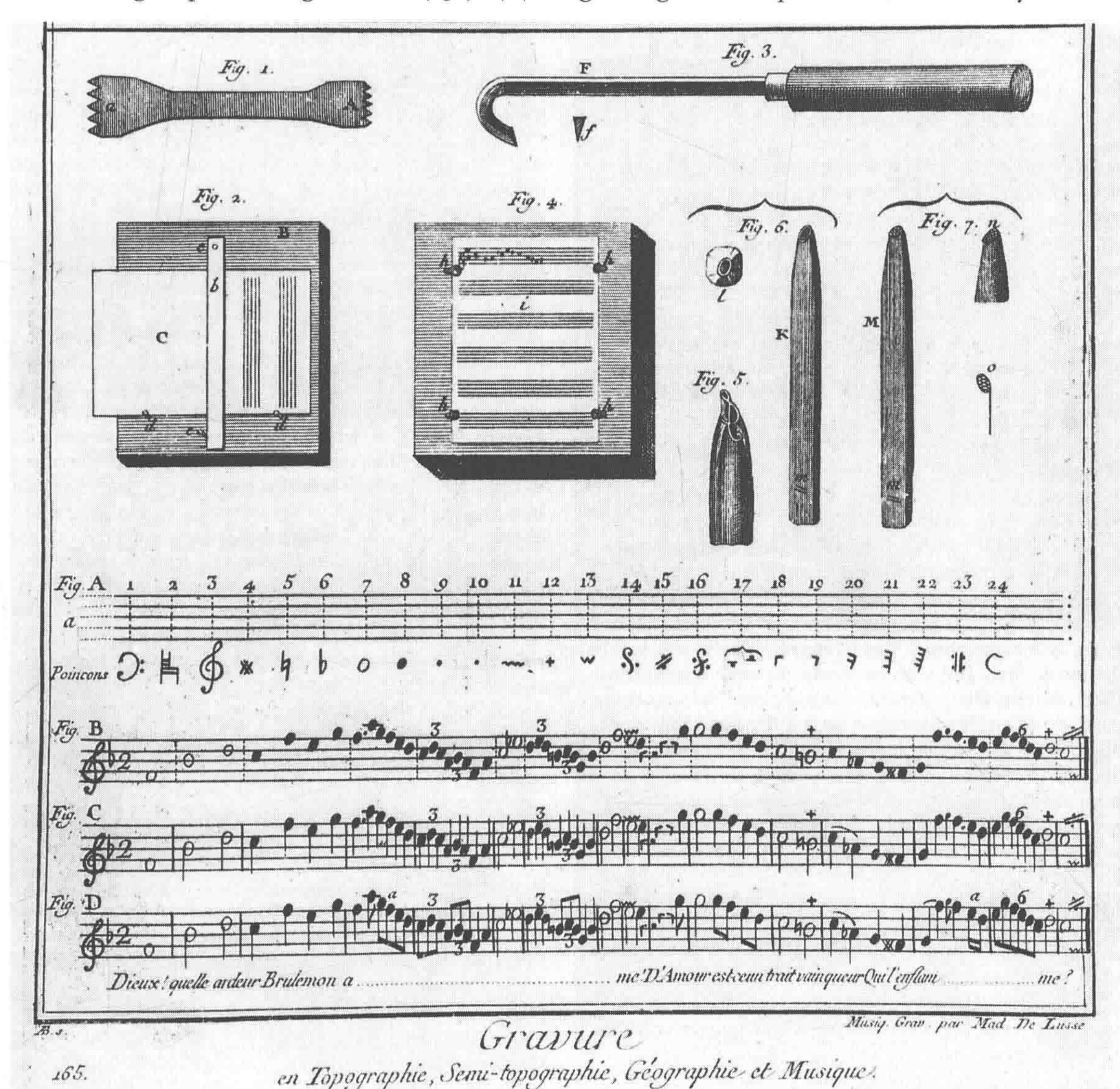
(ii) Techniques and later history. Engraving is distinct from etching, even though certain elements of the processes are virtually identical. Both were used at various times for preparing music for printing, although etching seems to have always been less common and effectively died out by the end of the 18th century. Engraving remained in use, with certain specific changes in technique, well into the 20th century.

The etching process presupposed the use of acid to eat into the copper plate, already coated with wax, to ensure that the acid only acted where wanted. The plate was covered with a thin coating of wax, after which the music was laid out with a sharp point, drawing staff lines and all other elements. The plate was then immersed in a bath of acid, which could eat into it only at points where the wax had been cut through; the acid therefore left the notation incised into the plate. The process seems to have been invented soon after 1500, by Daniel Hopfer in Augsburg or by the Italian printer Parmigiano, according to different authorities. It was certainly used by Dürer after 1515 and was perhaps being used for music from the end of the century. Verovio, in one of his 1586 volumes (Peetrinus's *Melodie spirituali*), describes the music as 'scritto da Simone Verovio: Martinus van Buijten incidit'. This at least asserts that Verovio drew the music on the plate, while someone else cut it in.

In England, Roger North described (*c*1695) how he bought a copper plate 'polish't and grounded' and etched some music on it. He used too strong an acid and the result was not satisfactory. Later (*c*1715–20), he related how 'etching, with a litle graving (and perhaps worse ways) have been used' to meet the demand for printed music. Later in the century, Mme Delusse wrote in the *Encyclopédie* that when music was first printed from copper plates, the notes were drawn with a steel point and were then bitten in with acid. She cited collections of organ music, many of the operas of Lully and Mouret, the motets of Campra and Lalande and the cantatas of Bernier and Clérambault.

In practice, it is not usually possible to tell whether music has been printed from etched or engraved plates since both produce a plate on which the music has been incised. With engraving, the musical notation was cut directly into the plate, using special tools. At first all the symbols, including solid note heads for crochets or quavers, as well as words such as tempo indications were cut freehand, and the results show a pleasing and artistic irregularity of detail. However, a significant development led to the adoption of punches for recurring symbols, note heads and clefs in particular, though dynamic indications, accidentals and time signatures were increasingly punched.

Each engraver owned a set of tools, which were distinctive, and treble clefs in particular seem to have acted for some as signatures. The individual craftsmen working for Walsh, for example, can be distinguished as easily by their clefs as by any other aspect of the engraving and layout, and the same is true with some of the much later engravers working for Ricordi. The use of punches seems to have begun before 1700, for Thomas Cross advertised (*c*1690) that 'Gent may have their works fairly engraved, as cheap as Puncht and Sooner'. Hawkins referred to Estienne Roger and other Dutch craftsmen who made an amalgam to soften the copper in order to 'render it susceptible of an impression from the stroke of a hammer or punch, the point whereof had the form of a musical note' (*HawkinsH*).



13. 18th-century music engravers' tools, reproduced from the 'Encyclopédie': 'Fig.1' shows the five-pointed tool for pricking the position of staff systems (in two sizes) on the metal engraving plates; in 'Fig.2' a squared-up plate rests flat on a stone under a straight edge (b), with two systems already cut by a scorer ('Fig.3'); 'Fig.4' shows the plate completely scored, with some characters (made by the punches indicated in 'Figs.6–7') already in position; 'Figs.A–D' show a variety of punches; the text in the last line was engraved with a burin

These printers certainly used the rolling press, essential for careful printing of engraved prints. This worked essentially in the manner of a kitchen mangle, so that the plate, the paper to be impressed, the frisket and the necessary support were passed between two rollers. These were able to exert considerably more pressure than that available with the conventional press for typeset music, and could draw out the detail of fine lines more precisely.

The other significant development was the adoption of pewter plates rather than the copper that had been normal at first. This change, which substituted a softer metal, was certainly in place by the middle of the 18th century. It made the task of cutting and of correcting errors much easier, and enabled a lower pressure to be exerted by the rollers of the press. Copper plates seem to have been retained for artistic work but, eventually, virtually all music was engraved on the cheaper material.

It is surprising that there are no early discussions of the processes of printing from engraved plates. Moxon, in his *Mechanick Exercises* (London, 1683–4), does not discuss the techniques, although he was well aware of them and had himself signed at least one engraved plate. The first valuable account does not appear until almost a century later with the commentary by Mme Delusse in the *Encyclopédie* to the second of two plates concerned with 'Gravure en lettres, en géographie et en musique' (fig.13).

At the outset of her description of the current technique, Mme Delusse stated that the aim of the engraver was to reproduce the manuscript copy exactly, on a copper or pewter plate, freehand; the methods that she summarized persisted, with slight modification, to the 20th century. They began with a detailed planning of the layout of the music: this involved consideration of the style of the music and the format that corresponded to the genre, decisions

about the number of staves on a plate and where the line ends might come, and provision of space for leger lines, for texts and for titles. This was not a simple mechanical count because the planning had to take account of the logic of the music, allowing space, as far as possible, in proportion to the value of the notes. This proved relatively simple in the quicker movements, but there are many indications in the manuscripts of second thoughts and recalculation in the slower movements. The next stage was to layout the staff lines on each plate, cut with either a single-tooth burin or a five-line rastrum. When the ruling was finished, the burr raised by the cutting tools was removed with a scraper, working across the lines with a light hand. This done (Mme Delusse wrote), everything on the manuscript was lightly drawn on the plate with a steel point, working from right to left so that all would appear the correct way round when printed. The pitch and the value of each note were shown by conventional signs at the end of the mark indicating the position of their stems. At this stage, the engraver might well have had to modify some of the detail written on the manuscript at the planning stage.

Once the plate was completely marked, the copy could be laid aside. Apparently the favoured practice in France in the late 18th century was to engrave any words below the music first, and then to stamp the note heads, rests, clefs, sharps, flats, naturals, directs and so on, using punches driven by a hammer with a flat face. This done, the plate was transferred from the thick, smooth stone that supported it during the punching and laid on an anvil, where it was planished or flattened using a hammer with a slightly convex face, to remove the distortions and bulges in the metal caused by the action of the punches. The plate was then laid on a smooth surface to be finished. The note stems, bar-lines, slurs, tails to single quavers, beams connecting the stems of groups of quavers, and subdivisions of quavers, were put in with a burin or with a scorer. To enable all cutting to be done from right to left the plate had to be turned around and about; indeed to cut slurs the engraver often held his graver still and turned the plate on to it.

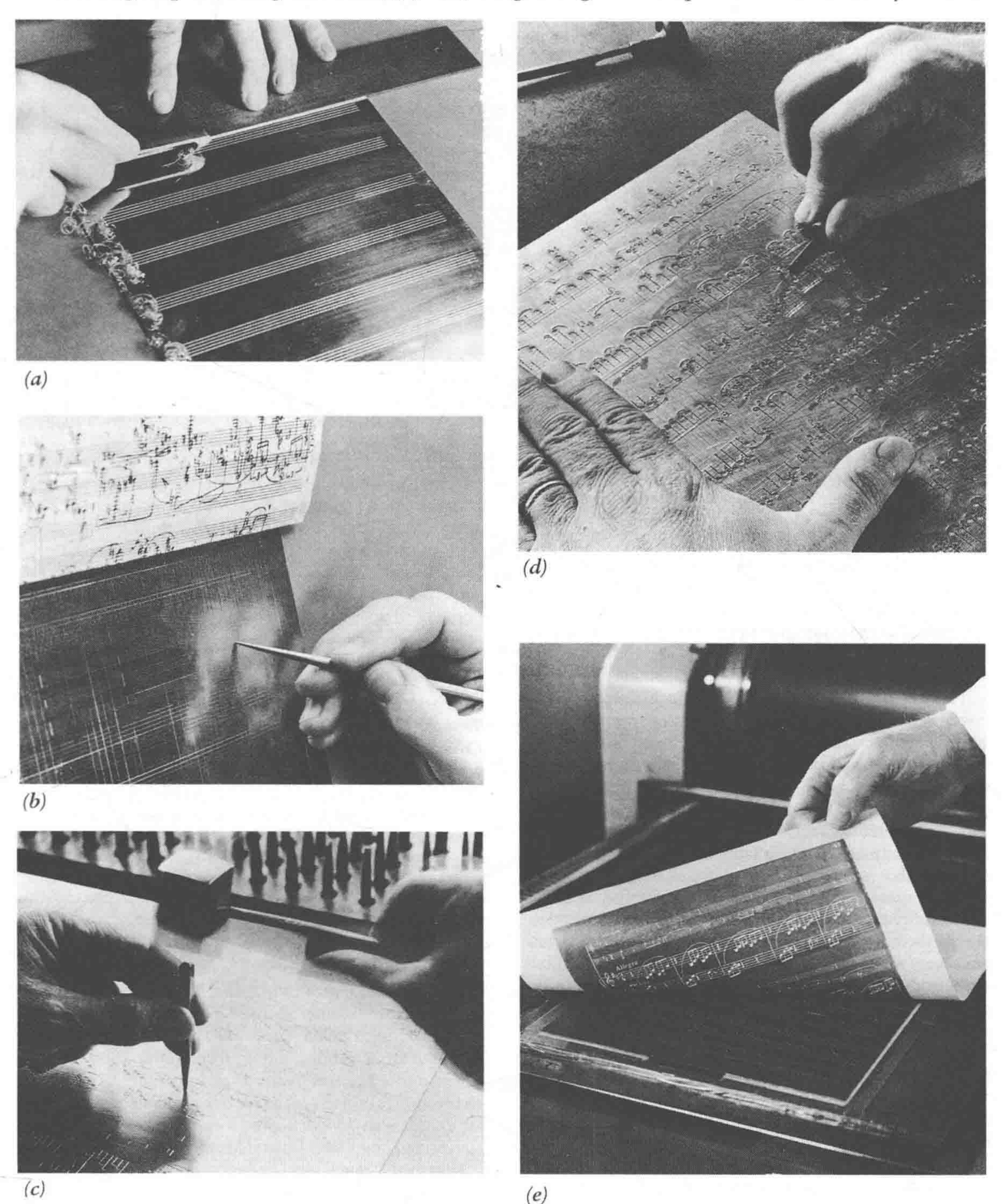
When the cutting was finished staves were re-cut to open any lines that might have been closed up during punching. The plate was examined carefully, touched up as necessary, burrs scraped, and unrequired scratches and dots burnished away. A proof copy was pulled and any errors noticed by the composer and the printer's reader were marked for amendment. For correction, the plate was rested on the edge of the bench, between the arms of correcting callipers, each of which carried a point turned inwards at its end. The point of the arm over the face of the plate was placed on the character to be changed and pressed down; the point of the arm resting on the bench under the plate met it and located the position of the fault through the metal. The mark on the back was ringed, the plate was turned over face down on the stone and the area around the error was struck with a dot punch. The plate was turned over again, and the metal raised on the surface was burnished to obliterate the defective work. The back was also gently tapped with a hammer over the same area. Once the surface was smooth and flat, the corrections were made; care was taken not to disturb the original work around it. The plate was then ready for printing at the rolling press (fig.14).

Some printers engraved each page on a single plate. The pressure exerted by an engraver's press habitually flattened the paper being printed by the plate, so that the edge of the plate shows as a change in texture on many extant pages of 18th- and early 19th-century editions. (In addition, the area of the plate is often slightly darker in colour on the paper, as the repeated inkings and pressings of the plate gradually led to a roughness of texture and a consequent laying of traces of ink on the paper.) These marks are by no means always present: for one thing, some printers, such as Estienne Roger, printed two pages on a single plate, and others could put four pages on one plate if the format was quarto or smaller.

The first comprehensive account of the printing of music from engraved plates is in *Nouvel manuel complet de l'imprimeur en taille douce* by Berthiaud, revised by P. Boitard (1837), in which a whole section is devoted to music. By this time, music was rarely engraved on copper with a burin but was usually worked on pewter with a hammer and punches. If music came to the printer on copper plates then it was printed as any other copperplate engraving, but the printing of music from pewter plates required different procedures: among them, the force of the press was reduced, and the top roller had to be of sufficient diameter to prevent the plate from bowing as it passed through the press and curving upwards to take the shape of the roller. The printing quality of pewter plates depended on the alloy from which they were made. Generally the alloys were more brittle as the proportion of antimony was greater. This, taken with the reaction of the metal to the punch and working at the press, may explain the cracks that disfigure some music printed direct from plates, particularly during the 19th century.

These imperfections give rise to bibliographical distractions, because cracks, missing or damaged notes and faint copies suggest late impressions taken from worn metal or new editions taken from 'the original plates'. Instead, many faults arose from causes intrinsic to the metals and processes, and might have declared themselves early as well as late or arisen too from human shortcomings. Cracks may be attributable to any one of several causes: they might have been in the blank plate before working, they might have been opened by a burin where the metal was weak, or they might have spread under machine pressure at any stage of the printing run. Although some plates could survive through very long print runs, others could easily suffer from such damage very early in their lifetime. This is particularly true for pewter plates, for cracks rarely appear in plates engraved on copper. On the other hand, 'the abrasive action of the plate printers' wiping canvasses … could break down fine work on a copper plate within a hundred impressions' (Bain, E1974, quoting Pye). Thus, damage on plates cannot be taken as even a general indication of the age of the plate, any more than an apparent replacement plate can mean that its orginal had seen long service.

Discrepancies in engraving style that occur through the parts of any large work might stir thoughts of cancelled and re-engraved plates, but, if other evidence is lacking, it is safe to attribute such differences to trade practices. Much evidence shows that most engraved books of music were the work of more than one craftsman and, indeed, this makes good sense, for only by this means could the pressmen be kept busy. Thomas Cross, who appears at the foot of many editions as 'T. Cross *sculp.*', had 'good



14. The basic processes used in engraving from the 18th century to the present (showing the German practice, with punches): (a) cutting the staff lines on the metal plate; (b) translating the music from manuscript on to a spaced plate (working from right to left); (c) striking punches (music or lettering) into the plate; (d) cutting a slur; (e) pulling a proof

hands' to assist him, and William Forster shared the work of punching his editions of Haydn symphonies among a number of engravers. The editions of Ricordi and other publishers document the number of engravers involved with the addition of assigned initials to the plate numbers at the feet of pages, and Ricordi's own documents of his work, in the *Librone*, often indicate that a book was divided between different workers. In 18th-century France engraved music, with its decorative title-pages and engraved illustrations, was normally the work of more than one person, the music engraver being supported by specialists in illustration or lettering.

Predictably, music came in the 19th century to be increasingly standardized in its graphic character. Lines became finer in their execution, presumably because of the use of harder pewter with less lead in its alloy. The visual contrast between thin and thick lines could thus be emphasized, for instance between the endings and the middle of a tie or slur, or between the verticals and the diagonals attached to note heads or, most notably, in sharp signs.

In subtle ways the standard appearance of musical signs changed over the years: the G clef, for instance, rounded at the top around 1800, by 1850 was typically pointed. The musical page acquired a more dramatic appearance, but always short of interfering with the demands of performers. (These demands perhaps explain why music had no William Morris.) Standardization aside, engravers no doubt argued over the ideal layout and placement on the page for optimum legibility. Distinctive engraving house styles gradually replaced the distinctiveness of the individual craftsman, enabling the workmanship of particular firms to be identified, whether by contemporary persons in the trade (for instance as evidence of piracy in litigation) or by later scholars (as evidence of the date and source of particular exemplars). Priority and authenticity of editions can sometimes be inferred from such particulars, sometimes even by the evidence of the printing process itself. German music after 1850, for instance late Schumann or early Brahms, often exists in two forms, an earlier one printed directly from the plates and a later one printed by lithographic transfer, to be discussed below.

This general standardization of appearance seems to have been matched by a consistency in the craft of music engraving, once the pattern had been established with 18th-century punches and pewter plates. It was a true craft, of course, and most of the skills and detailed practices remained secrets of the craft, to be handed down through apprenticeship and to be recovered only from detailed study of surviving editions and the few extant sets of tools.

At the same time, the craft also remained remarkably decentralized, and it seems not unreasonable to speculate that at the highpoint of production, just after 1900, music engravers were active in several hundred cities throughout the world. To be sure, large firms often did the work for smaller firms and personal publishers, undertaking the engraving, running off copies and storing the plates for later press-runs. Late 19th-century publishers as far away as London, St Petersburg and Latin America, for instance, were served by specialist engravers in Leipzig, of whom Röder, Johann Brandstetter and Engelmann were the best known, and whose warehouses were largely destroyed in World War II. Other major engraving firms included Lowe & Brydone in London and the New York publisher G. Schirmer.

Engraving held its own well into the 20th century as a medium for almost all musical repertories. The strictures expressed by Novello (and others) about its expense certainly encouraged the parallel development of typeset music, but the engraving process was always more elegant and fluent, and seemed much better suited to music. Lithography was developed in order to achieve the same ends, but the various offset and transfer processes developed with lithography in mind also served to keep engraving alive as a force in music printing.

5. Lithography and more recent processes.

(i) Lithography. Lithography is similar to woodblock printing in that it involves printing from a text raised on the surface, with the surrounding material cut away; in this instance, the block is of stone, and the matter to be printed appears raised after the unwanted stone has been partly eaten away with acid. The practice is based on the fact that one greasy substance will receive another but any greasy substance will repel a water-based liquid. The man who used this principle to develop a quite novel method of printing was Alois Senefelder. He wanted to be a playwright but could not afford to publish at his own expense through the trade; so he took up the study of printing techniques. He began by etching with acid on a copper plate. He later substituted a piece of kellheim limestone and found that he could write with more command and more distinctly on the stone than on the copper plates. He used his own ink prepared with wax, soap and lampblack and decided to try the effect of biting the stone with 'aqua fortis' (nitric acid), wondering 'whether, perhaps, it might not be possible to apply printing ink to it, in the same way as wood engravings, and so to take impressions from it'. After pouring off the acid he found the writing 'elevated about a tenth part of a line', or about 2 mm, and that satisfactory impressions could be taken. A page of poorly printed music in a prayer book persuaded him that his 'new method of printing would be particularly applicable to music printing' and he began with the work of a friend, Franz Gleissner. It is usually accepted that the first of Gleissner's compositions to be printed was the *Feldmarsch der Churpfalzbayer'schen Truppen* (1796; fig.15), but in the first part of his *Complete Course of Lithography* (C1818; Eng. trans., 1819 – from which the above quotations are taken), Senefelder gave primacy to Gleissner's 12 *neue Lieder für's Klavier* (1796). He copied the music on stone and, using a copperplate printing press, assisted by one printer, took 120 copies. The composing of the songs and the writing, engraving and printing took less than two weeks.

These early techniques of relief etching and printing from stone, refined and developed by Senefelder, were used for music printing in Augsburg and Munich for at least ten years. In his study of Senefelder's life and work, *Aloys Senefelder: sein Leben und Wirken* (Leipzig, 1914, 2/1943), Carl Wagner showed a stone plate with music etched in high relief from the printing office of H. Gombart of Augsburg, dating from about 1800 (fig.16). Music printed by this method can sometimes be identified by the impression left in the paper by the raised characters, for example in *Sonate à quatre mains pour le pianoforte ... oeuvre II* by Franz Danzi (Munich: Falter, *c*1797).

However, Senefelder had continued to experiment, observing the chemical and physical affinities between different substances. He noticed that gum-water prevented the chemical writing ink (made of soap and wax) from adhering to the stone; he drew lines with soap on a polished stone, moistened the whole surface with gum water and applied oil-based ink which adhered only to the soap lines. He described his experiments:

> In trying to write music on the stone, with a view to print it in this way, I found that the ink ran on the polished surface; this I obviated by washing the stone with soap water, or linseed-oil before I began to write; but in order to remove again this cover of grease which extended over the whole surface (so that the whole stone would have been black



15. Part of Gleissner's 'Feldmarsch der Churpfalzbayer'schen Truppen' (Munich, 1796), traditionally accepted as the first piece of music successfully reproduced by Senefelder from etched stone [54% of actual size]

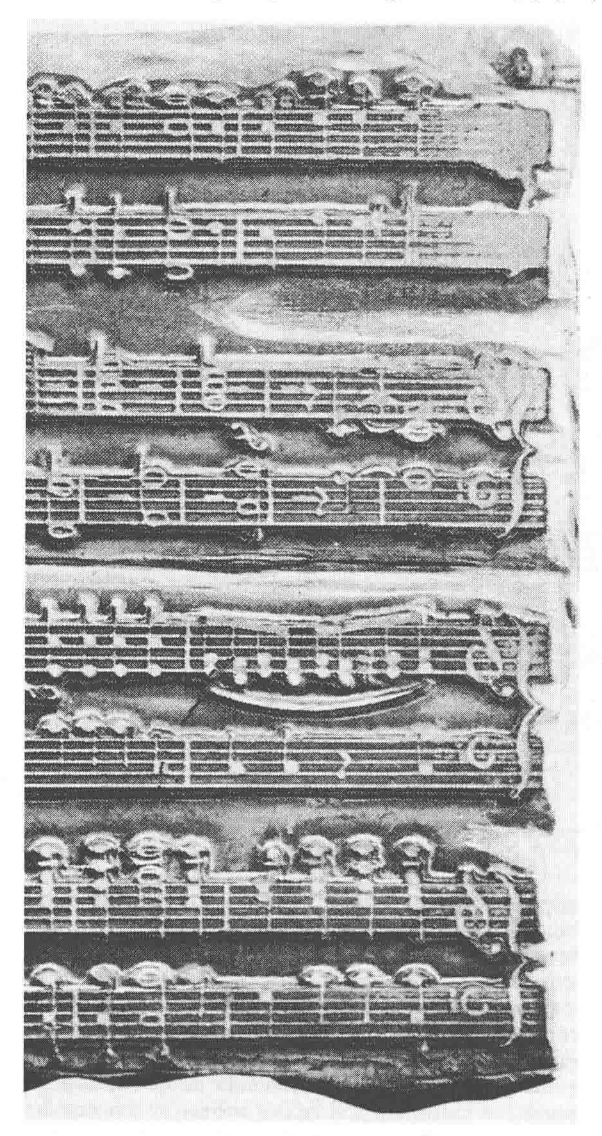
on the application of the colour [printing ink]) after I had written or drawn on the stone, it was necessary to apply aqua fortis, which took it entirely away, and left the characters or drawings untouched.

Out of these principles, rationalized in 1798, Senefelder developed the 'chemical printing' of true lithography, which allowed impressions to be taken from lines barely raised above the flat surface of a stone. He quickly extended the range of his procedures, or 'manners' as he called them. With the engraved manner the drawing was engraved in the surface of the stone with needles without being etched; this was used in the first work he produced after his discovery of chemical printing, *Eine Symphonie von vier obligaten Stimmen* by Gleissner, where, to make the title-page as neat as possible, the engraved manner was used. It was possible to combine the engraved manner with the elevated (surface) manner. In his *Rapport sur la lithographie ... adressé a la Societé d'encouragement de Paris* (20 October 1815, p.3), G. Engelmann showed a piece of music in which the notes had been written in ink and the staff lines engraved; and Senefelder combined the methods in title-pages, 'where the finest hair strokes [were] drawn in first with the needle, and the thicker, or shade lines, added with the pen'. By 1800 Senefelder had demonstrated that the chemical printing process was not limited to stone; other substances 'as wood, metal, paper, even fat substances, as wax, shellac and rosin' could be used under certain circumstances.

Senefelder regarded his process as of universal application – apt for quick reproduction, in any quantity, of originals as various as orders of the day struck off on the battlefield, bill heads, advertising copy and works of art. The early development of lithography was very much associated, however, with the printing of music, largely because of Senefelder's own interests and needs, and because of his association with Gleissner (and Gleissner's wife), Falter, J.A. André and S.A. Steiner.

During his experiments Senefelder laid out his music complete and in detail direct on the stone, working from right to left with a sharp black-lead pencil; pen-work remained the basis of the technique in its commercial development. It may well be that the early lithographers followed the procedures of the pewter-plate engravers: ruled their staff systems first (line by line), established clefs, key signatures and indications of pulse, laid the note heads in position and, aided by drawing instruments, completed stems, beams, slurs, binds, indications of dynamics and the like as required. The note heads in early lithographic music are often circular, and various devices were developed which allowed the craftsman to produce consistent note heads evenly and rapidly.

(ii) Transfer and photographic processes. The procedures required for writing directly on the stone were arduous. Senefelder himself, in various experiments, tried 'transferring [to the stone] from paper, upon which drawing or writing is previously executed with ink'. This much easier process was much used, particularly for ephemera. In this, the writing or drawing was copied from left to right with a flexible pen (using chemical ink) on to transfer paper, which had a specially prepared surface on one side. When the work was finished and the ink dry, the back of the paper was sponged with very weak nitric acid and the leaf put between sheets of dry blotting paper to absorb superfluous liquid and ensure that the paper was uniformly



16. Part of a stone plate etched with music in high relief, from the printing office of H. Gombart in Augsburg

damp. While still moist the sheet was laid face down on the surface of a highly polished stone and, protected with backing sheets, was passed two or three times through the press. The stone was then removed from the press and bitten in, and pure water was poured over it until the paper was disengaged, leaving an exact image, reversed right to left in the correct sense for printing. The stone could then be used for printing in the normal manner.

Although Senefelder acquired a British patent for this process in 1801, he was still writing in the future tense, urging its adoption for music printing, in his *Complete Course* in 1818–19. It is impossible to judge by looking at printed sheets to what extent, and when, the transfer process became an accepted practice for music. It was certainly increasingly used in commerce and law from the 1820s onwards, and Wagner's writing of the full score of *Tannhäuser* in 1845 (fig.17) shows that the technique had by this time become reliable even in the hands of amateurs. In the same year, Wagner wrote, he had 25 copies made of the scores of *Der fliegende Holländer* and *Rienzi*, 'by means of the so-called autographic transfer process, although only from the writing of copyists'.

The transfer process was not limited to using paper. In his British patent Senefelder described how 'plates of copper, tin, pewter, and various metallic compounds already etched or engraved' could be charged with a specially prepared ink and passed through a rolling press to yield impressions which could be readily transferred to stone. Although we do not know when or where this combination of engraving and lithography was first practised, it was a crucial development, and it set a pattern which has persisted in some guise or other.

Dans le temple d'industrie, a song dedicated to Louis XVIII on the Exhibition of the products of French industry, 'drawn, written and printed on the lithographic plates of A. Senefelder & Co., rue Servandoni no.13' (Paris, *c*1820), shows a splendid portrait and some accomplished writing, but the music 'engraved by Madame Pannetier' was printed from intaglio plates in a rolling press. In France the 1830s and 40s produced some examples that seem to have been transferred from intaglio plates to stone for printing. In London, D'Almaine & Co. anounced that they had 'recently introduced a new and very superior mode of printing music at a charge infinitely lower than by the old processes, whilst the notation is rendered beautiful and agreeable to the eye'. This might well have been derived from a combination of the intaglio and lithographic methods. *The Official and Descriptive Catalogue* of the Great Exhibition provides clear evidence that such a combination was being worked in London in 1851, for it is recorded in Class 30 that Jullien & Co. of 214 Regent Street exhibited 'specimens of ornamental printed music: three of the titles are printed in oil colours, and three printed in colours from stone. The music was engraved on pewter, and afterwards transferred and printed from stone'. During the 19th century developments in the design of printing machinery led to experiments with metal plates treated to give the same results as lithographic stone. Although zinc, for example, offered satisfactory properties for lithography, its adoption for music printing was belated. Lowe & Brydone, one of the largest British music printers, used stone until 1895, when they started to print from zinc.

It is often difficult to tell with certainty whether music from the latter 19th century was printed from engraved plates or by a lithographic process. Illustrations such as appear on title-pages are easier to distinguish, given the ability of the stone to indicate half-tones and subtle shading; in any case, they are often signed with some indication of how they were printed, such as the inscription 'Lith Formentin & Cie.' This, however, does not necessarily mean that the music was also printed by lithography. Formentin's signature appears on the title of music that was printed in Paris by Meissonnier, directly from engraved plates. Printers in other countries, Italy and England in particular, continued to use stones for the music.

We also can not tell how many pages were printed on each stone. In 1797 Senefelder was using stones of about 2500 cm² in surface area for his music, but as presses improved it was possible to use larger stones and by the latter part of the 19th century stones and zinc plates were giving 16 pages in full music size or 64 pages in octavo,

17. Beginning of Act 1 of Wagner's 'Tannhäuser', printed from the composer's autograph; the score was written on lithographic transfer paper which was then laid down on to the stone

imposed by the same principles as those governing imposition in letterpress printing.

The next great step forward came with the introduction of the camera into the field of the reproductive graphic arts. As soon as photography had become a practical process in 1839 as a result of the work of J.N. Niepce, Louis Daguerre and W.H. Fox Talbot, attempts were made to apply it to lithography; but it was not until 1852 that R.J. Lemercier and his colleagues succeeded in devising a process – difficult and hazardous in its operation – which they described in *Lithophotographie: ou, Impressions obtenues sur Pierre à l'aide de la photographie.* Alphonse Poitevin's process, in which the lithographic stone was sensitized with bichromated albumen, was perfected in 1855 and won general acceptance; it still persists in certain applications. In 1857 Eduard I. Asser of Amsterdam succeeded in making transfers from photographic prints on to a nonsensitized stone, and in 1859 Henry James was the first to make photographic transfers on to grained zinc. Instead of being written on stone or on transfer paper and then chemically 'fixed', music could now be derived from any original that could be photographed, the negative printed down on to stone or zinc and subsequently treated to yield a printing surface.

It is not surprising that this technology gave tremendous impetus to the development of new methods or old methods – in new guises – in the origination of music for printing. Instead of writing and drawing in reverse on stone or from left to right on special paper it was now possible to write from left to right on ordinary smooth paper, photograph the result and transfer it on to the stone or zinc plate for printing. Instead of punching and engraving metal plates it was possible to adapt traditional practices to paper, using (instead of gravers) pens and drawing instruments, and special stamps carrying note heads, clefs, letters and even complete frequently used words (for example *piano*, *accel.*, *ped.*). As a result of this development, the range of lithographic processes was greatly increased, without requiring new skills from the copyist. The music to be printed could be laid out either on lithographic transfer paper for direct transfer to stone or metal; or on ordinary papers for the camera and subsequent printing down for lithography; or for line engraving in relief. In the 1920s and 30s the photographic process was much used in France, where it was known as *similigravure*: its late developments are represented in the work of the Grafische Industrie, Haarlem, Netherlands, and Caligraving of Thetford, England.

The Halstan Process, a system unique to the company of that name in Amersham, England, was also graphical in essence. It was devised by Harold Smith, a master music engraver, and developed from 1919 onwards by him and his brother Stanley, a photographer and engraver; it was last used in 1997. The basis of the process was a meticulously planned original, four times the finished size, marked out in light blue pencil which would not reproduce photographically. Care was taken at this stage to ensure that the layout of the whole manuscript took account of the nature of the music, with suitable page turns and correct spacing of individual symbols; this required a mixture of musical and engraving skills. The image was then created in dense black ink using a variety of specially devised rulers and stencils, standard drawing instruments and pens. Any text on the page was set by photocomposition and laid down in position. After internal proofreading the original was reduced photographically to produce either a proof or final bromide or film. Emphasis on quality and flexibility ensured a strong worldwide following for the process. All the music examples in *Grove6* were set by Halstan, as were the Britten scores printed for Faber & Faber and the Verdi Edition published by Ricordi and the University of Chicago Press.

Each of these processes is to some extent limited by the range of symbols available to the lithographer. If a set of stencils, punches or other formalized symbols is to be used, the end result must necessarily lie within the conventions of 19th-century notation. These limits were considerably strained by much music written and printed during the middle third of the 20th century. Scores which merely required new layout on the page, or new relationships of conventionally notated parts, could be accommodated easily: famous examples include Stockhausen's *Klavierstücke XI* or Cage's proportionally spaced notations. Even more complex situations can be succesfully overcome by the use of traditional printing processes: the requirements of Lutosławski's aleatory works, the complexities of Boulez's *Le marteau sans maître*, or the new notations of Berio's *Circles* or Stockhausen's *Zyklus* can all be met by an expansion of the range of standard symbols or stencils, or by using a straight edge. However, other composers have made demands on notation and layout that can not easily be met by any of the processes described above. The elegant arrangements of lines and notes that are intrinsic to the notation of Bussotti, the dense blocking of Ligeti's *Volumina*, or the endless range of graphical symbols in other scores all led to a different use of photography. The simplest solution to these scores was to take the composer's holograph as the prepared printer's copy, eliminating the need for the printer's own engravers or copyists. It is photographed and treated like any other prepared score, transferred to zinc or stone ready for printing.

This emancipation of notation through the printing process has spilled over into conventionally notated scores, for the costs to printer and publisher are evidently much lower. Thus, parts of the score of Ives's Fourth Symphony were printed as reproductions of the composer's autograph, and other editions use fair copies prepared by the composer or a specialist copyist. The experiments in notation which encouraged the emergence of this practice seem to have largely been abandoned, which no doubt accounts for the survival of other practices, to be described in the rest of this article, all of which rely to a greater or lesser extent on the preponderance of conventional signs.

(iii) Stencils and dry transfer. The Halstan process is not alone in using stencils for some of its notation. Indeed, stencils have been used for copying music for centuries and the results can be elegant, as in the case of the 18th-century volume of chant now in the Toledo Museum of Art, Ohio. However, stencils did not speed up the process of printing multiple copies before the invention of lithography. But they were well suited to transfer processes, especially once photography had taken a hand. The stencil would ensure consistency of shape and design, not only for note heads, but also for clefs, dynamic indications and standard words. Slurs and beams still had

to be drawn by hand as they were neither standardized nor predictable in advance.

The stencil itself was largely replaced by the technique of dry transfer. In this, multiple copies of individual music symbols are printed in a dense black substance (plastic 'ink') on one side of a thin transparent film. When the face of the sheet is turned down on to paper and the form of any character is rubbed from the back, the 'ink' leaves the sheet and adheres to the paper. In this way a succession of note heads, clefs, rests and a wide range of other units in any quantity – each individual character in every respect uniform with its fellow – can be rubbed down in any position. Letraset in Great Britain offer music sheets, but the most comprehensive system was developed in the Netherlands as Notaset, and was much used (fig.18); such systems were also extensively used by Bärenreiter. As with all these processes, the technique demanded care in practice. Each work started as a detailed layout made on previously ruled paper by a musically trained planner and was then developed by operators using transfer sheets, rubbing down the necessary characters in place as they appeared. The whole was finished with a pen as required, after which it was photographed and printed down on to a zinc plate.

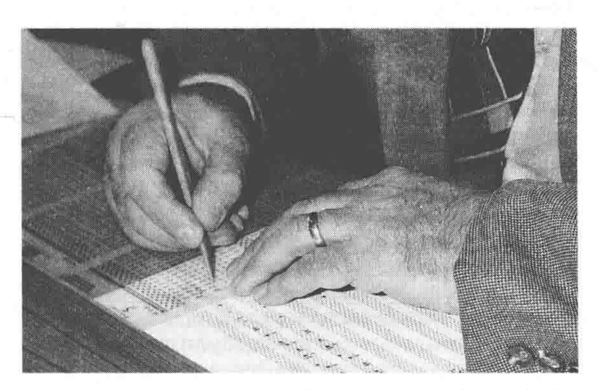
As will be apparent, the processes described in this section involve an extra step when compared with engraving or even typeset music; after the music has been laid out and copied, there is the additional stage of transferring it to the printing surface. All are therefore relatively slow, and also call for additional skills and many craftsmen, yet they and variants of them survived and sometimes prospered, while the amount of work done by the engravers of pewter plates has declined catastrophically. The shift from punching and engraving was much accelerated by the rapid development of efficient music typewriters.

p p pp mf mf f f ff fff sfz piu f

Allegro Tempo I TRIO

espress. animato cresc

Viol Vla Vcl Kb Org



18. (a) Specimen Notaset transfer sheet; (b) characters being rubbed down on to pre-determined positions

(iv) Music typewriters. To print from a typewriter requires the existence of a transfer process, usually photographic, for the typewriter does no more than prepare a copy of the music, laid out on the page ready to be copied. It also presumes a fairly conventional notation: if too many additional signs or characters have to be added by hand, any advantage that musical typewriting may have will soon be lost.

Attempts were made in the 18th century to use the action of a piano to record on paper notes as they were struck, but it was not until 1833 that the first practical typewriter for music was described in a French patent (no.3748) awarded to Xavier Progin of Marseilles for what he called 'une machine ou plume typographique'. Other machines followed, by Berry (1837) and Guillemot (1859), but the first serious, commercially distributed machine was probably the Tachigrafo Musicale introduced by Angelo Tessaro in 1887 and marketed in Italy by Ricordi. During the next 60 years there were literally hundreds of patents granted throughout the world, particularly in America, for music typewriters. Most, for one reason or another, fell by the wayside; some were developed; a few succeeded, as for example the machine patented by Lily Salmon (later Pavey) which was manufactured for a time by the Imperial Typewriter Co. in England. Two or three types of machine enjoyed wide and continuing use over a long period. One of these was the Keaton Music Typewriter, invented and developed by Robert H. Keaton of San Francisco, formerly a professional violinist. Intended for the individual musician and the small publisher, it was highly successful throughout the USA; the makers made no attempt to promote sales elsewhere, though some machines found their way to Europe.

If Keaton's machine served a domestic market only, the typewriters invented and developed by Armando Dal Molin and Cecil Effinger each attained a wide influence in the commercial sphere. Dal Molin, Italian engineer and amateur musician, invented a music typewriter for his own use in 1945. The following year he patented it in Italy and went to the USA to develop it further, exhibiting it as the Music Writer at the New York World's Fair of Music. He started a business to manufacture the machine, and also set up a music typing studio. Refinements were added in 1955, and by the late 1950s the system was so successful that Dal Molin stopped making the machine for sale in order to develop his music origination business. Effinger, a composer and professor of music at the University of Colorado, conceived the idea of a music typewriter in Paris in 1945. He had made his first model the 'size of a large table – not functional' by November 1947. It was patented in March 1954 and the first production model was shown at Denver, Colorado, in July 1955; the machine was in demand throughout the world for 35 years. It was simple and robust in construction and engineered to fine limits (fig.19). It was best used by professionals working with previously planned copy.



19. Musicwriter (1973 model) designed by Cecil Effinger

6. Music publishing by computer. The task of automating music printing attracted much attention in the last quarter of the 20th century. Although there were many obstacles to overcome, the proportion of newly published music produced by computer has risen from near zero to about 75%. This shift and its inevitable completion have changed the dynamics of music publishing in many ways and promise to stimulate further changes in the conduct of musical transmission in the years ahead. These dynamics are traced here first by looking at the range of methods employed, and then by considering some of the most important milestones and their implications for further change.

(i) Methods. The process of publishing music by computer has three methodological components: input, editing and output. Output is the only one to date which is fully automatic. Editing by its very nature cannot be expected to be automatic. Input is the area in which the greatest variety of techniques has been employed. The physical methods by which all three processes are implemented are largely hardware-dependent, but the logic of the software that drives these processes is dependent on the views of the developer.

The complexity of the overall task of designing systems to print music is complicated by the fact that the methods available for implementing any one of these processes may influence the other two. The rapid pace of the evolution of computer hardware, which affects all three components, has produced a series of ever-changing limitations within which notation-software authors must work. Given the complexity of the software and the consequent length of time required to write and debug it, this speed has worked somewhat against the efforts of the authors. Too often some technical requirement on which a program depends has become commercially obsolete before the program has become fully functional.

(a) Input methods. The essential elements of a musical work that must be available to a computer in order for it to produce musical notation are pitch and duration. Many other elements of information may be required. The principal methods of input that have been employed to date are symbolic encoding from a computer keyboard, interpretation of sound data (usually from a MIDI hardware device) and optical recognition of scanned bitmaps (a grid of filled and unfilled dots). Schemes for symbolic encoding within the domain of computer applications can be traced to the 1960s; outside it they have a long prehistory particularly in pedagogical systems (e.g. Sarah Glover's Tonic Sol-fa system of 1835 and its popularization by John Curwen in 1875) and Braille musical notation, of which a skeletal version was in place by 1838. There are two principal advantages of symbolic encoding. First, the data, in addition to supporting the generation of visual notation, are usable for multiple purposes including sorting and searching. Second, excepting any intellectual limits owing to the intellectual design of the system, the data are explicit and unambiguous. Since a widespread criticism of symbolic encoding schemes has been that the systems are difficult to learn and remember, many special devices (electronic tablets, keypads, redefinitions of the computer keyboard, and so forth) have been introduced. However, none have stood the test of time.

The establishment of the MIDI (Musical Information Digital Interface) occurred in several stages. A provisional hardware standard was devised in 1983 and constantly improved in succeeding years; the Standard MIDI File Format was officially adopted in 1988. This flow of developments led to an avalanche of MIDI-input systems for notation programs. Earlier programs based on symbolic input were frequently retrofitted with MIDI input and output capabilities. The advantages of MIDI input are that the task is easily learnt, insofar as it involves playing a familiar instrument (usually an electronic piano keyboard) which generates the data, and that the data are much easier to check for errors than symbolic encodings, because the resulting sound-files can be played back for

'proof hearing'. However, MIDI data are machine codes that identify keys of the input device by number and record the exact amount of time (in milliseconds) for which the key was depressed. They do not record true pitch or duration. In relation to conventional notation MIDI data can be ambiguous, incomplete or too precise to support accurate construction of a score. For example, the black key a semitone above middle C is not explicitly C♯ or D♭; it is simply note number 61. The human interpreter can make an educated guess about the correct interpretation based on a previously learnt music-theoretic framework, but an enormous amount of program code is required to enable computers lacking that framework to make correct interpretations.

In relation to the data for the duration of notes, MIDI is optimized for the user, who is confined to the sound context for input, editing and output. To this user some graphical symbols (beams and slurs, for example) that support the mental grouping of notes by the performer are irrelevant. Bar-lines have no representation in MIDI data, and beams have no meaning in sound and thus no representation; no human threshold for hearing the effect of slurs consistently and unambiguously is defined. Rests are similarly without meaning; they must be inferred by software from an absence of data. Ties cannot be inferred at all, since the individual values of two consecutive notes that are tied will be represented as the sum of the two values. Consecutive rests are similarly undetectable.

In other ways MIDI data may be too finite to be accurately accommodated by notation software. Once again, the pedagogical tradition that supports the human interpretation of common musical notation is at the core of the difficulty. Scores do not tell us explicitly how loud a *forte* is on a continuum from 0 to 127, for example; performers adopt relative values that suit their taste and circumstances. Therefore score-writing software cannot safely infer much about dynamics from MIDI 'velocity' data except by using arbitrary ranges; these in turn must accommodate continua of arbitrary spans (e.g. from Gabrieli's *p–f* range to Verdi's *pppp–ffff*). Different problems result from a disjunction between sound information that has meaning only in time and its symbolic representation in musical notation. The fermata symbol does not change the nominal durational value of a semibreve, but in playback it does alter the sounding value in milliseconds. The lengthening of a note with an associated fermata in keyboard input to a notation program will not produce a note of the correct duration plus an associated fermata; captured as 'one sound', it will produce an overly long durational value without the associated symbol. Staccatos, which reduce the actual sounding time without altering the pulse, are problematical for related reasons. For accurate printed music they are best added to MIDI input as part of the editing process.

As a method of data acquisition, optical recognition (which should not be confused with the unintelligent scanning of data for the purpose of producing a mere facsimile) was still in its infancy at the beginning of the 21st century. Just as MIDI input requires that each sound be translated to a meaningful symbol, optical recognition requires that each object first captured as a bitmap be translated to a meaningful symbol. Although accuracy rates of as much as 95% have been reported, the numbers should not be interpreted to mean that 95% of the time required by other methods is saved, because scanning errors are time-consuming to correct (Selfridge-Field, F(i)1993–4). Some common scanning errors are the misinterpretation of hollow items (e.g. semibreves) and large items (clef signs); the misinterpretation of accidentally discontinuous lines (as in poorly drawn or preserved staves) and uncompleted ellipses (e.g. note heads); and the construal of incidental specks of dirt as items worthy of being represented in the score.

Effectively, the range of music that can be scanned at a level of competence that is practical for later use is limited to short examples on the order of a Bach minuet (i.e. possessing simple metres, rhythmic regularity, uncomplicated rhythmic values and a low requirement for additional editorial marks). The scanned original must be of high graphic quality and consistency. Optical recognition has thus far proved more useful for the production of MIDI files, which represent few features, than for printed notation, which incorporates a great many features.

(b) Editing facilities. All notation programs provide some method of editing the data. Generally the editing is done on the computer screen with a mouse. What the user sees on an editing screen is the program's first impression of what the score should look like; this impression is based on an intermediate representation that has attempted to convert the input to the selected output format. The intermediate files that produce the output must contain explicit information not only about the objects to be created (notes, rests, bar-lines etc.) but also about their absolute vertical and horizontal placement. These absolute measures are applied from the rules of relative placement inherent in the visual grammar implicit in common musical notation. That is, the program must know when to put a dot at the right side of the note (to prolong its durational value) and when to put a dot above or below the note (to produce a staccato indicator). It must know that a cue-sized note is smaller than a regular note but larger than a grace note. It must know that in the production of parts, multi-bar rests are expressed in a form of shorthand not appropriate in the corresponding bars of the score. Some programs permit direct access to the internal files that produce the output. These files are usually difficult to read without some training, but to those who persist they offer the advantage of a fine-grained control of positional information.

Some of the editorial chores that result from the data-acquisition methods described above may be unfamiliar from manual experience in score preparation. Almost all notation programs have occasional difficulties with the vertical alignment of items in polyphonic scores. These difficulties can be compounded by such requirements as multiple simultaneous subdivisions of the beat (e.g. 3:4); non-concurrent metres (e.g. 4/4 against 3/4); concurrent ornament signs (e.g. a turn with chromatic alterations indicated; both of the above with associated fingering numbers); unmeasured cadenzas; and the complexities of text underlay (Selfridge-Field and Correia, F(i)1994). The correct presentation of beams and slurs in complex textures, particularly in piano music of the 19th century, the accommodation of many 20th-century innovations in notation, and the reconstruction of scores of many early repertories will inevitably require editing by hand. Grace notes, the durational values of which lie outside the counted range of beats in a bar, often require repositioning. Some manual editing may be necessary to restore the

optical illusions to which we have grown accustomed (the dimming of staves to a 'background' level in order to render them 'balanced' with a 'foreground' of notes and rests); the computer's consistency and impartiality are sometimes offensive to human perception.

(c) Output. The last quarter of the 20th century saw a rapid evolution of output devices. Teletype machines, plotters, impact printers, dot-matrix printers, ink-jets and laser printers have all been employed to print music. The last two have become available in colour models, and programs that colour-code specific musical features of a piece are on the horizon. Programs that produce dot-matrix output rely on libraries of symbols formed of predefined patterns of dots and are not scalable. Although this kind of specification can be used to facilitate laser printing, most programs in current use define objects in terms of their splines (outlines), which are scalable. Scalability is important in adapting a score to different page sizes, layouts, levels of readability and so forth. Colour printing promises to support pedagogical uses (for example to highlight themes, subjects etc.). Laser output is generally preferred for professional work. Impact printing is necessarily retained for producing scores in Braille musical notation, where the dots of a cell must be raised to be detected by touch.

(ii) History. Efforts to employ the computer in the production of musical scores can be traced to about 1960. During the era of mainframe computers, when computer memory, data storage and processing times fell far below those customary on desktop computers, all input was symbolic and most output was produced by plotters. Plotter output used splines, just as the PostScript page-description language (destined to support most current graphics applications) does today. The most articulate schemes for symbolic input devised in the 1960s and 70s have proved to be an enduring contribution not only to efforts to print music by computer (Hewlett and Selfridge-Field, F(i)1991) but also to the more general notion of representing music symbolically. This has happened because the path from any input system to any output system requires an intermediate step in which data must be organized into files that describe the objects to be produced. Often this intermediate phase is invisible to the user.

The two schemes that have survived are DARMS (1964) and SCORE (1972). The survival of DARMS, initiated by Stefan Bauer-Mengelberg (in association with Columbia University), owes to the availability of extensive and open documentation, compiled in 1976 by Raymond Erickson. The value of DARMS's original virtue – compactness (essential in a time of very limited computer memory) – has gradually withered as machines have become more competent. Although in 1966 the DARMS encoding language operated in the absence of an actual printing program, Jef Raskin (then a graduate student at Pennsylvania State University) produced provisional plotter output from DARMS code one year later. Overall, DARMS has been allied with research applications as much, if not more, than with printing (Selfridge-Field, F(iii)1997). Among these are the music-bibliographic projects of such scholars as Harry B. Lincoln (16th-century madrigals and motets) and Jan LaRue (18th-century symphonies), while Jim Stanley's Web-based application for hymn-tune searching shows not only the durability of DARMS but also the persistence of tune-matching questions. The analytical possibilities of DARMS have been broadly explored by Brinkman (F(iii)1990).

SCORE, in contrast, is a flourishing program which has been developed solely by Leland C. Smith. SCORE software sustains the production of many of the collected editions of classical music (including those of Wagner, Verdi, Schoenberg and Berg). It also sustains a significant percentage of all popular-music editions produced in the United States. Its symbolic input code has been used relatively little in bibliographical and analytical applications. Its chief virtues are extensibility, finite control of spacing, overall aesthetic superiority and open documentation. The SCORE program has also been adapted countless times to the exigencies imposed by the evolution of operating systems and printing devices.

Other important pioneers of notation programs include Thomas Hall, Donald Byrd and Lippold Haken, whose efforts began in the 1970s. Hall devised the dialect of DARMS that supports the computerized printing system of A-R Editions (functioning since 1977). Hall experimented with mensural notation in the 1970s and explored the use of symbolic codes as a basis for source-filiation studies (F(i)1975, 1977). Byrd (F(i)1984) catalogued a great number of the problems inherent in generating musical notation and has continued to look at the broader challenges of ever-expanding hardware, editing and operating systems (F(i)1994). He has written a series of programs to print music; the most recent one is Nightingale. Haken's work at the University of Illinois has been of a more practical nature. From 1975 he devised a system that integrated musical transcription, interactive editing, playback and printing capabilities, principally for use in educational applications. Haken's LIME program (1993) is to date the only one of those mentioned here which supports the Notation Interchange File Format (NIFF) and the production of Braille musical notation. Interactive editing was a principal emphasis of several systems that followed.

Some important schemes that can be traced to the early 1960s but have now disappeared are Princeton's IML-MIR language, developed by Michael Kassler and others, and Indiana's MUSTRAN (1962), of which Jerome Wenker was the chief architect. The multifaceted work of Norbert Böker-Heil at the Staatliches Institut für Musikforschung in Berlin (*c*1970–1995) resulted in myriad programs addressing particular problems in printing and analysis; many of his solutions, such as his colour-coded 'piano roll' notation familiar today from sequencer programs, anticipated later commercial developments elsewhere. Interested primarily in music of the Renaissance, he seems to have been the first to produce white mensural notation (F(iii)1971). Another distinguished printing system from Germany was Kurt Maas's Amadeus, based in Munich from the mid-1980s.

While the systems described above continued to evolve in the 1980s, a series of extraordinary advances in hardware devices redefined access to notation software. All the programs cited above were developed in research laboratories and were initially available to only one user at a time. Processing time was slow and access charges were prohibitively high. The development of the desktop computer (1982), buttressed by the advent of desktop laser printers (1985), the establishment of the PostScript

Sonata font (1987), the MIDI interface and standard file format (1988) and desktop scanners (1990), unleashed a spate of new approaches to the production of music notation which continues to the present day. The first wave of these, such as the Mockingbird system developed by Ornstein and Maxwell (F(iii)1983), emphasized interactive editing; although an important prototype, Mockingbird was never commercialized. By around 1990, some 80 notation programs (predominantly for the Apple Macintosh and IBM-type personal computer) were reportedly under development (Correia, F(i)1992), and many more can be assumed to have come into existence. The majority of these relied on MIDI input. The wide variation in the aesthetic quality of the output is photographically documented in the journal *Computing in Musicology*, volumes i–ix (1985–93).

Since most programs initiated in this era were proprietary, their underlying codes have not been published. This lack has discouraged the development of auxiliary applications in bibliographical searching and analysis. The most significant survivor of this era is the popular Finale program, which has been developed (since 1987) by a series of programmers. Finale is noted for its excellent MIDI data capture and interpretation and has been popular with composers and arrangers. Sibelius, which was developed in the 1990s in Cambridge, UK (the home of at least two other music-notation programs), exhibits many of the same strengths as Finale with notational quality that some regard as superior. Capella, which comes from Söhrewald, Germany, emphasizes pedagogical use.

Among programs more orientated towards research applications, the SCRIBE system (1986) of John Stinson and others at La Trobe University in Melbourne, Australia, featured the transcription, editing and analysis of medieval and early modern music (see Selfridge-Field, F(iii)1990); it also could produce coloured output for mensural notation. Of the several music printing systems developed in Japan, the Toppan Scan-Note System (1983) employed elements of a symbolic representation system developed by Mogens Kjaer (Denmark, late 1970s), while the Dai Nippon Music Processor (1987) used dedicated hardware. Specialized needs for setting early, recent and non-Western repertories have also been met by a wide range of smaller programs developed in the 1980s and 90s. An auxiliary need to place short snippets of notation in textual material have led to the creation of numerous special-purpose font sets. Among these Yo Tomita's Bach Font (F(i)1993–4) has facilitated the inclusion of rhythmic figuration in running text as well as spreadsheets and databases, while chant fonts such as that produced at St Meinrad's Abbey in Indiana, USA, support the integration of Solemnes-style notation in liturgical programs.

After 1990, optimism about the practicality of optical recognition as an input method led to many efforts to make recognition technology practical as an input method for musical notation. This technology has foundered for several reasons. One is that some three-dimensional phenomena inhere in the two-dimensional page that we see in black and white. When a note head and a staff line overlap, which one is on top? Object-identification tends to proceed on the basis of subtraction. If one of a set of overlapping images is removed, the other may be rendered insufficiently complete to enable accurate recognition. Of currently available programs, the acquisition engine designed in the early 1990s by Nicholas Carter, for example, produces SCORE intermediate files; thus the editing involves the use of SCORE. The Sibelius and Capella programs produce files in their own proprietary file-formats. The SmartSCORE program developed by Wladyslav Homenda was initially designed to produce MIDI files but has since been broadened to support NIFF. The impetus for the creation of NIFF was in fact the interest of many vendors in an ability to exchange data between printing, scanning and MIDI software. The foundations for this interchange format were laid by Cindy Grande in the mid-1990s and have been furthered in recent years by Alan Belkin and others (F(ii)1996).

The latest stimulus to the further evolution of notation software has been the rapid development of the World Wide Web as a medium for the distribution of files containing both sound and notation. By changing the model of distribution, the Web poses a challenge to the social conventions associated with both publishing and recording. Self-publishing of scores, first made possible by desktop printing, led to the creation of many small presses for the production of music, which has in turn led to the diffusion of editorial control (and, some would argue, a diminution of critical standards). This trend can be expected to continue. Since the Web has the capability of offering an extensive and efficient distribution system which could operate independently of these established models, a current question is whether established publishers of music will survive as the purveyors of editions that exist only on paper. Publication on the Web essentially means providing electronic materials from which the user may produce his or her own printed copy, in some cases emending it before printing it. For the user there are many potential compensations in a new paradigm that is now only faintly realized. The Web offers the possibility of enabling collaborative work on common projects from multiple physical locations, which could improve consistency and greatly reduce the amount of time required to produce critical editions. In the case of sound files on the Web, however, music-redistribution sites often pool the voluntary contributions of a virtual group of anonymous suppliers; they thus offer no promise of quality or consistency.

Computer-based media in general and the Web in particular facilitate the creation of virtual editions – compositions (editions, arrangements etc.) that may exist in multiple versions in order to accommodate the interpretations of different editors or users and which may be 'updated' from time to time. In the hypothetical distribution model in which the master copy resides on only one computer and users download the music only when they need it, control of content may come to reside with the person controlling the website files, the editor who supplied the information, or a virtual community of users who can automatically update the content from some remote locations. Computers can support all of these lines of authority and many more besides.

In addition to the legal and commercial issues which use of the Web raises, it also calls into question many philosophical premises that underlie more than a century of musical scholarship. In contrast to the Urtext of yesterday we are likely to see a more phenomenal sense of the musical work evolve. Dumitrescu's Java-based system for mensural notation (F(iii), forthcoming), for example, comprises a primary visual layer that provides

direct description of manuscript contents and a secondary editorial layer which provides a particular interpretation of the contents. This prospect raises fundamental questions about the identity of discrete musical works. While at each stage of the development of computer tools, various threats to the established order have been perceived, it would appear that overall their increasing use has brought corresponding benefits to rank-and-file musicians, teachers, students, composers and arrangers. There is every likelihood that on balance this will continue to be the case, but hard-fought battles may be expected to accompany every gain.

II. Publishing

1. Definition and origins. 2. The age of letterpress printing, 1501–1700. 3. The age of engraving, 1700–1860. 4. The age of offset printing, 1860–1975. 5. Music publishing today.

1. Definition and origins. The music publisher issues musical editions that consist primarily of musical notation, whether for performance or study; a publisher who issues books about music, certain kinds of instructional material, librettos and other primarily verbal texts but does not also issue musical editions, is not generally regarded as a music publisher. As with general publishers, the music publisher's activities involve obtaining a text and working with the composer or editor, financing the printing, promoting, advertising, storing and distributing the copies and, increasingly over the past century, negotiating and administering performing rights.

The present survey of music publishing describes the changing environment in which music publishers worked and inevitably comes close to being a summary of the cultural history of music in general, seen from the perspective of the student of musical documents. Music publishing is part of the history of society and commerce. It owes its existence to three phenomena that date back to the Renaissance: the invention of printing; the growth of modern mercantile practices which provided publishers with a framework for their economic and promotional activities; and the rise of the professional composer, who needed the services of the music publisher. Music printing is part of the history of technology, although printing and publishing are necessarily related and in fact many music publishers – before 1700 almost all, subsequently only a few – did their own printing.

Musical texts may be printed but not published. Luxurious editions were often prepared as keepsakes for private and limited circulation, as, for example, were the earliest copies of *Parthenia* (London, 1613/14); later impressions of this book, however, were intended for sale and should therefore be regarded as having been published. Other music was printed but not published in order to ensure control over performances. Ten partbooks make up John Barnard's *Selected Church Musick* (RISM 1641[5]), but there is no extant continuo part; apparently the vocal parts were printed so that the singers could learn the music, but no performance could take place without a continuo. In the 19th century full scores and instrumental parts for operas and some large symphonic works were often printed but not published, so that the owner could more effectively demand royalties or specify conditions of performance. Vocal scores, which were both printed and published, could be used to familiarize the public with a work and to train singers, but full-scale performances with orchestra could not be given until arrangements were made with the publisher, involving royalty payments in return for the rental of the instrumental parts and the conductor's score.

The opposite condition can also exist: music may be published but not printed. Through history there have been music copyists whose manuscripts were presumably intended to be equivalent to a printed copy. William Byrd and Thomas Tallis secured a patent in 1575 for music printing that also specified control over music paper; this implies that they had a special working relationship with copyists. Reports suggest that the money they made came mostly from the paper; and when Thomas Morley renegotiated the patent in 1598 he took pains to retain the coverage of music paper. In the early 18th century, Italian opera was rarely printed; yet, through manuscripts, it came to dominate European musical taste. Provincial newspaper announcements of the 18th and 19th centuries tell of men who made a living by copying music 'cheaper and more accurately' than printed editions. Today, through photography and lithography, any manuscript can be duplicated and hence can become the basis for a published edition. Various blueprint processes were also widely used, especially from 1920 to 1960, to copy and circulate contemporary music. The manuscript copy is an appropriate means of publishing a musical text of which few copies are likely to be needed.

Before Gutenberg's invention of printing, books were extensively distributed in manuscript; and the origins of book publishing are commonly seen as beginning well before that time. No evidence has been uncovered, however, of any copying shops that specialized in music. Music scribes were attached to courts and chapels, such as those at Mechelen or Ferrara; the music they copied was often widely circulated and much used, but their activity is distinct from the processes of publication.

During the period of incunabula, several dozen printers issued theoretical treatises, but few issued more than one such book. The printers of liturgical music, on the other hand, usually issued more than one book, perhaps because they had invested in music type. By 1480 liturgical books containing music in plainchant notation were being issued throughout Europe at the rate of several dozen a year.

Among the Italian printers who worked with music were Ulrich Han and Stephan Planck in Rome; Damiano and Bernardo Moilli in Parma; Christoph Valdarfer, Leonard Pachel and Antonio Zarotto in Milan; and, in Venice, a German lineage including Theodor of Würzburg, Johann Hamman, active later in Speyer, and Johann Emerich from Speyer. Books for service use in Germany and central Europe were produced by Bernard Richel in Basle, Johann Sensenschmidt and later by Johann Pfeyl in Bamberg, Georg Reyser in Würzburg and Georg Stuchs in Nuremberg. For a few years just before 1490 about a dozen books a year came from the press of Michael Wenssler in Basle. The most prolific German printer of music incunabula was Erhard Ratdolt in Augsburg. Steffen Arndes, working between Italy and north Germany, also produced major liturgical music texts. In Paris in the 1480s several dozen missals were printed for various French bishoprics by Jean Du Pré, who left space for manuscript music; in the 1490s Jean Higman issued such books, using music type. These men were still essentially printers. There were two stimuli to the separation between printing and publishing; first, printers had to sub-contract the work to other printers; and second, financial support

was sought outside the trade, in order to cover the costs of materials as well as labour, whether as manifestations of the desire to circulate a text (as with centralized distribution of diocesan service books or, later, congregational hymnals and psalters), to demonstrate patronage (as evidence of the munificence associated with the courtly chapels) or to invest capital (as in the case of reprinting, typically of anthologies). The first music publishers who were not also their own printers appeared after 1480, when the Venetian merchants Luc'Antonio Giunta and Ottaviano Scotto called on local printers, notably Johann Emerich and Johann Hamman, to print music books, mostly Roman missals. The Giunta family was to be the major Italian publisher of liturgical music books throughout the 16th century.

The history of Roman Catholic liturgical books in the 16th century has yet to be studied in detail, but it appears that the output in the Low Countries and Germany declined sharply about 1515; in France it flourished longer and did not disappear until after 1550. England produced liturgical books for a few years around 1500 and again during the reign of Mary Tudor. Elsewhere, Jan Haller in Kraków issued a splendid missal in 1503, and was succeeded by Hieronim Wietor, while Christoffel van Ruremund produced significant books in Antwerp at about the same time. Even so, more 16th-century liturgical music books probably came from the Giuntas than from all other publishers combined.

2. THE AGE OF LETTERPRESS PRINTING, 1501–1700. Petrucci has been called the Gutenberg of music printing. The comparison is not quite appropriate, since he was not the first to print music; but in matters of craftsmanship and artistry the comparison is apt. Besides being the first printer to use multiple-impression movable type, he deserves to be recognized as the first publisher of polyphony. Between 1501 and 1509 in Venice he issued the three *Canti* volumes of the *Odhecaton* and five books of *Motetti* as well as mass books, collections of popular frottolas and lutebooks. Through them, the music of Josquin and his contemporaries became the earliest art-music repertory to appear in print. In 1511 Petrucci resumed printing in his native Fossombrone, with less exceptional results. His publications, the last dated 1520, provide an invaluable record of the musical works of Franco-Flemish polyphony and a testimony to their contemporary reputation.

Petrucci's success seems to have stimulated other printers to issue music. In Germany, Erhard Oeglin in Augsburg in the 1500s, and the itinerant Peter Schoeffer over the next two decades, used double-impression typography in direct imitation of Petrucci, as did Jean de Channey in Avignon in the 1530s. In Italy, on the other hand, Caneto, Sambonetto and particularly Dorico used woodblocks, as did Arnt von Aich in his noteworthy songbook from the 1510s, and Grimm & Wirsung in Augsburg in their sumptuous motet collection of 1520. Petrucci's most important successor, Andrea Antico, was, however, neither a printer nor a publisher but a woodcutter or engraver whose blocks were used by music printers in editions subsidized by others. The blocks can be identified in about a dozen books, most of them vocal canzoni, first issued when Antico was in Rome between 1510 and 1518. From 1520 to 1539 he worked in Venice, after 1532 in partnership with Ottaviano Scotto. About two dozen more music books were issued during this period, using his blocks. Blocks were also used in treatises and in instrumental anthologies such as Girolamo Cavazzoni's tablature book of 1543, now thought to be the work of Bernardino Vitali.

The first really successful music publishing concern was established in Paris during the reign of François I, at the time of the so-called scholar printers, by Pierre Attaingnant, who issued his first anthology in 1527/8. His typefaces are not without precedent but they contributed to the distinctive appearance of his editions and determined the speedy production of them, through which the chansons of Janequin, Costeley and their contemporaries were disseminated. Attaingnant flourished for a quarter of a century. His books follow formulae of many kinds – in their appearance, their content and even their titles for numbered series. Although he specialized in the early French chanson, which he issued in oblong partbooks, at first octavo and later quarto, he also issued several books of tablature and over a dozen folio mass collections, for which special music type was made.

Venetian music publishing after Petrucci and Antico is the story of two great names, Gardano and Scotto. Their output, devoted almost entirely to sacred and secular partbooks, was prodigious. Antoine Gardane (Antonio Gardano), originally from southern France, began printing in Venice in 1538, specializing in the music of Arcadelt and featuring series such as the *Motetti del frutto*. By 1545 he was issuing a dozen or more new titles every year; by 1600 the total had reached 30. His heirs continued to publish music up to 1685, sometimes retaining the name of Gardano, elsewhere using that of Magni, the founder's grandson-in-law. Over its long history the Gardano dynasty issued some 3000 musical editions. The firm Girolamo Scotto produced perhaps half this total. It began in 1539 and for a time rivalled Gardano in the quantity and quality of its output. But before 1570 it had waned, and after 1590 its occasional publications were mostly reprints of Palestrina masses. Lesser Venetian publishers included Francesco Rampazetto (1561–8), who issued reprints in the 1560s; the composer Merulo ('Claudio da Correggio'), whose editions, from the same decade, were regarded as models of accuracy; and Alessandro Raverii, who printed over a dozen music books a year during his short career (1606–9).

The innovatory products of the 'nuove musiche' around 1600 were favoured by two younger Venetians, Ricciardo Amadino and Giacomo Vincenti, who were partners between 1583 and 1586 but worked separately thereafter. Amadino's firm disappeared during the economic decline of Venice and is last heard of in 1621; but the name of Vincenti persisted until 1667 and appeared on well over a thousand musical editions. The prolific Venetian trade in books, like Venetian commerce in general, enjoyed its greatest prosperity between 1540 and 1610: it was almost inevitable that the music publishers would also be important, although the quantity of their output is astonishing. The vast output of Venice – at its peak in the 1590s it was publishing more music than the whole of the rest of Europe – probably helped significantly in the spread of developments as different as polychoral and monodic styles.

The centre of early German music publishing was Nuremberg, thanks to two type cutters who also used their own type as printers: Hieronymus Formschneider ('Grapheus') and Johann Petreius. From 1532 onwards

Formschneider issued works by Hans Gerle, using woodcuts. He then cut a music face and used it in about a dozen music books that he printed between 1534 and 1539. (His name also appears in the imprint of Henricus Isaac's *Choralis Constantinus*, dated 1550–55.) He is also important because his music type was used by most of the Lutheran printers in north Germany later in the century. Petreius issued several dozen music books between 1536 and 1550; but he too is important as a designer of music type, which was used in south Germany, central Europe and as far away as Antwerp and Paris. His two music faces are particularly attractive and complex in their construction. The most prolific of the Nuremberg houses, however, was the partnership of Johann Berg ('Montanus') and Ulrich Neuber. They issued over a hundred editions, mostly partbooks and vernacular song collections, using Petreius's type (1542–71), while their successors, Dietrich Gerlach (1567–75), Catharina Gerlach (1575–91) and Paul Kauffmann (1594–1617), issued several hundred more.

Other music publishers became established in Paris after the death of Attaingnant. Of these, Nicolas Du Chemin issued about 200 music books (1549–76), including two series of chansons in the style of Attaingnant and about 30 folio mass books. Michel Fezandat issued several tablature books and Calvinist psalm books (1550–58). But it was the partners Adrian Le Roy and Robert Ballard who in 1551 obtained the exclusive royal privilege for music printing; this monopoly was to remain in force for over two centuries, determining the course of French music publishing up to the time of Lully and, indeed, as far as the French Revolution. Their earliest editions were mostly tablature books and psalters; in 1557–9, 22 folio choirbooks appeared. Thereafter secular partbook anthologies predominated in their catalogue. At first they used type from Petreius in Nuremberg, but shortly before 1560 they began to use founts, commissioned from the master punchcutter Guillaume Le Bé. These were to serve as a distinctive hallmark of the firm's music for the rest of its long existence. After the death of Le Roy in 1598, the Ballard name alone was used.

The fourth major music publishing centre in the mid-16th century was Antwerp. Though the first *Souterliedekens* was printed there by Symon Cock in 1539, the history begins effectively the following year with a privilege issued to Willem van Vissenaecken, who had music type specially cut for him but seems to have issued only one collection. His competitor and successor was Tylman Susato, whose shop issued about 60 music books between 1543 and 1561; most were devoted to reprints of chansons and motets, but some were Flemish songbooks and psalm books. Jean de Laet and Hubert Waelrant produced about 20 attractive vocal collections (1554–65). The major music publisher in the Low Countries was Pierre Phalèse (i), who began his career in Leuven in 1545 and then set up a partnership with Jean Bellère in Antwerp. After his death his son Pierre Phalèse (ii) moved to Antwerp, where the family continued to publish music up to 1691. The Phalèse imprint appears on nearly 200 chanson, motet and lute collections. It must be assumed that the Antwerp reprints reflected a considered judgment of market demands, thus providing us with a useful perspective on the popularity of different kinds of music. Music was also issued in Antwerp by Christoffel Plantin, famed for the printing shop which survives today as a museum in Antwerp; his books are impressive and distinctive both visually and musically (fig.20).

Like book publishing, music publishing favoured commercial centres in preference to university towns. Mostly before the ascendancy of the four cities discussed above, Frankfurt, Lyons and Augsburg also housed music publishers. The Frankfurt printer Christian Egenolff worked for several decades from 1532, issuing collections of German folksongs and of settings of Horatian odes. Following sporadic activity in Lyons, including woodblock efforts by Antoine Du Ry in 1525 and Etienne Briard's double-impression round-note typography of 1532, Jacques Moderne began printing there with a folio missal and three motet collections, also in 1532. After five years of inactivity, he resumed with a series in the style of Attaingnant called *Le parangon des chansons*; 'Grand Jacques' (as Moderne called himself) also issued about a dozen other music books during his last years between 1541 and 1556, mostly reprints of Venice or Paris editions. His major successor was Godefroy Beringen, whose several extant music books, neat in appearance, are distinctly Calvinist in their repertory. In Augsburg anthologies were printed by Melchior Kriesstein (1540–49) and Philipp Ulhart and his son, also Philipp (1537–79), devoted mostly to music taken from other publishers' books. Other printers around 1550 included Mathias Apiarius in Berne and the Zürich punchcutter turned lute intabulator Rudolf Wyssenbach; the itinerant Jacob Baethen, whose music books were printed successively at Leuven, Maastricht and Düsseldorf; Johannes Honterus, the Romanian humanist scholar whose press at Braşov



20. Title-page of George de La Hèle's 'Octo missae', (Antwerp: Plantin, 1578)

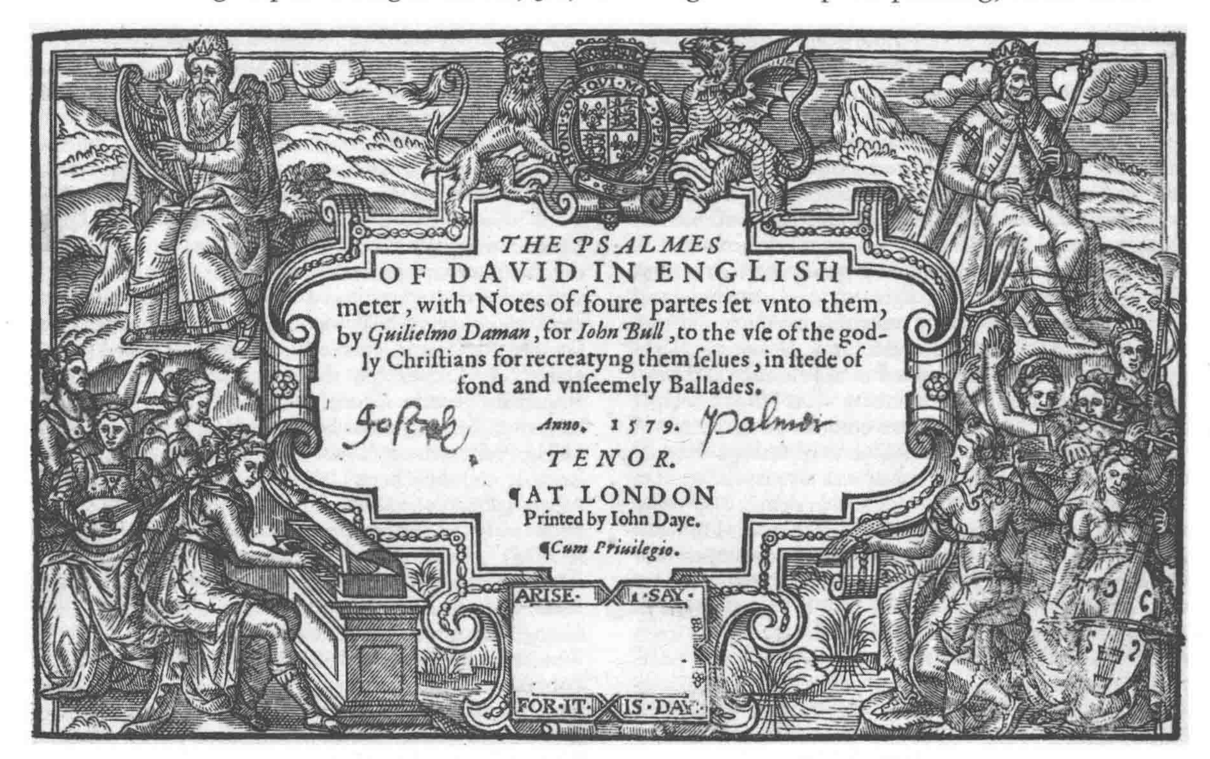
produced a songbook in 1548; and the Hungarian György Hoffgreff, who printed a songbook in 1553 at Kolozsvár (now Cluj-Napoca, Romania).

The commercial centres, in the mainstream of activity, could be expected to produce editions of a musical repertory that was stylish and distinguished but also essentially conservative. The character of the music produced in each centre was distinctive, but activity elsewhere varied much more widely in character and in quality, reflecting decisions that typically were either less informed or made in the light of local demands and circumstances. Because of religious conflict and the political decentralization of the country, German publishing was particularly diversified in appearance and scattered geographically. Nuremberg was the principal exception, producing attractive editions of the music of well-known composers and never completely losing its cosmopolitan outlook. But music was also issued by over a thousand different music printers in nearly 200 other German cities in the 16th and 17th centuries. Lutheran music books, at first using woodcuts, bear the imprints of more than a dozen different cities, most of them producing only a single title or two before 1540. Hans Hergot in Nuremberg was the first to print music to Luther's mass (1526), while his widow Kunegunde also printed pamphlets including music, as did her second husband, Georg Wachter. Wittenberg became the earliest important centre: Georg Rhau, who had printed some musical treatises as early as 1517, obtained a fount of music type from Formschneider in the 1530s and produced several dozen of the most important early Lutheran service books (from 1538). His successors included such men as Johann and Andreas Eichorn in Frankfurt an der Oder (1556–1615), Andreas Hantzsch in Mühlhausen (1583–99), Johann Schwertel (1565–80) and Matthäus Welack in Wittenberg, Georg Baumann in Erfurt (1573–90) and in Breslau (1590–1607), and Gimel Bergen in Dresden (1570–97, his heirs to 1716). In south Germany the major publishers included the shop of Adam Berg in Munich (1564–1629), whose many Lassus editions include the folio *Patrocinium musices* (1573–89), one of the most sumptuous musical editions ever produced; later collections of Lassus were issued by Nikolaus Henricus. In Frankfurt, Sigmund Feyerabend produced several major collections (1570–85), while to the east interesting editions were also produced, in Latin or the vernacular. These included sacred anthologies from Kraków from 1550 on, printed at first by the firm of Florian Ungler using woodcut music, later by Maciej Wirzbięta and the lineage of Szarfenberg, in whose editions movable type came to be intermixed; several elusive editions of the hymns of the Bohemian Brethren, in which the recurring music typefaces identify a fount that moved with the itinerant printers; and over a dozen collections issued by Jiří Černý (Nigrin) in Prague (1578–1604), either composed or at least encouraged by Jacobus Handl.

In Germany around 1600 courtly patronage supported extensive music publishing activity by the Saxon printers Justus Hauck (1604–18) and Johann Forkel (1624–35, his successors to 1713) in Coburg, Johann Weidner in Jena (1605–29) and Nikolaus Stein in Frankfurt (1602–21, working mostly through the printer Wolfgang Richter); to the north by the Fürstliche Druckerei in Wolfenbüttel (1607–14) and by Phillipp Van Ohr (after 1597) and Heinrich Carstens (1609–25) in Hamburg; and to the south in Augsburg, Valentin Schönig (1591–1614) and Johannes Praetorius (1600–35). A great many 'occasional' works (*Gelegenheitskompositionen*), for events such as weddings, baptisms and funerals, appeared throughout the 17th century. The leading centre of such publishing in the 1620s was Leipzig, where Johann Lanckisch (1619–56) and Johann Gluck (1618–24) issued many of the works of Schein, among others. Jakob Rebenlein in Hamburg (1632–60, his heirs to 1684) was the major printer of the 1630s. By far the most prolific centres for the publishing of occasional music, however, were those on the Baltic Sea, in Lübeck, Rostock, Greifswald, Stettin (Szczecin), Danzig (Gdańsk) and, above all, Königsberg (Kaliningrad), which included among its printers Georg Osterberger (1577–1602, his heirs until 1609), Lorenz Segebade (1623–38, his heirs to 1671), Pascha Mense (1643–51) and Johann and Friedrich Reusner and their heirs (1639–93), who issued Heinrich Albert's song collections. Publishers of Lutheran hymnbooks included Georg Runge in Berlin (1616–39, his heirs to 1685), who issued many editions of Johannes Crüger's *Praxis pietatis melica*, Balthasar Wust in Frankfurt (1656–1702) and the Endter family in Nuremberg (1617–99). Major printers of the Catholic south included Georg Widmanstetter in Graz (1587–1614), Matthäus and later Tobias Nenninger in Passau (1602–19, succeeded by the shop of Georg Höller later in the century), Adam Meltzer in Dillingen (1603–9, his widow until 1610), Michael Wagner in Innsbruck (1639–68), Andreas Erfurt in Augsburg (1655–72), Rudolph Dreher in Kempten (1660–81), Johann Kaspar Bencard in Frankfurt and later Augsburg (1670–1720, his heirs at least until 1723), and the Salzburg firm of Mayer, whose occasional output extended from the 1670s to past 1800. Frankfurt and Cologne were among the major centres producing Catholic service books. Among the earliest music distributors were Georg Willer and Caspar Flurschütz, both active in Augsburg early in the century, and responsible for particularly interesting early dealers' catalogues.

German music publishing declined during and after the Thirty Years War; but the disappearance of a number of large firms around 1600, particularly in Nuremberg, suggests that the war hastened rather than caused the decline. Decentralized as they were, German music publishers were also book publishers, to a greater extent than those of Italy or France: one also finds, particularly after 1630, imprints which name two men – a printer and a publisher – occasionally in different cities. From Germany, Lutheran music publishing spread to the east and north, to Prussia and Poland with Georg Rhetus in Danzig (now Gdańsk) and Thorn (Toruń; 1634–43, his heirs to the end of the 17th century) and Andreas Hünefeld in Danzig (1609–47); to Copenhagen in 1537, where the major press was that of Henrik Waldkirch (1602–40); and to Stockholm in 1586 and Iceland in 1594. The Viennese firm of Cosmerovius (1636–1715) produced sumptuous librettos for court productions, often with engraved illustrations.

Calvinist psalm books were also printed in great quantities. Those dating from before 1560 are modelled largely on Lutheran service books. In 1560, at Calvin's request, Antoine Vincent of Lyons arranged for various printers to issue 20,000 psalm books for service use. In recognition of the noteworthy tradition of punchcutting in France and Flanders at the time, a distinctive appearance



21. William Daman's 'The Psalmes of David in English Meter': title-page of the tenor partbook (London: John Day, 1579)

came to identify both the psalm books themselves and a lineage of later books. Physically the latter are neat and well proportioned and printed from very small type. Examples include the lutebooks of Simon Gorlier and the partbooks of Godefroy Beringen, both in Lyons in the 1550s, along with the diminutive sets of Simon Du Bosc and Guillaume Guéroult in Geneva. Among the major punchcutters of the day whose music faces earned them brief careers as music printers were Michel Du Boys, who issued several early books of Philibert Jambe de Fer; Jean Le Royer, whose work was issued under the name of the Lyons bookseller Charles Pesnot; Jean II de Laon, responsible for the 1582 edition of L'Estocart; Robert Granjon, famous for his typefaces even today, who issued music in various locations from Flanders to Rome; and Pierre Haultin in La Rochelle, whose aesthetic is reflected in the English madrigal partbook tradition begun by Thomas Vautrollier. Another printer whose repertory and printing style suggest a Calvinist character, and who thus presumably enjoyed an exemption from the Ballard monopoly, was Jacques Mongeant, whose several anthologies date from the decades around 1600. The rich typographical resources of this tradition no doubt facilitated and inspired the Calvinist predilection for solfège music typefaces, manifest most notably in the 1560 psalm book of Pierre Davantes.

Editions of Calvinist psalms appeared in great profusion. Modest in scale and in time distinctly crabbed in appearance, they were at first largely modelled on Lutheran service books. Several hundred editions of the Marot and Bèze versions, many with music, were issued over the next two centuries, at first from Paris, Lyons (Jean de Tournes was the notable printer of them), Geneva and elsewhere, most frequently around 1650 in Charenton, near Paris. Geneva also produced a number of Italian psalm books for use by Piedmontese Calvinist congregations. Dutch psalm books, mostly in the Dathenius versions, were issued in the 17th century by Plantin in Antwerp and Gislain Manilius in Ghent, among others, usually in small format and with painfully tiny and ill-printed notation. The leading German printer of psalm books was Christoph Rab at Herborn in Nassau, who around 1600 brought out not only Lobwasser's German versions but also George Buchanan's Latin paraphrases and at least one Hungarian psalm book. In England, the psalms of Sternhold and Hopkins, which had first been printed in Geneva, went through many editions, based on Dutch models. While William Seres issued the forerunners of these in 1553, it was John Day – apparently exiled to Emden during the reign of Queen Mary but later returning to London – who in 1559 received a royal patent to print those psalm books that included music (fig.21). He printed nearly 40 editions of the Sternhold and Hopkins psalms before his death in 1584; his son Richard inherited the patent and worked with several London printers in issuing nearly 50 more. In 1604 the Company of Stationers bought up the Day patent and used it to provide work for their printers. Until 1650 several hundred more editions of the psalm book were printed with musical notation. John Playford later attempted to revitalize the music of the psalm book. In Scotland the publication of psalm books culminated in the edition printed by Andro Hart in Edinburgh in 1635.

Venice may have been the dominant centre of Italian music publishing before 1600, but it was not the only one. In Ferrara in the late 1530s a partnership of Johannes de Buglhat, Henrico de Campis and Antonio Hucher issued several admirable sets of partbooks. In Rome the brothers Dorico and their heirs issued several dozen music books between the 1530s and 1572; the shops of Antonio

Blado (1551–80) and Antonio Barrè (1555–64) printed editions that were distinguished both musically and visually, while Alessandro Gardane (from the Venetian Gardano family) issued several dozen editions in the 1580s. Some interesting madrigal partbooks came from Vincenzo Sabbio in Brescia (1579–88) and Vittorio Baldini in Ferrara (1582–1614), while Francesco Franceschi in Venice is named in the imprints of Zarlino's treatises (1562–99). Music printing in Bologna began with a 1584 partbook from the shop of Giovanni Rossi, whose heirs issued several collections by Banchieri in the 1610s.

In Florence the Marescotti family (1580–1611) produced epoch-making editions of Galilei, Caccini and Peri; their successors included Zanobi di Francesco Pignoni (1607–41) and Pietro Cecconcelli (1623–30). In Milan the Tradate family were succeeded by the prolific lineage begun by the heirs of Simone Tini, eventually managed by Filippo Lomazzo (1583–1628). Later Milanese publishers included Giorgio Rolla (1610–51) and the families Camagno (*c*1650–86) and Vigoni (1680–*c*1750). This period also saw typographic adaptations of alphabetic notational systems, by Giovanni Ambrosio Colonna in Milan for guitar music and by Nicolò Tebaldini in Bologna. Music also appeared occasionally from Perugia, mostly from Pietroiacomo Petrucci (1577–1603); from Palermo, largely from the press of Giovanni Battista Maringo (1603–35); and from Naples, at first from Constantino Vitale (*fl* 1603–23) and Gargano & Nucci (1609–21), later from Giovanni Giacomo Carlino (1597–1616), whom Gesualdo engaged to print his own madrigal partbooks; and from Vicenza, where Angelo Salvadori issued several items in the 1620s. To sum up: around 1600 Venice was still the most prolific centre; Milan came second, albeit remotely; and printing took place in about a dozen other cities. As Venice waned, Rome became a centre for editions of the elaborate music of the Counter-Reformation; among the major publishers were Nicolo Mutii (1595–1602), Bartolomeo Zannetti (from 1607), Luca Antonio Soldi (1619–25), Giovanni Battista Robletti (1609–50), Andrea and Giacamo Fei (1615–85), Antonio Poggioli (1620–68), the Mascardi family (*c*1620 – after 1719), Paolo Masotti (1621–37), Lodovico Grignani (*c*1630–50), Giovanni Battista Caifabri (1657–95) and Giovanni Angelo Mutij (1670–89). After 1650 Bologna slowly supplanted Rome as a printing centre (particularly for instrumental music), as Rome had supplanted Venice. The composer Maurizio Cazzati was particularly assiduous in seeing that his works were published; the printers of them included Vittorio Benacci (1659), Alessandro Pisarri (1660–62), the heirs of Evangelista Dozza (1663–4) and Gioseffo Micheletti (1687, also works by other composers in the surrounding decade). Giacomo Monti was active from 1639, and his successors issued large amounts of music between 1668 and 1702, often in partnership with the publisher Marino Silvani (1665–1711). Venice re-entered the scene with Giuseppe Sala (1676–1715), also mainly a publisher of instrumental music, and the Bortoli family, active mostly in the decade after 1700.

English secular music publishing began with Thomas Vautrollier, who in 1570 printed a Lassus anthology; apparently it was commercially unsuccessful. As we saw above, five years later Tallis and Byrd received a royal patent, covering music printing and music paper. Their own *Cantiones sacrae* (1575[3]), also printed by Vautrollier, sold badly too. A hiatus of 12 years followed; by 1585 Tallis was dead, and Vautrollier's music type had been acquired by the printer Thomas East. Between 1588 and 1596 East printed for Byrd well over a dozen important partbook collections, mostly of madrigals. Byrd's patent expired in 1596, and Peter Short then began printing music (as well as Thomas Morley's *Plaine and Easie Introduction to Practicall Musicke* in 1595); William Barley also sponsored music books. In 1598 Morley became the successor to Tallis and Byrd, by obtaining another royal patent (although psalm books were excluded). Barley became his associate, and East and Short were forbidden to print music. But in 1599 Morley failed in an attempt to take over part of Richard Day's psalm book patent, and he died in 1602. This allowed East and Short to resume their music printing, and in 1607 John Windet entered the field as a printer, as did the publisher Thomas Adams as a claimant to the Barley patent. Their various successors were Humfrey Lownes (1604–13), Thomas Snodham (1609–24), William Stansby (1611–38) and Edward Allde (1610–15), all of whom printed madrigal partbooks. Folio books including lute tablature appeared alongside madrigal partbooks from 1597, but by 1610 the momentum to sustain an English music publishing industry was fading, and by 1620 new music was rarely published in England.

In northern and western Europe in the 17th century there arose a new kind of 'gentleman's musical edition', secular in its repertory, quiet, tasteful, often highly allusive in its texts in the manner of the emblem books of the day, and correspondingly neat and skilful in its printing. French *airs de cour*, issued by the Ballards in annual numbered series, were profitable enough to dominate the firm's production throughout the century; they also issued much French dramatic music, beginning with Cambert's *Pomone* (1671), continuing with more than a dozen tall folio scores of Lully operas (1679–88), and ending with another dozen by other composers (1688–94), mostly in large oblong quarto. In both of these genres one detects an aristocratic aura, in contrast to the mercantile character of their counterparts in other countries. German illustrated poetical-musical anthologies, for instance, challenge rather than flatter the reader to delight in them. Many of these songbooks, involving the poet Johann Rist and his circle of friends in the Elbschwanenorden, were issued after 1650 by the Stern family of Lüneburg. Much the same nationalistic spirit informs Adriaen Valerius's famous Dutch folksong collection, the *Neder-landtsche gedenck-clanck*, published in Haarlem in 1626 (1626[14]), as well as the later anthologies of Hendrik Aertssens in Antwerp, and the Czech songs issued by Jiří Labaun in Prague at the end of the century. Distinctly italianate gentlemanly tastes, on the other hand, are reflected in the music issued around 1600 by Pierre Phalèse (ii) in Antwerp and by Jean Bogard in Douai, in the 1640s by Paulus Matthysz in Amsterdam and in the 1650s by Jan van Geertsom in Rotterdam.

English music printing resumed with John Playford (i) (1651–84), who sensed the distinctive spirit of England's middle-class audience. He deserves to be recognized as the first great promoter among music publishers; and, judging from the quantity of his output and the extent to which many of the volumes seemed to be directed at a new musical market, he was one of the most successful. Printed at first by Thomas Harper and later by William

Godbid, Playford's output ranged widely over song anthologies, psalm books, instrumental works and instructional books (*see* PLAYFORD family, fig.3). It served to establish England's musical identity in the period culminating in the music of Henry Purcell, and enhanced the country's musical literacy in the generation before the advent of the popular sheet-music edition just after 1700. Among Playford's imitators were John Carr and his son Robert in London, sometimes in partnership with Playford; John Forbes and his son, also John, in Aberdeen (1662–1704/5), whose songbooks suggest an instructional market; and the little-known Robert Thornton in Dublin (*fl* 1682–1701). On Playford's death his son Henry continued his work, but with notably less success. Whereas John Playford's books had few competitors, Henry's shared the market with those of John Heptinstall (1686–1700) and William Pearson (1699–1735), both of whom used 'new round-note' music type in creating editions more legible and stylish than Playford's. Minor printers, mostly anonymous, issued broadside ballads with musical notation, many of them political in their messages, particularly during the days of the Popish Plots and conflicts over the succession during the final years of the century. The division of labour between printing and distribution is further reflected in the proliferation of music booksellers; John Hudgebut and in his later years Henry Playford were among the distributors, Edward Jones and Thomas Moore among the printers.

Music printing in the New World dates from the 1540s, when several plainchant books were issued in Mexico by Juan Pablos, followed by several other immigrant printers from Spain. In 1631 Juan Perez Bocanegra printed a ritual in Lima, in which polyphony appears in woodcuts on two pages, set to a vernacular text. The earliest surviving book printed in the English-speaking New World, the Bay Psalm Book, was issued in 1640 by Stephen Day at Cambridge in the Massachusetts Bay Colony. Containing no musical notation, it names the tunes to which the texts were to be sung, and the many editions that appeared during the next few decades showed a strong English influence in both content and method of production. Musical notation appeared for the first time only in the ninth edition ('printed by B. Green and J. Allen for Michael Perry' in Boston in 1698); crude woodcuts were used to produce the eight-page tune supplement and were re-used in several later editions.

Isolated single engravings notwithstanding (among them the superb picture motets executed by Jean Sadeler in the 1580s), the credit for being the first publisher to use engraving successfully belongs to Simone Verovio, who issued about 20 editions in Rome between 1586 and 1608. Although some were reprinted, he seems not to have recognized the powerful advantages of the process. Before the 18th century, music engraving was largely a luxury; it was useful because it conveyed better than letterpress printing the peculiarities of manuscript music notation, but it lacked the potential for the wide market of which merchants and earlier patrons assumed typeset music was capable. Music was printed from engraved plates before 1700 in several parts of Europe, almost all of it of considerable visual and musical distinction. Among Verovio's successors in Rome was Nicolò Borboni, who issued several lavish collections (1615–41). In Holland, the sumptuous Dutch *Bildmotetten* of about 1580 were followed in the 1610s by several delightful books by Nicolas Vallet called *Le secret des Muses*. The venerable *Parthenia* and parts of *Parthenia In-violata*, along with other collections, by Orlando Gibbons and Angelo Notari, were also engraved during this decade by William Hole in London. Occasional functional productions from around the mid-century (like William Slatyer's polyglot psalm book of 1652 and John Playford's edition of *Musick's Hand-Maide* of 1663) were followed by such sumptuous productions as the volumes of songs by Henry Bowman (1677) and Pietro Reggio (1680). In Germany, though broadside music engravings from the Augsburg shop of Lucas Kilian date from the early 17th century, extensive engraved editions, devoted mostly to instrumental music, do not appear to predate Sebastian Anton Scherer's *Tabulaturam* (Ulm, 1664). In France engraving seems to have been viewed at first as an alternative to the typography controlled by the Ballard patent. Most of the engraved music is instrumental; it includes collections by Michel Lambert (1660–61), the Gaultiers (*c*1670), Chambonnières (1670), Corbetta (1671), Lebègue (?1678), Marais (1686–92), Raison (1688), D'Anglebert (1689), Nivers (1689) and Jacques Boyvin (1689–90). Hiérosme Bonneüil is named among the engravers. The hiatus during the 1690s reflects Ballard's successful injunction against the engraver Henri de Baussen and his publisher Henry Foucault. Resumption of engraving just before 1700, in editions that superseded the pretentious typeset Ballard editions of Lully operas of the previous decades, and in other works by Foucault and Pierre Ribou (1704–20), suggests that the commercial advantages of the process were now generally recognized.

In summary, the history of music publishing before 1700 is one of early brilliance and extended decline. The peak was reached before 1580, in Venice, Nuremberg, Paris and Antwerp. The decline was apparent by 1600 and is reflected in a diminished output, and in printing that was less spacious, less skilful and less original. Throughout the 17th century not only the same faces but, judging from the worn images, the same type was used, well past readability. The quality of the printing should be seen as a reflection of social conditions, which themselves reflect the changing interrelationships between composer, performer, patron and publisher as well as printer. Patronage was no doubt declining as a means of subsidizing music; thus, while lavish performances of new compositions continued to take place, publication of the scores was less frequently considered necessary (Lully's were the conspicuous exception).

The demise of music publishing over the course of the 17th century raises the question of why printed scores might have been deemed necessary and desirable in the first place – especially in view of the apparently modest degree of musical literacy at the time. The belief that performers (chapel singers especially) were taught by rote and the absence of signs of use on most extant copies (a counter-argument as much as a point in its own right) further support the speculation that early musical editions were printed less with the intention of circulating a composer's repertory, than as a demonstration of a patron's munificence and taste. Some works were clearly issued on the basis of guaranteed distribution of copies – hymnals, psalters and other service books for use by particular congregations, dioceses or churches, for instance, as well as *Gelegenheitskompositionen* – in order to obviate much of the need for formal publishing

circumstances at all. Patronage, involving art music and made evident through a dedicatory text following the title-page, is presumably reflected in the great majority of other publications, although we still know little about the precise relationship between patron and musician (for instance as reflected in performance or other forms of subsistence rather than in subventions for publication) or about the precise forms of intervention by the music publisher. Venture publishing, as generally understood today, may thus be indisputably evident only in reprints, presumably prepared at the publisher's own expense and thus issued on the basis of his calculated speculation that copies could be sold. It is noteworthy, moreover, that the production of reprints follows a curve that, if anything, reinforces the production curve of music publishing in general: few reprints at first, many just before 1600 (and most of these from the four commercial centres), a rapid decline in production soon after 1600, and very few for the rest of the 17th century. Petrucci and his immediate followers had shown that music could be printed and published; it remained for the publishers of the following century to learn how this could be done to the best advantage.

3. THE AGE OF ENGRAVING, 1700–1860. Music publishing during the next period – from the start of the careers of Bach and Handel to the height of the careers of Verdi, Wagner and Brahms – begins with the extensive commercial use of engraving and continues up to the first extensive use of offset lithography. It is a story of four cities: London from around 1700; Paris from between 1740 and 1760; Vienna from just before 1780; and Leipzig from around 1800. The activity in each city continued after the next rose to prominence; and the quantity of published music became cumulatively greater, as did the competition between publishers and the stimulation of general public interest in music.

In spite of the development of engraving, letterpress printing and manuscript copying continued to be used extensively throughout the 18th century. As late as the 1730s, Lelio Della Volpe in Bologna and Francesco Moücke in Florence were still issuing oblong anthologies of Italian cantatas badly printed from movable type. German publishers, chief among them Lotter in Augsburg, issued a variety of musical editions, notably treatises but also including a few instrumental collections and songbooks, using crude but complicated movable type, most of which had been cut around 1680 for use in Nuremberg. In Vienna, Van Ghelen and, later, Trattner issued handsome typographic music books after 1750. Throughout the 18th century and into the 19th, in France, Spain and Italy, typeset liturgical books and treatises on plainchant were still printed from movable type, as were the many Dutch and Genevan psalm books and German and Scandinavian hymnbooks. In certain circumstances, letterpress printing remained the most desirable method: when the musical notation was simple (or, in some cases, complicated but not requiring speed in performance); when fixed and generally large press-runs were involved; and when most of the volume consisted of text, as in treatises. After 1700 the publishing of typeset music thus came to be associated largely with pedagogic and amateur music and, to a degree, with the provincial more than with the cosmopolitan press. Conservative linear music type continued to be provided, notably by such firms as Gando in Paris and Caslon in London. Music typography was revived around 1750 through refinements introduced by men working in four countries; of these, however, Fournier in France and Enschedé (along with Rosart) in Holland produced little as publishers, while the English editions of Fougt and his successor, Robert Falkener, were mostly imitations of those of Leipzig engravers. The impact of Breitkopf throughout Germany and central Europe was much greater, since this firm was the only one of this group to survive into the next century and to involve a publishing programme built around the use of other graphic processes besides.

The competition between the various processes for disseminating musical documents involved not only letterpress and intaglio printing but also the manuscript-copying trade. One of the chief virtues of music 'publishing' in manuscript form, such as was used for 18th-century Italian opera, was that the use of manuscript offered the opera house or the composer a measure of control over the text that was unavailable when copies were printed and widely distributed. Before any forms of copyright were established, such a system of limited distribution seemed highly desirable. Furthermore, an opera house considering performance of a particular work that needed adjustments to suit local conditions could alter a neatly assembled typeset edition only with some difficulty; and because of the needs of singers and others involved in opera production, changes were always being called for. Instrumental music also came to appear often in manuscript rather than in typeset form, but for notational reasons. Type was harder to read than handwriting – short note values were particularly troublesome, since the beams were seldom continuous, and chords were impossible without breaking individual sorts of type. Such problems did not exist with manuscript or engraving. By 1700 most of the current musical repertory had moved outside the world of music publishing as it involved letterpress printing. Italian music, if it was printed at all, was printed abroad, usually in Amsterdam or London. J.S. Bach saw little of his music printed, almost all of it instrumental, with utilitarian titles such as 'Übung', while aspiring German publishers themselves, such as Johann Wilhelm Rönnagel, met with little success. In contrast, a study of the documents of the two dominant musical styles that were widespread throughout Europe in the 18th century – Neapolitan opera at the beginning and Viennese Classicism at the end – shows that manuscripts served the purposes of publication (in its widest functional sense) very effectively.

Extensive music publishing from engraved plates began in London and Amsterdam. Estienne Roger set up his shop in Amsterdam about 1690 and was soon engraving small oblong quarto piracies of Bolognese instrumental music. By 1700 his editions were large oblong folios, well executed with hand-drawn music on copper plates. His emphasis on Italian music suggests an international distribution of copies through northern and western Europe. After Roger's death in 1722, his son-in-law, Michel-Charles Le Cène, continued to publish until 1743. Dutch music publishing declined thereafter, although there were some important firms, among them Amédée Le Chevalier (1689–1702), Gerhard Fredrik Witvogel (1731–44), Joseph Schmitt (*c*1772–1791) and, especially, the family of Hummel (Amsterdam, by 1753–1822; The Hague, 1755–*c*1801; also in Berlin from 1770; for illustration *see* VANHAL, JOHANN BAPTIST). Nicolaas Barth

(1775–1805) was succeeded by Lodewijk Plattner (1805–43) in Rotterdam, while the leading Belgian publisher from later in the century was Benoit Andrez in Liège.

London music publishers, inspired by the success of John Playford, experimented with new ways of printing and distributing music. While popular music was favoured by letterpress printers and their associates in London, engravers were attracted to Italianate instrumental music. Thomas Cross, who had engraved Purcell's *Sonnata's* in 1683, also prepared many single songsheets, undated but probably almost all from the last decade of the century; he later did the printing for the publisher Daniel Wright. He apparently used hard copper plates on which the signs were drawn by hand; in contrast John Walsh (i), who began publishing in 1695, later in partnership with Joseph Hare, seems to have used soft plates of pewter or lead, on which the signs were impressed with punches. Although their catalogues consisted at first of songsheets (sometimes collected into periodical series) and works of other publishers which he sold at his shop, Walsh soon began to issue instrumental music, much of it taken from continental sources. His speciality, however, was the anthology of 'Favourite Songs' from the London stage; in time he became the principal publisher of Handel's music. By 1736, when the elder Walsh died, London music publishing was well established.

Few competitors challenged Walsh during his lifetime. John Young was active just after 1700, while John Cluer, mostly in the 1720s, issued some handsome scores of Handel operas, neatly engraved by hand rather than punched, and in small format; so did the younger Richard Meares and, somewhat later, Benjamin Cooke. English letterpress printers, such as John Watts, also issued early ballad-opera librettos and song anthologies that included crude woodcuts of the tunes. There also appeared a multitude of songsheets naming no printer or publisher, which must have been sold casually at music shops, much like the earlier broadside ballads. George Bickham, famed for his engraved drawings and writing book, also engraved music, drawn free-hand and decorated with delicate illustrations; his style served as a model for Benjamin Cole. The French engraver Fortier also did striking work on several books, perhaps most notably the superb 1739 edition of Domenico Scarlatti's *Essercizi*. James Oswald, active in Edinburgh in the 1730s, later published Scottish music in London, as William Thomson had done in the 1720s, while in Dublin John Neale was active in the 1730s, William Manwaring in the 1740s, and Samuel Lee from 1752.

Walsh's son John maintained the firm for another 30 years after his father's death. Other publishers came into prominence, notably John Simpson (1730s and 40s); John Johnson (*c*1740–1762, his widow to 1777); the Thompson family, including variously Ann, Peter, Charles, Samuel and Henry (*c*1750–1805); Robert Bremner (by 1757–1789); Peter Welcker and his heirs (1762–85); William Forster, the violin maker, with his son (*c*1762–1821); the firm of William Randall, the heir to Walsh (1766–83, in turn succeeded by Wright & Wilkinson, and Wright alone to 1803); William Napier (1772–1809), Robert Wornum and his heirs (*c*1772–1900, also a piano maker); John Preston (*c*1774–1798), whose son Thomas ran the firm for the next 36 years; James Harrison (1779–*c*1803); Joseph Dale and his heirs (1783–1837); James Longman (beginning *c*1767) with various partners, most notably Francis Broderip (1776–98), important as the first music publisher to deposit his new publications at Stationers Hall for copyright purposes, and probably the most prolific of all London music publishers in the 1790s; Robert Birchall (1780–1819), whose catalogue is distinguished by music from the Continent, including early Beethoven editions of notable textual authenticity; and John Bland (*c*1776–1795), famous as one of the first publishers to announce his new editions through thematic catalogues. The editions of these publishers consisted of instrumental music in imitation of the editions which were appearing at this time from Paris and Amsterdam (including, for example, series of 'Periodical Ouvertures') and songs from English comic operas and from the pleasure gardens. Prominent music engravers whose names are occasionally inscribed in the editions include Henry Roberts (*c*1737–*c*1765) and John Phillips (*c*1740–1775).

English music publishing continued to flourish during the 19th century as firms sprang up, dissolved, merged and separated, and sold their titles, plates and stocks. Thompson was succeeded by Robert Purday (with S.J. Button, 1806–8, thereafter as Button & Whitaker), Preston by Coventry & Hollier (*c*1833–1849). George Goulding (*c*1786–1798) merged with Thomas d'Almaine, who after further partnerships eventually managed the firm alone (1834–67), while Lewis Lavenu's firm (1796–1818) underwent several changes of ownership before passing to Addison & Hodson. The flautist Tebaldo Monzani worked alone (1787–1800), then in partnership with Giambattista Cimador and Henry Hill, the latter eventually managing the firm alone (1829–45). Several workmen early in the century began firms that are still active, notably Samuel Chappell (1810–), Vincent Novello (1811–), Thomas Boosey (working in music from 1816) and Johann Baptist Cramer (from 1824). The last of these was one of several London firms established by a virtuoso pianist, the most important earlier one being that of Muzio Clementi; the Corri family and J.L. Dussek are among the other notable composer-publishers. Other firms included Metzler (1812–1931), and Keith, Prowse & Co. (1815–). By the 1840s special emphases were beginning to emerge: George Henry Davidson (*c*1833–81) concentrated on cheap editions of popular music, as Novello did with serious music; Robert Cocks (1823–1904) maintained a large circulating library; Leader & Cock (1842–87) issued art songs of William Sterndale Bennett; while Joseph Williams (1843–1961, based on his mother's firm, founded 1808) emphasized light opera. John Distin (1845–74) specialized in brass music, as did Boosey, which eventually acquired the firm. Christian Rudolph Wessel (in business with William Stodart from 1823, with Frederic Stapleton 1839–45, alone 1845–60, succeeded by Edwin Ashdown) specialized in foreign music and issued important Chopin editions, while Ewer (*c*1823–67, merged to become Novello, Ewer & Co. to 1898) specialized in Mendelssohn. Augener (1853–), initially also an importer, at first issued only lithographed editions.

British music publishing was not confined to London. Samuel and later Philip Knapton worked in York (*c*1796–1829), while the elusive firm of Wheatstone was active around 1815 in Bath. Country psalmody printers flourished particularly in the 1740s, among them the itinerant Michael Beesly in the Berkshire-Oxfordshire area, and

Michael Broome in Birmingham. Smollet Holden, specialist in military music, issued several collections in Dublin shortly after 1800. The Dublin haberdashery shop of Benjamin Rhames and his heirs (1756–1810) and later the family of Hime (before 1790–1879), active in Liverpool, Dublin and Manchester, specialized in songsheets, many of them copied from London editions. William Power in Dublin, with his brother James in London, was responsible for two of the most famous editions of folk music, the *Irish Melodies* (1808–34) and *National Melodies* (1818–28) of Thomas Moore. Equally important were the editions of national songs by George Thomson in Edinburgh (1793–1845), to which Pleyel, Haydn, Beethoven, Weber and Hummel contributed. The Edinburgh firms of Bremner and Corri – branches of London firms bearing these names – often published their own music. Other Edinburgh publications bear the imprints of the cellist J.G.C. Schetky (mostly 1780s and 90s), Muir & Wood (1798–1818, in time succeeded by Penson, Robertson & Co., *c*1807–37) and Purdie (*c*1809–1887). James Johnson (1772–1811) served as the engraver for most of these editions, although he also published several major works. The firm of Paterson (*c*1819–1964) eventually expanded from Edinburgh to several other Scottish towns as well as to London (it was taken over by Novello in 1989). Glasgow's music publishers began with James Aird, working around 1780, and culminated with J. Muir Wood (1848–99, earlier a branch of an Edinburgh shop begun in 1798 by John Muir and Andrew Wood). Irish music publishers included Dennis Connor, who issued harp music in the late 18th century, and Anthony Bunting, who was active around 1820.

British music publishing never forgot its origins in the popular songsheet. The annual output of several hundred such editions a year, a level established soon after 1700, appears to have persisted throughout the 18th century and into the 19th. Gradually the single sheet, printed on one side, was expanded into two sheets, printed on inside pages. A cover was often added; later, especially with the advent of lithography, a picture was sometimes included. Most publishers were happy to include in their catalogues both songsheets and other popular forms, as well as more ambitious forms such as sonatas and symphonies. Through agreements for simultaneous publication between British publishers and continental publishers or composers, a kind of international copyright was effected. British music publishers remained largely committed to the process of engraving, and thus they tended to maintain their identity (apart from the publishers of religious service books and song anthologies issued in small format and in large press-runs with movable type). Three 19th-century uses of movable music type by music publishers, however, deserve mention. Editions using solfège notation promoted by such firms as Curwen (founded 1863) were printed with type: they played a large part in the spread of the English choral tradition. William Clowes in London, later in Beccles, also used type for such popular publications as Charles Knight's *Musical Library* (1834–7). Novello used type for its 'cheap music' programme begun in 1847, through which major vocal works were widely circulated for many years.

In 18th-century France the Ballard family continued to hold its royal monopoly for music printing up to the Revolution. But the output of its press was neither particularly large nor central to Paris music, consisting mainly of popular songs and treatises. Music publishers were again established in Paris, on the basis of a court decision that engravings fell outside the Ballard privilege, in effect thereby destroying its monopoly. Extensive activity did not flourish until the second third of the century, when some composers arranged for their music to be issued by Charles-Nicolas Le Clerc (1736–74), a violinist who served as publisher, and distributed by François Boivin (1721–33, his wife, who was of the Ballard family, to 1753). Typically, these editions are small oblong folios, devoted to anthologies of dances, *airs* and cantatas and to current dramatic music.

The 'classical' period of Parisian music publishing, which began well before 1750, reached its peak in the 1770s and 80s. The main early operatic publisher was La Chevardière (1758–84); other publishers, such as Le Menu (1740s–1790), Marie-Anne Castagneri (1748–87), Jean Baptiste Venier (1755–*c*1784), the Bureau d'Abonnement Musical (1765–*c*1783), Antoine Bailleux (1760s–1798) and Georges, and later Jacques-George, Cousineau (1760s–1822, the family later important as harp makers and harpists), specialized in instrumental music. François-Joseph Heina (1773–*c*1785) specialized in chamber music by his fellow Czechs. Whether issued serially, in annual cumulations, or as 'periodical' symphonies or overtures, editions from this period are mostly in large folio format, usually upright for operas but oblong for instrumental music. Many of the leading engravers of the period were women, among them Mme Leclair (wife of the composer) and Mlle Vendôme. This was the time when publishers' catalogues – expandable lists engraved on separate plates which called attention to other available titles – were commonly added to their editions.

Parisian classical editions proved successful enough to be widely imitated in London and Amsterdam and eventually in Germany. In Lyons, Guéra (*c*1776–88) and Castaud were active; through Anton Huberty, an engraver in Paris in the 1760s, French music publishing practices were transplanted to Vienna when he moved there in 1777. In Paris, the classical style persisted until the Revolution, after which three changes gradually took place: single songsheets began to be issued more frequently; the slender and well-spaced pre-Revolution opera score, with few instruments and on large staves, was replaced by a full score, thicker and with more parts exactly specified; and the method book, usually for specific instruments but also for singing and solfège, gained importance while the editions of chamber music parts slowly declined. Among the firms that particularly flourished in the decades after the Revolution were Jean-Georges Sieber (*c*1770–1822), Naderman (1770s–*c*1835), Lemoine (from 1796), Leduc (Pierre and, later, Auguste, 1775–1837), Imbault (*c*1782–1812), Pleyel (1795–1834) and the Gaveaux (1795–1829). This period also saw the establishment of two firms named Magasin de Musique, the first (1794–1825) resulting from government decree and later associated with the Conservatoire, the second (1802–11) based on a partnership between six composers.

Soon after 1750 the Breitkopf shop in Leipzig began to show an interest in music. His importance in music typography apart, Johann Gottlob Immanuel Breitkopf deserves mention for his music publishing strategy. His remarkable plan involved the three major methods of the day for committing music to paper: manuscript copying, engraving and letterpress printing. He chose to do battle

with the engravers, now well established in London and Paris and beginning to appear in Amsterdam and various German cities, by using the other two graphic processes instead. His typeset music had the disadvantages and advantages of typeset books: the size of the edition needed to be determined in advance before copies were sold, and internal changes were difficult; but presswork was likely to be much cheaper once the type was set, and thus Breitkopf could print editions in large numbers and distribute them widely at a low price, creating his own market. His contribution to the rise of the sentimental German song of the *Sturm und Drang* period is probably considerable. He was also willing to sell his type to other printers and to print music for other publishers – among them Winter (1750–87) and Rellstab (1779–1812) in Berlin, Hartknoch (1763–1803) in Riga and Schwickert in Leipzig (1776–92) – thus increasing the use of his kind of musical edition. He developed his own copying programme, through which he provided on demand a very wide repertory of music that would not have justified large, typeset editions; his great thematic catalogues were issued for these manuscript copies. Breitkopf thus attempted, in effect, to head off the efforts of the music engravers: with his popular editions, set in type, he undersold them, and with his manuscript copies he circulated a larger repertory than they could afford. This strategy apparently succeeded for a time. Its effectiveness had declined by 1800, probably because the music engraving industry had become too extensive and thus was much closer than Breitkopf to the musicians themselves in Paris, England, the Netherlands and Italy. Even so, the firm was now well established as a music publisher, and much of the groundwork was laid for Leipzig to become the centre of European music publishing a few years later.

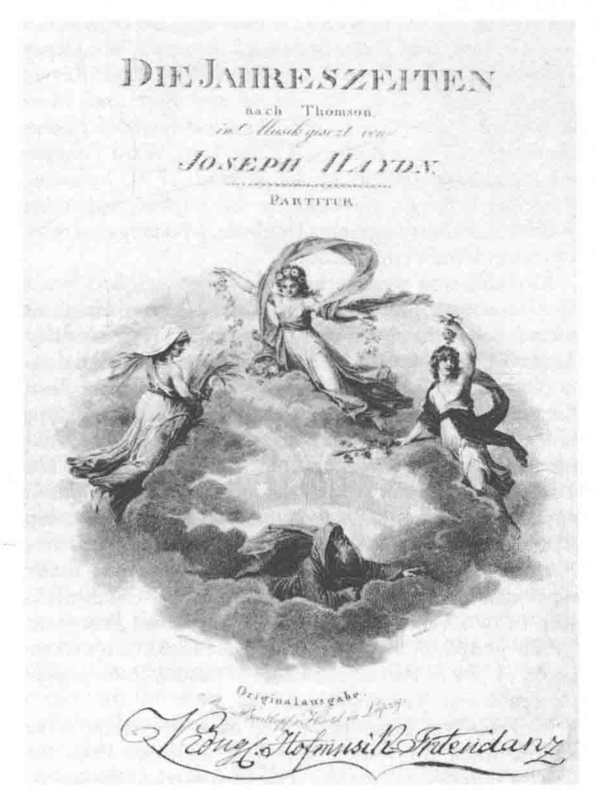
During the second half of the 18th century, music publishing spread from Paris and London to Amsterdam and various German cities. Several Nuremberg engravers from around the mid-century, including Balthasar Schmid and his heirs (1725–*c*1786), Johann Ulrich Haffner (*c*1740–1767) and members of the Weigel family (active through most of the century), produced only a few editions, but with interesting music and distinctive appearance. The Dutch firm of Hummel, established in Amsterdam about 1754, competed strongly with Paris and London for many years, especially through its extensive chamber music catalogue. Particularly important about 1780, the firm declined around 1800, and Amsterdam ceased to be an important music centre. In several German cities music publishing was established before 1800, based on practices derived from Parisian engraving rather than from Breitkopf's typography. Among the important men who began to work at this time were Johann André in Offenbach (1774), Bernhard Schott in Mainz (1780), J.M. Götz, mostly in Mannheim (1780), H.P. Bossler, mostly in Speyer (1781), F.E.C. Leuckart in Breslau (from 1782, later in Leipzig), Macarius Falter in Munich (1788), Nicolaus Simrock in Bonn (1793), J.A. Böhme in Hamburg (1794), J.P. Spehr in Brunswick (1791) and G. Gombart in Augsburg (1795). Of these, André and Falter were additionally important in the first years of the 19th century as early users of the lithographic process.

Vienna became the earliest major centre of German music engraving, and the third important European centre, thanks mostly to the diversity of its musical market – manuscripts from Italy, engravings from Paris, typeset editions from Leipzig – but also because its music shops had been affiliated more closely with art dealers than with booksellers. Parisian-style engravings were first available in Vienna after about 1770, and the Parisian publisher Huberty settled there in 1777. No less important as an engraver was Christoph Torricella, and through the efforts of two other Italians, Carlo and Francesco Artaria, Viennese music publishing began to flourish in 1778. Artaria's editions were immediately successful, and this firm dominated Viennese music publishing until the end of the century. The composer Franz Anton Hoffmeister, who founded a firm in 1784, ranks alongside Artaria both for his important and ambitious editions and for his varied dealings with other publishers, notably his sale of selected titles to Artaria in the 1780s, his ties to Kühnel in Leipzig from 1800, and his eventual merger with Senefelder in 1807. Other early Viennese music publishers included Hieronymus Löschenkohl (*c*1770–1806), a specialist in cheap engravings; Johann Traeg (active as a dealer in manuscript material from 1781), later Breitkopf's agent as well as his own publisher; Laurenz Lausch (1782–?1801), also a copyist; the composer Leopold Kozeluch, trading as the Musikalisches Magazin (active 1784–1802); Joseph Eder, who was later in partnership with and eventually succeeded by his son-in-law, Jeremias Bermann (1789–*c*1840); the several partners who made up the Hoftheater-Musik-Verlag (1796–1822); Ignaz Sauer (1798–1825, latterly in partnership with Maraus Leidesdorf, who was sole owner 1826–32); and Carlo Mechetti, succeeded later by his nephew Pietro and Pietro's widow (1799–1855).

By 1798 Tranquillo Mollo had left Artaria and set up his own shop, and three years later Giovanni Cappi did likewise. In 1801 the Kunst- und Industrie-Comptoir (or Bureau des Arts et d'Industrie) opened, managed by five men including Joseph Sonnleithner, the librettist of Beethoven's *Leonore*(1805). In 1803 the inventor of lithography, Alois Senefelder, moved to Vienna to establish his Chemische Druckerey, in competition with the various engravers of music, maps and other documents. Thus a period of diversification in Viennese music publishing began, as publishers experimented with new technical processes to challenge the established firms. Major aspirants from the next few years include Thaddäus Weigl (1803–31), Pietro Cappi (founded 1816), Ludwig Maisch (1810–16), Anton Paterno (founded 1820), modest in his ambitions, and Anton Pennauer (1825–34). Not until after 1820 did clear leaders begin to emerge. Anton Diabelli (founded 1817, jointly with Cappi in 1818) is also known for the famous piano waltz on which many composers, notably Beethoven, wrote variations. Sigmund Anton Steiner acquired Senefelder's shop in 1812 but soon returned to engraving for his editions, moving the lithographic production to the short-lived Lithographisches Institut. By the mid-century the main publishers were S.A. Spina (partner of Diabelli 1824–51, succeeded by his nephew Carl Anton Spina, publishing alone to 1879) and Tobias Haslinger (1826–42, his heirs to 1875; successor to Steiner), whose catalogues were rich in earlier publishers' titles but also distinguished by ambitious and imaginative projects of their own. After 1874 the firm of Doblinger became important in the city's musical life. Viennese publishing owed much to the local community

of composers, not only Mozart, Beethoven and Schubert, but also the many *Kleinmeister* whose efforts were devoted more to amateur instrumental music than to the songs so popular in Paris and London, and prepared the way for the lucrative properties of the Strauss waltz repertory. In appearance the early Viennese editions – clumsily punched with crudely designed signs, and printed from plates that were frequently cracked and were seldom wiped completely clean – recall the 18th century, in contrast with the handsome, well-executed London and Paris editions. As the centre of music publishing moved to Leipzig, Viennese editions improved in appearance, at a time when their repertory was moving in the direction of virtuoso keyboard music and Strauss waltzes.

About 1800 Leipzig began to emerge as a fourth centre of music publishing, and in due course the greatest. Breitkopf's firm, now Breitkopf & Härtel (and managed by G.C. Härtel), still experimented with different methods of printing, including lithography, but finally settled on engraving around 1811 (fig.22). In 1801 the Viennese publisher Hoffmeister entered into a highly successful partnership with Ambrosius Kühnel as the Bureau de Musique: it was acquired by C.F. Peters in 1814. In 1807 Friedrich Hofmeister (not to be confused with Hoffmeister) began his activity as a publisher; he later acquired from Carl Friedrich Whistling the rights to the great bibliography of new German printed music now commonly known by his name. Other major Leipzig firms founded before 1860 include Heinrich Albert Probst (1823–36, thereafter in partnership with Carl Friedrich Kistner; in 1919 it merged with the firm of Siegel & Stoll, 1846–50, thereafter C.F.W. Siegel), Bartolf Senff (1847–1907), Merseburger (1849–, specializing in Lutheran church music), C.F. Kahnt (1851–) and A.R. Forberg (1862–, important for its affiliation with the Moscow firm of Jürgenson). The firm of F.E.C. Leuckart moved from Breslau to Leipzig in 1870. Leipzig, drawing its support from the local book-publishing industry and from the Gewandhaus and the conservatory, inevitably became the centre of German music publishing at a time when German tastes prevailed in most of the Western world.



22. Haydn's 'The Seasons': title-page of the first edition with engraving by Amadeus Wenzel (Leipzig: Breitkopf & Härtel, 1802); title-page engraving by W. Böhm after G.V. Kininger

Established German firms outside Leipzig continued to flourish, among them André in Offenbach, Schott in Mainz (which in due course acquired the rights to Wagner) and Simrock (which moved from Bonn to Berlin in 1870, having established a close relationship with Brahms and, through him, Dvořák); so too did Spina, Mechetti and Haslinger in Vienna. Berlin challenged the primacy of Leipzig through Simrock as well as important new firms such as A.M. Schlesinger (1810–64, succeeded by Robert Lienau), Traugott Trautwein (1820–1902), C.A. Challier (1835–1919, succeeded by Richard Birnbach), Bote & Bock (1838–), Adolph Fürstner (1868–1986, whose operatic properties included many by Richard Strauss) and Ries & Erler (1881–; Hermann Erler from 1872, Franz Ries from 1874). Important firms elsewhere were Gombart (1795–*c*1844) and Andreas Böhm (1803–) in Augsburg, Joseph Sidler (1812–28/9) and Joseph Aibl (1825–1904) in Munich, August Cranz in Hamburg (1814–, later in Leipzig, and, through acquisition of the Spina firm, publisher for the Strauss family), Anton Benjamin in Altona (1818–, later in Hamburg, Leipzig and London), Tonger in Cologne (1822–), Julius Schuberth in Hamburg (1826–91, at times in Leipzig and New York), F. Pustet in Regensburg (1826–1978, specialists in Catholic church music, with offices in the USA and Rome), Karl Ferdinand Heckel in Mannheim (*c*1822–, who issued Hugo Wolf editions), Heinrichshofen in Magdeburg (active from 1797, but in music only from the mid-19th century), Henry Litolff in Brunswick (1828–1940, owned originally by E.M. Meyer), Adolph Nagel in Hanover (1835–) and the brothers Pazdírek (in Vienna, 1868–80, also in Moravia, and creators of the massive *Universal-Handbuch*, 1904–10, listing music in print). Music publishing involved both the music of famous composers like Schumann, Mendelssohn and Liszt and a vast output of salon orchestrations, arrangements of operatic favourites, sentimental songs (singly and in series) and instructional pieces.

Important new firms active in 19th-century Paris included Erard (1798–1840, an adjunct to the harp factory), Richault (1816–98), Carli (*c*1805–1919), Pacini (1808–46 and later), Janet & Cotelle (1810–91), Frey (1811–39), Maurice Schlesinger (*c*1821–1846, affiliated with the Berlin family firm), Troupenas (*c*1825–1850), Georges Schonenberger (1830–75), Heugel (1839–1980), Alphonse Leduc (*c*1842–; not related to the earlier firm of Pierre and Auguste), Escudier (1842–), Choudens (1854–), Brandus (1846–99), Flaxland (1847–69), Georges Hartmann (1866–91) and Costallat (founded in 1880 with the acquisition of the earlier firm of Enoch, 1867–, and known as Enoch Frères & Costallat). The musical repertory of Parisian publishing broadened considerably, although the three basic forms persisted. Songs, for instance, enjoyed a vogue after 1830 with the rise of lithography, although, as in England, works with rudimentary accompaniment and printed on a single sheet

were replaced by songs with a florid vocal line and sentimental text, heavily accompanied by piano or often guitar, printed in an edition of several pages with a decorative cover. Thanks to current interest in music pedagogy, and stimulated by the Paris Conservatoire's acting as a publisher in its own right, the method book enjoyed great popularity. The published opera full score, on the other hand, did not prove feasible and declined during the first quarter of the century. About 1840 it was succeeded by the smaller vocal score in so-called Parisian format, which served to circulate the music of French and Italian Romantic grand opera.

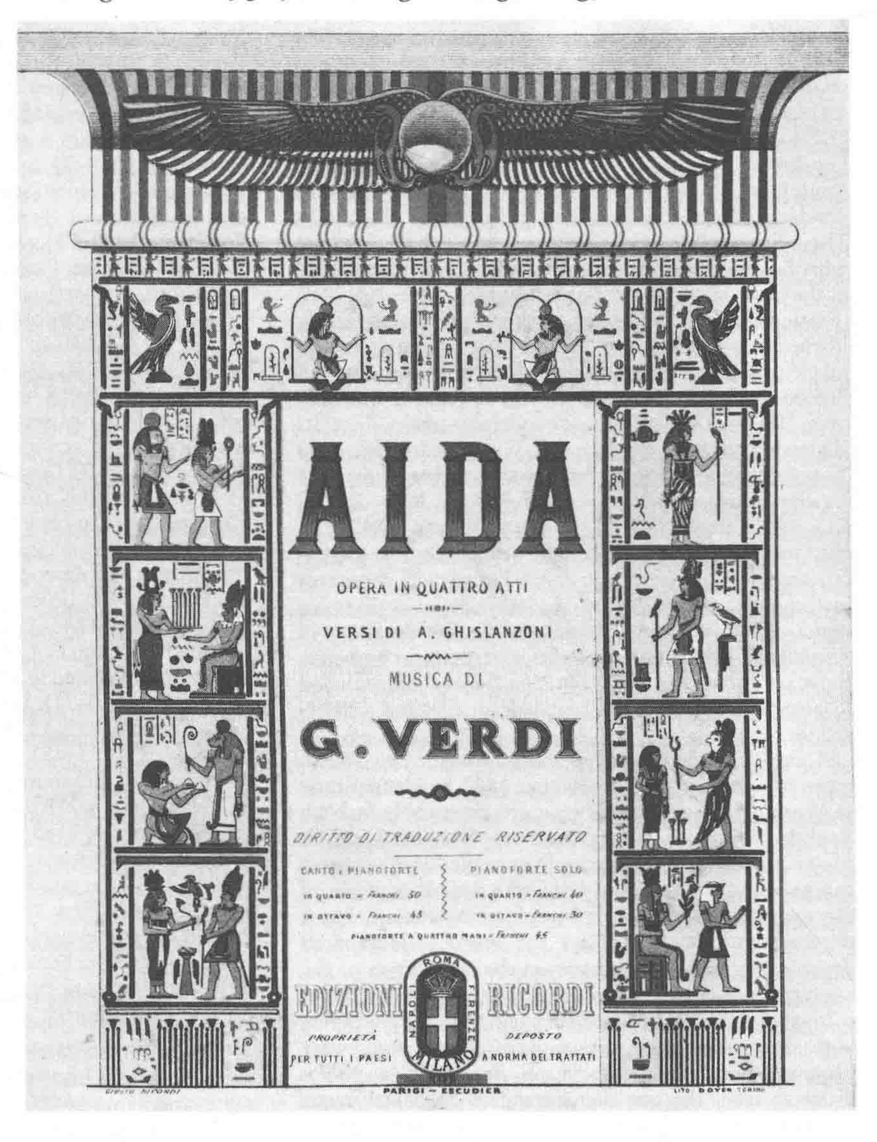
Before 1810 there were very few music publishers in Italy, where the scene was dominated by copyists, and those who did attempt to publish, such as Luigi Marescalchi (*c*1770–99) in Naples and Alessandri & Scattaglia (*c*1770–1803) and Antonio Zatta (1786–*c*1806) in Venice, encountered great difficulties. The control was not broken until 1808, when Giovanni Ricordi began issuing the operas of Rossini and his contemporaries. His firm's pre-eminence among Italian publishers was assured with the advent of his son Tito Ricordi, and their most successful composer, Giuseppe Verdi (fig.23); since then the name of Ricordi has been virtually synonymous with Italian opera, with rights to major works of the *verismo* period and onwards. Other firms included Luigi Bertuzzi (1820–47), Ferdinando Artaria (1805–37), Luigi Scotti (*c*1815–1845), the Carulli family (1822–32), Lucca (1825–88), Giovanni Canti (*c*1835–1878) and Sonzogno (active in music from 1874) in Milan; Lorenzi (1812–19) and Guidi (1844–87) in Florence; Girard (1815–70) and his successor Teodoro Cottrau (1848–84), also Clausetti (*fl c*1850), in Naples; Ratti, Cencetti & Comp. (1821–?1844) in Rome; and Giudici & Strada (1859–1930) in Turin. Ricordi and Sonzogno in particular extended their activities beyond the work with scores into matters of production, reputedly involving the choice of singers and the inevitably convoluted politics of the opera house.

In Switzerland the firms of Hans Georg Nägeli in Zürich (1791–, renamed Gebrüder Hug in 1817) and Rieter-Biedermann in Winterthur (1848–84, later in Leipzig) followed the practices of their German and Viennese counterparts. Germans were also responsible for the important early work in countries to the east. The Kunst- und Industrie-Comptoir in Pest (1805–22), for instance, began as a branch of the Vienna shop with the same name. Other shops in Pest (later in Budapest) included those of József Wagner (1839–58) and József Treichlinger (1844–74, successor to several earlier Budapest publishers), as well as Julius Rosenthaler (Gyula Rózsavölgyi, 1850–), who acquired most of the earlier firms and whose shop survives to today; Gusztáv Heckenast (1834–78); and Nándor Táborszky, who issued many Liszt editions. In Warsaw the leading early publishers were Franciszek Klukowski (*c*1816–1858), Antoni Brzezina (1822–31) and his successor, Gustaw Sennewald (1828–1905), and Rudolf Friedlein (1839–65) and his successors, Gebethner & Wolff (1857–1939); in Kraków, Stanisław Krzyżanowski (1870–1964) developed a catalogue strong in contemporary Polish music. Prague's earliest important publisher was Karel Vilém Enders (?1809–1832). Marco Berra (1811–1853), who began work in Vienna before returning to Prague to become its major publisher, was succeeded by his son-in-law Jan Hoffmann and Hoffmann's heirs (*c*1841–?1918); also important in Prague were Emanuel Starý (1870–1949) and Urbánek (1872–1949). In Bucharest Anton Pann specialized in psalmody and native music publications around 1850; the firm of Gebauer also flourished there for nearly a century (1859–1945). In St Petersburg, J.D. Gerstenberg (1792–) acquired the stock of most of the smaller firms to become the leading publisher of his day. Among Swedish publishers, Olof Åhlström (1783–1835) was the earliest, while J.C. Hedbom (1827–52), Abraham Hirsch (1829–84) and Abraham Lundquist (1837–1915) were the most prolific; Carl Warmuth began publishing in Christiania (Oslo) in the 1840s. In Copenhagen, Søren Sønnichsen (1783–1826) was highly productive, as were the composer C.C. Lose (1802–79) and Horneman & Erslev (1846–79). Music publishing in the Hispanic world was slow to be established. The Lisbon firm of Sassetti began in 1848, while around 1900 the Bilbao firm of Ernesto Dotesio acquired many smaller Spanish firms and in 1914 became the Unión Musical Española.

Freehand music engraving was introduced into English colonies in New England as part of the reform movement of congregational singing, and in two celebrated instruction books published in Boston in 1721: John Tufts's *A Very Plain and Easy Introduction to the Singing of Psalm Tunes* (the first extant edition is the third, 1723, 'printed from copper-plates, neatly engraven ... for Samuel Gerrish'), and Thomas Walter's *The Grounds and Rules of Musick*, printed by James Franklin, also for the bookseller Gerrish. Freehand engraving continued to be used in the early Yankee tune books, which bear the names of America's prominent copperplate engravers: Thomas Johnston, who engraved his own booklet of rules for singing (1758) as well as several editions of Walter's *The Grounds and Rules of Musick* around 1760; Henry Dawkins (James Lyon's *Urania*, 1761); Paul Revere (Josiah Flagg's *A Collection of the Best and Most Approved Tunes*, 1764, and *The New-England Psalm-Singer* by William Billings, 1770); John Ward Gilman, who engraved several books around 1770, including American editions of works by the English psalmodist William Tans'ur; and Amos Doolittle, who prepared most of Daniel Read's compilations.

Movable type was introduced in the English colonies by Christopher Saur in Germantown, Pennsylvania; his sacred collection *Kern alter und neuer ... geistreicher Lieder* (1752) was the first of several German religious books with music issued from his press in subsequent decades. Although Saur is thought to have cast the type himself, his matrices came from Europe, probably Frankfurt. The music typeface used in William Dawson's *The Youth's Entertaining Amusement* (Philadelphia, 1754) appears to be unique; Wolfe identifies the printer as Anton Armbrüster, who also issued the collection *Tunes in Three Parts* in 1763. The last of the early American music typefaces, acquired from the Dutch firm of Enschedé, is seen in two books printed for the Reformed Protestant Dutch Church in New York; Francis Hopkinson's translation of *The Psalms of David* (1767) and *A Collection of the Psalm and Hymn Tunes* (1774).

Movable type began to be used more frequently in the 1780s, when the founts were first imported from the Caslon foundry in London. This also marked the rise of specialist publishing (exemplified by a broadside song-sheet printed by William Norman in Boston in 1783) and of religious music publishing. In 1785 Isaiah Thomas in



23. *Title-page of the first edition of the vocal score of Verdi's 'Aida', published by Ricordi in 1871*

Boston and Worcester and William McCulloch in Philadelphia imported founts, and the adoption of this practice eventually led to the decline of freehand engraving, as well as to the establishment of a formal repertory of religious music and the tune book as a distinct physical object. Set in movable type, such tune books were oblong in format and bound in heavy boards; a theoretical introduction generally preceded the music. Most of the several hundred different tune books that appeared around the turn of the century were printed in the Caslon typeface, in the special music type without staff lines developed by Andrew Law for his solfège system, or in a new and tidier face (which also had a special solfège version) introduced soon after 1800 by the Binney & Ronaldson foundry in Philadelphia. Centred at first in the cities of the East Coast, religious music publishing eventually spread to the west and south and resulted in the publication of collections of sacred music (especially hymns) by Lowell Mason and his contemporaries, as well as the shape-note tune books.

As early as 1768 John Mein and John Fleming prepared a broadside engraving of *The New and Favourite Liberty Song*, the plates for which were used in *Bickerstaff's Boston Almanack* for 1769. In 1786 Chauncey Langdon's *The Select Songster* was engraved in New Haven by Amos Doolittle, and during the course of the next few years a group of prominent Philadelphians – Alexander Reinagle the composer, John Aitken the engraver, Thomas Dobson the pressman, Henry Rice the bookseller and Francis Hopkinson the composer and patron – assembled their talents to produce several major anthologies: vocal and instrumental collections by Reinagle (notably a set of keyboard variations thought to be America's first purely secular musical publication), Hopkinson's famous *Seven Songs* (1788), and a Roman Catholic service book. The introduction of music engraving punches in America can probably be traced to these books.

Sheet-music publishing was firmly established in America by the mid-1790s. In 1793 J.C. Moller and Henri Capron established a music shop in Philadelphia and published four issues of *Moller and Capron's Monthly Numbers*, a periodical collection of vocal and instrumental music, although their business was soon taken over by George Willig (1794–1856). Benjamin Carr settled in

Philadelphia in 1793 and soon published music (1794–c1820); that year J.H. Smith and James Harrison founded short-lived companies in New York, as did the more successful James Hewitt (1793–1825) and George Gilfert (1794–1814). In 1794 Carr's father Joseph moved from London and opened a shop in Baltimore and Frederick Rausch established another in New York. Peter Albrecht von Hagen started his own firm in Boston (c1798–1803). These firms, all located in urban centres, had close ties with the theatrical companies that were also being founded at the time. Many of the publishers themselves had been theatre musicians, and their catalogues consisted largely of theatre songs. At the turn of the century two more major publishers were established, Gottlieb Graupner in Boston (by 1797–1835) and George E. Blake in Philadelphia (1802–c1850). While Philadelphia maintained its leadership through the shops of Willig and Blake, New York grew in importance through the work of somewhat smaller firms, including those of Edward Riley (1806–51), John Paff (1798–1817), Joseph Willson (1812–20), the Geib family (1814–58) and William Dubois (1813–54, successor to Paff). John Rowe Parker was important in the music trades in Boston (1817–24) as well as for many other musical activities, while Oliver Shaw in Providence (1817–48) was also a respected composer. Early publishers in Charleston, South Carolina, included Charles Gilfert (1817–27) and John Siegling (1819–1970).

A significant development occurred in the late 1820s, when lithography, first used about 1822 by Henry Stone in Washington, was taken up more extensively in New York by Edward S. Mesier, Anthony Fleetwood and G. Melkham Bourne. Notable early examples of the process can be found in editions of *Jim Crow* and other works in the emerging repertory of blackface minstrelsy. These developments further reflect the rise of 'Jacksonian democracy', with its emphasis on the new values of the western frontier rather than the more traditional values cultivated in the eastern cities. Early music lithographs, with their imperfectly drawn musical text but better prospects for music illustration, interested a public different from the one that purchased engraved music editions, now largely devoted to the fashionable repertories of Italian opera and guitar songs. While the London repertory thus ceased to dominate music publishers' catalogues, the fashions of guitar accompaniments, sentimental texts and illustrated covers suggest that America's music publishers still generally retained their London models. Lithographic sheet music virtually disappeared in the 1830s, perhaps because the engraved editions looked so much less amateurish. The process re-emerged, however, in the 1840s with the development of chromolithography for cover illustrations; notable among the specialist shops using this technique, by which several colours could be printed, were John H. Bufford, W.S. and J.B. Pendleton, and B.W. Thayer in Boston; Peter S. Duval and Thomas Sinclair in Philadelphia; and Nathaniel Currier (famous through his later partnership with J. Merritt Ives), George Endicott, and Napoleon Sarony of Sarony, Major & Knapp in New York.

In the 1830s Baltimore publishers were particularly active, notably John Cole (1822–39, including the production of sacred music) and the younger George Willig (1829–74, his heirs to 1910). The 1840s saw the emergence in Boston of Henry Prentiss (1825–47), Charles Keith (1833–47), Elias Howe (1843–50, 1860–1931) and George D. Russell (variously with George P. Reed, Nathan Richardson and Henry Tolman, 1849–88); in Philadelphia James G. Osbourn (1831–48), Leopold Meignen (alone and in partnership with Augustus Fiot, c1835–55), Lee & Walker (1848–75) and, more famous but less extensive, the brothers Winner (Septimus and Joseph, 1845–1918); and in Baltimore Frederick Benteen (later Miller & Beacham, 1838–73). Also in the 1840s the family of William Cumming Peters (1820s–1892) became active in Pittsburgh, as well as in Baltimore, Cincinnati and Louisville. Music publishing in San Francisco flourished during the Gold Rush years, the firms of Atwill (1852–60), Matthias Gray (1858–92) and Sherman (1870–, as Sherman & Hyde 1871–6, then as Sherman, Clay & Co.) being particularly important. While several important new firms were active on the East Coast in the 1850s (among them S.T. Gordon, mostly in New York, 1846–1941, Henry McCaffrey in Baltimore, 1853–95, and Horace Waters in New York, 1845–1940s), more significant activity was taking place in the west, involving such major firms as Balmer & Weber in St Louis (1848–1907), Root & Cady in Chicago (1858–72) and Silas Brainard in Cleveland (1845–1931). Smaller firms in the west included William F. Colburn in Cincinnati (1849–59), Henry N. Hempsted in Milwaukee (1851–98), John Sage in Buffalo (1850–71), David P. Faulds (1854–1903) and Louis Tripp (c1857–1875) in Louisville and H.M. Higgins in Chicago (1855–67). Confederate firms included A.E. Blackmar (in Vicksburg, Mississippi; Augusta, Georgia; and New Orleans, 1858–88) and W.T. Mayo (1841–54), Philip P. Werlein (1853–) and Louis Grunewald (1858–1969) in New Orleans. Foremost among America's music publishers by the middle of the century were the various partnerships in New York of Firth, Hall & Pond (1815–75 and later; they issued much of the music of Stephen Foster) and Oliver Ditson in Boston (1835–1931, perhaps the most important of all American music publishers in the late 19th century).

4. THE AGE OF OFFSET PRINTING, 1860–1975. The third main era in the history of music publishing began with the introduction of offset lithography. In Leipzig, established as the centre of music publishing, the firm of C.G. Röder, specialists in music engraving and printing from 1846, successfully used a lithographic steam press as early as 1863, and by 1867 was engraving and printing music for Peters as well as other publishers in Leipzig and throughout Europe. The effect in time was a vast increase in the amount of printed music, the output of which reached a highpoint around 1910, gradually receding thereafter in response to the advent of sound recording and broadcasting. Throughout much of the world, music publishing prospered as never before in the late 19th and early 20th centuries, although particular firms have waxed and waned under the impact of commercial events and fashions in the musical repertory. Whether in Paris, London, Milan or New York, affluence is evident from the vast quantity of published music. Generally, the successful publishers were either those who were perceptive enough to identify emerging musical tastes or those who were able to fix the graphic appearance of their editions and devote their content mostly to salon music or other works that would sell – what are now frequently disparaged as musical trivia. The basic format became the single songsheet, supported by arrangements for salon

orchestra or dance band. World War I stimulated the publication of patriotic songs, especially in the larger countries.

Qualitative considerations became interwoven with commercial considerations, however, as publishers promoted their titles beyond national boundaries. To the extent that quality is determinable through analysis, furthermore, the very function of the musical document may be seen to change. Before 1860 music was issued mostly for the use of performers, and thus was (as it still is) likely to be sold at stores that also sold violin strings, piano-tuning supplies, music stands, guitars, small instruments and the like, rather than at bookshops. Music designed for study purposes first appeared in the late 19th century, as a result of the rise of public concerts and, later, sound recordings, and the growth of the academic study of music and the rise of musicology. Public concerts and recordings contributed to the popularity of the miniature score, while musicology fostered historical and critical editions. Miniature scores, issued briefly in the mid-19th century by firms such as Heckel in Mannheim and Guidi in Florence, proliferated as the speciality of Albert Payne, who, working in his father's music shop in Leipzig, began his *Kleine Kammermusik Partiturausgabe* in 1886. Several years later he sold the series to Ernst Eulenburg (Leipzig, 1874–), whose editions have dominated the market ever since. Many of the small scores – variously designated as 'study', 'miniature', 'pocket' or 'reading' scores – are photographic reductions of conductor's scores; but in modern times some contain original material, such as analytical notes and scholarly corrections which are not found in print elsewhere. Other publishers slowly entered the market, including Ernst Donajowski in Leipzig (later Wiener Philharmonischer Verlag) and Hawkes in London, publishing the standard classics; by the mid-20th century nearly every publisher issued 'study scores' of the most important of its copyright works.

The modern historical edition, intended for study rather than for use in performance, has many ancestors, such as Arnold's Handel edition (1787–97) and Breitkopf's 'Oeuvres complètes' of Mozart, Haydn and Clementi (1806). Its modern beginnings derive from the mid-19th century and the collected editions by Breitkopf & Härtel of Beethoven, Mozart and other major composers. The same firm acted as publisher of the Bach-Gesellschaft edition. Other auspicious series also appeared about this time, some of them not sponsored by either a commercial publisher or government patronage; Friedrich Chrysander's great Handel edition, produced largely in the editor's home, is an example. Informal assemblages of enthusiasts who published useful editions included the Musical Antiquarian Society in the 1840s, and the Plainsong & Mediaeval Music Society, beginning in 1888, both in London. The publication of scholarly editions was well established throughout Europe by the end of the 19th century.

The impact of scholarship may also be seen in the 'scholarly performing' edition, which reflects the publisher's scrupulous concern for accuracy of detail and respect for the composer's intentions. The firm of Steingräber (Hanover, later Leipzig, 1878–) was long respected in this field, particularly for its variorum edition of Bach's keyboard music prepared by Hans Bischoff. In the 1950s Bärenreiter in Kassel (1923–) became preeminent in the production of scholarly performing editions, a reputation shared in particular instances with the firm of Henle (Munich, Duisburg, 1948–) and the newer Wiener Urtext Edition (Vienna, 1972–), so as to offer performers, at least for the most celebrated works, a gratifying if bewildering choice between alternative conceptions of authenticity. The private press of L'Oiseau-Lyre (Paris, Oxford, Monaco, 1932–) is also noted for its sumptuous editions, imposing in their scholarship, of specialized repertories, while the American Institute of Musicology (Rome, 1946–) has undertaken an ambitious publishing programme of scholarly editions of early music. Major publishers specializing in scholarly editions today include Arno Volk (Cologne, 1950–80), A-R Editions (Madison, WI, 1962–) and Garland (New York, mid-1970s–).

The increasingly historical character of the music repertory during the early 20th century was fostered by, as it also influenced the outlook of, the major German publishers, particularly those, such as Breitkopf & Härtel, Peters, Schott and Simrock, who invested in editions of leading composers. The major addition to the group was Universal Edition in Vienna (1901–), which began by acquiring several other major German firms, and after 1907, under the leadership of Emil Hertzka, entered into contracts with Mahler, Schoenberg, Bartók and many other major composers. Gustav Bosse in Regensburg (1912–) has been a major publisher of folk, school and church music. Max Brockhaus (Leipzig, 1893–) has promoted contemporary opera. Other firms came to be recognized for their particular niches in the rich and diversified world of central European music. Theodor Rättig in Vienna (*c*1877–1910) was an early champion of Bruckner; more diversified in its riches was the short-lived firm of Lauterbach & Kuhn (1902–8). Operettas were a speciality of Weinberger in Vienna (1885–1938) and the Drei Masken Verlag in Munich and Berlin (1910–), among others; Ars Viva (1950–53), founded by Hermann Scherchen to promote avant-garde composers, was acquired by Schott and contributed to that firm's strong presence in this field. Hänssler in Stuttgart (1919–) has emphasized Lutheran music, while Kallmeyer in Wolfenbüttel (1925–) has concentrated on scholarly works in general. Ugrino in Hamburg (1921–) catered originally to the Ugrino religious community. However much they are respected for art music, German publishers probably issue as high a proportion of popular tunes as does the rest of the world. Hans Sikorski in Hamburg (1935–) and Hans Gerig in Cologne (1946–) have served the pop and educational markets, while the Österreichischer Bundesverlag in Vienna (1771–) issues national folk and educational editions.

World War II devastated many German music publishers, many of whom moved to England or America, sometimes founding new firms but usually contributing to established ones. The bombing of German cities, Leipzig in particular, took a heavy toll of stocks and plates. In 1954 the Deutscher Verlag für Musik in Leipzig became the state music publishing house of the German Democratic Republic. Numerous firms had already moved to the West, for instance Benjamin and Fürstner to near London (the latter based on a pre-war office there), Breitkopf & Härtel to Wiesbaden, Brockhaus to Lörrach, Heinrichshofen to Wilhelmshaven, Kahnt to near Konstanz, Peters to Frankfurt (with separate firms as well in London, under the Hinrichsen name, and in New York)

and Steingräber to Frankfurt; some of them had counterparts or rival offices in East Germany, and enjoyed only short-lived success. The arrival in England and the USA of experienced music publishers escaping the Holocaust – many of them from Universal, including Hans W. Heinsheimer, Edwin and Alfred Kalmus and Ernst Roth – helped serve the increasingly sophisticated tastes of performers and listeners during the 1950s.

The German musical hegemony prevailed throughout the 19th century, although German music publishers themselves were probably not notably more prolific than their counterparts elsewhere, who flourished mostly by providing songs in the vernacular languages, the distinctive dance music of the community and other material of regional interest. While the early nationalist composers typically began by publishing at home, later success usually found them happy to promote the cause of their country's distinctive music through German editions: Smetana may have published most of his music through Urbánek in Prague, for instance, but Dvořák worked to a great extent with Simrock; Grieg began publishing with his friend Horneman in Copenhagen but much of his later music was issued with the support of Peters; Sibelius was published mostly by Breitkopf & Härtel. In time Leipzig became the home of publishers from abroad, among them Bosworth (1889–1998), set up to protect English copyrights, and Arthur P. Schmidt from Boston (1889–1910).

Among significant new firms in Victorian England were Hutchings & Romer (*c*1866–1916), Stanley Lucas, Weber & Co. (1873–93) and Murdoch, Murdoch & Co. (before *c*1880–*c*1946). Popular music publishing became highly lucrative in the late 19th century through two promotional devices, the illustrated cover and the royalty system of publicity by star performers. Music-hall ballads and theatre tunes flourished alongside Gilbert and Sullivan. Chappell, thanks to the Dreyfus brothers – Louis in London and Max in New York – effectively controlled much of the music of the London and Broadway stages, sharing the market with Francis, Day & Hunter (1877–1972) and Ascherberg, Hopwood & Crew (1906–70). Other firms were established by interests abroad, including Alfred Lengnick (1893–) by Simrock, Hinrichsen (1938–) as a branch of the Peters family and Galliard (1962–72) as a subsidiary of Galaxy in New York. Stainer & Bell (1907–) was originally established by a consortium. Recent British publishers of art music have been sustained by their major composers, for instance Oxford University Press by Vaughan Williams and Walton, Boosey & Hawkes and later Faber Music (1966–) by Britten, Novello by Elgar, the London office of Schott by Tippett, and Joseph Williams (1808–1962), Chester (1874–) and Murdoch by others. Among firms outside London, Gwynn Williams in Llangollen (1937–) has developed a speciality of Welsh folk music.

Publishers in other countries have emphasized their national music, among them Alsbach in Rotterdam (1866–98) and Amsterdam (1898–). Wilhelm Hansen in Copenhagen (1853–, heir to Sønnichsen, Lose and Horneman) has been Scandinavia's major music publisher; alongside it in Denmark the Samfundet til Udgivelse af Dansk Musik (1871–) is more important for national historical editions, the Kgl. Hof-Musikhandel (1880–1929) for theatre music, the scholarly antiquarian Dan Fog (1953–) for significant bibliographical works. In Norway, H.T. Winther (1823–78) and the Hals brothers (1847–1908), like many north European shops, worked as both publisher and rental library; their successor Carl Warmuth (1851–1908) was in turn succeeded by the Norsk Musikforlag (1909–). Sweden's major firm has been Gehrmans in Stockholm (1893–), while Finland's is Fazer in Helsinki (1897–).

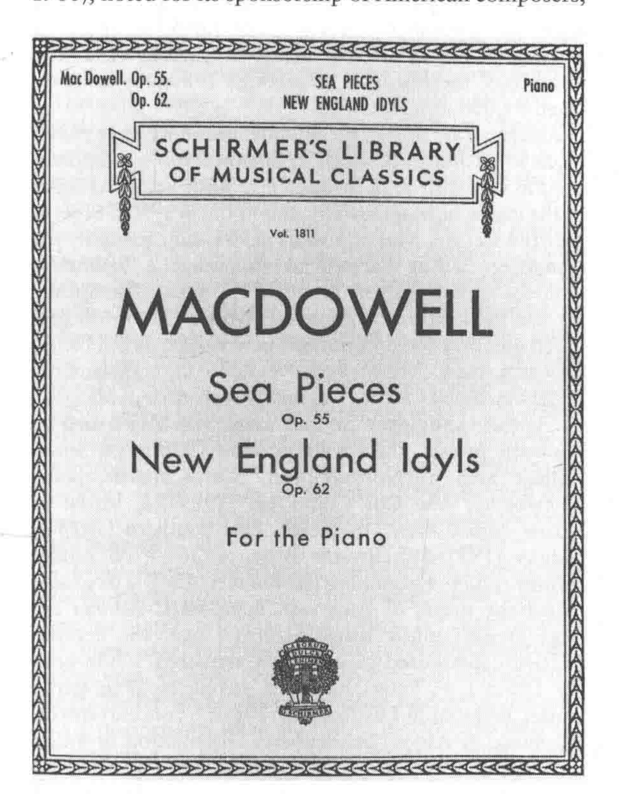
As well as older-established firms such as Choudens, Costallat, Escudier, Heugel, Leduc and Lemoine, the array of major Paris publishers includes more recently founded firms such as Durand (1869–), the original publisher of most of Saint-Saëns, Debussy and Ravel; Hamelle (1877–1993), specializing in 19th-century French music, including most of early Fauré, Salabert (1894), publisher for several of Les Six; Fromont (*c*1885–1922), the early publisher of Debussy; Célestin Joubert (1891–1970), known for operettas and other light works; Max Eschig (1907–), at first largely a French agency for foreign firms; and Jobert (1922–), successor to Fromont. Other publishers recognized as promoters of contemporary composers include Rouart-Lerolle (1905–41), Senart (1908–41) and Editions de la Sirène (1918–36). Foetisch in Lausanne (1865–) has been the major promoter of contemporary Swiss composers. The recent major Italian publishers of art music include Carisch in Milan (1887–), Curci in Naples (1912–), De Santis in Rome (1852–, latterly specializing in avant-garde music), Suvini Zerboni in Milan (1907–, specializing in contemporary music from Japan as well as Italy) and Zanibon at Padua (1908–). The major publisher in Portugal has been Valentim de Carvalho in Lisbon (1914–), in Spain Boileau Bernasconi in Barcelona (1906–), complementing the Instituto Español de Musicología in Madrid (1943–) set up by the Spanish government for scholarly works. Israeli Music Publications in Tel-Aviv (1949–) was set up to serve the needs of Israel's serious composers.

Russian composers, like those elsewhere, worked at first with nearby publishers, for example, Tchaikovsky in Moscow with Jürgenson (1861–1918), The Five in St Petersburg particularly with Bessel (1869–1907); Gutheil in Moscow (1859–1914) became as prominent as those two publishers, especially later on as the publisher of Rachmaninoff. As Russian music became increasingly popular abroad, M.P. Belyayev (1885–, originally from St Petersburg) set up a successful enterprise in Leipzig for distributing Russian music in the West and was able to secure copyright protection outside Russia. The last major firm to be established before the Revolution was Edition Russe de Musique, founded by Sergey Koussevitzky (Moscow, 1909) to promote new Russian works, successor to Gutheil, and active later in Berlin and Paris as the major publisher of Stravinsky and other Russian émigré composers. After the confiscation of Jürgenson in 1918, music in the USSR was published exclusively by Muzïka.

Numerous firms established before the war in eastern Europe are today part of national enterprises. Polskie Wydawnictwo Muzyczne (1928–) is uncommon on three counts: it was established before World War II; it is a consortium of musicians and scholars; and it is located in Kraków rather than Warsaw. Among the earlier Polish firms was Michał Arct (1900–49). The Czech firms of Urbánek and Starý were nationalized around 1949; today they are under the imprint of Supraphon, successor to Hudební Matice. In Hungary, Editio Musica Budapest was created in 1950 through a merger of several firms, including Rózsavölgyi és Társa (1850–), Magyar Kórus

(1931–, specialists in art music) and Rozsnyai (1889–, specialists in pedagogic materials). In Romania, the general firms of Doina in Bucharest (1914–47) and the Morawetz brothers in Timişoara (1930–33) and the pop firm of Stefan Kiritescu in Bucharest (1941–8) have been succeeded by the state-managed Musikstaatsverlag.

The period between the Civil War and World War II in the United States saw an even greater expansion in publishing activity and an increase in specialization. A torrent of music for domestic use was published; indeed the label 'the age of parlor music' appropriately evokes the image of a piano stool in the home filled with sheet music. Oliver Ditson acquired many of the older small firms during the depressions of the late 19th century to become the country's major publisher. He was in a good position to become the prime mover behind the Board of Music Trade, founded in 1855 to address the common concerns of music publishers, though it was moribund by the end of the century. Ditson also set up subsidiaries, notably John Church, Jr (later John Church & Co.) in Cincinnati (1859–1930). Other firms were established, mostly by German immigrants, the largest and best known of these being G. Schirmer in New York (formally established in 1861 but active earlier); it was later known for its special series of the classics, and it extended its catalogue to contemporary music (fig.24) under the wise guidance of Theodore Baker, Oscar Sonneck and, later, Carl Engel. Other firms established by German immigrants included Carl Fischer in New York (1872–), specializing at first in band music, then in choral and orchestral works; Arthur P. Schmidt in Boston (1876–1960), noted for its sponsorship of American composers;



24. Cover of an edition of two piano works by Edward MacDowell, published in the series Schirmer's Library of Musical Classics; the distinctive cover design was adopted in 1939

and the smaller firm of J. Fischer in Dayton, Ohio (1864–1970), specializing in Roman Catholic choral music. Theodore Presser, founded in Lynchburg, Virginia (1883), soon moved to Philadelphia and enhanced its catalogue by publishing what became the major music journal of the time, *The Etude*.

While the conspicuous thrust of America's major music publishers was towards the polite, German repertory – as earnest, classical, cosmopolitan and transcendental as the market would bear – in truth the vast bulk of the output, from these and countless minor firms, was of entertaining, commonplace, provincial and pedestrian repertory, which the market indeed would bear. The measure of music publishing after 1850 must involve not only the easily recognizable large firms but also the smaller regional and specialist firms, less easily describable as a reflection of the totality. Perhaps most conspicuous among the specialist firms were those that cultivated sacred music; they produced tune books, hymnals and school collections, usually set in type in quarto format, at first oblong, later upright. The major early publisher of these was Mason Bros. (1853–69), established by the family of Lowell Mason (i). From its model derive two music publishing traditions. One was devoted to evangelical song and included Biglow & Main in New York (1867–1922), James D. Vaughan (Lawrenceburg, Tennessee, 1890–), Homer Rodeheaver, mostly in Winona Lake, Indiana (1910–), Charles Henry Pace in Chicago (1910–, focussing on black gospel music) and J.R. Baxter in Dallas (1926–72). The other tradition was devoted to public-school and other educational music and included, among the firms originating in the 19th century, Silver Burdett in Boston (1885–) and the Boston Music Co. (1885–1977, originally a subsidiary of G. Schirmer). The manifest trend, however, was towards an emphasis on popular song, such as would be reflected in the sentimental ballads that made up the monthly issues of *The Folio* of the White-Smith Co. (Boston, 1868–1976) as well as the catalogues of Benjamin Hitchcock of New York (1869–1941). It should also be noted that, much as music publishers served also as retailers, a number of firms best known as retailers were also occasional publishers, among them Lyon & Healy in Chicago (1864–, noted as a harp manufacturer as well).

American music publishing was by no means centralized in New York. Chicago enjoyed a bustling activity, its practitioners including the composer Will Rossiter (1891–1954) and Sol Bloom (1896–1910), who was later prominent in the US House of Representatives. Detroit publishers, beginning with Adam Couse (1844–59) and Stein & Buchheister (1854–65), came later to be known for musical comedy firms including Clark J. Whitney (1857–95), Joseph Henry Whittemore (1858–93), Roe Stephens (1868–93) and Jerome H. Remick (1898–1930, also in New York); Sam Fox (1906–) originally worked in Cleveland before moving to Tin Pan Alley. Sedalia, Missouri, could claim John Stillwell Stark (1882–1922), who issued the early rags of Scott Joplin, while Memphis housed W.C. Handy's commercialized blues publishing, under the imprint of Pace & Handy (1908–20, later in New York). As Hollywood became the home of the film industry, Los Angeles developed a music publishing community of its own. In later years, however, it degenerated into the centre of 'song shark' practices, whereby dealers with questionable reputations extracted exorbitant fees from the gullible novices in return for

printing and copyrighting songs and ostensibly 'plugging' them, with the help of famous performers and other influential parties, into lucrative hits.

American popular music publishing emerged as a specialism after the Civil War as publishers began to look for hit tunes. Its centre was an area of mid-town Manhattan, moving upwards from East 14th to West 28th and eventually West 50th Street, known as Tin Pan Alley. Among the major firms were Belwin, Inc. (1918–), founded by Max Winkler, which in 1969 merged with Mills Music (1919–); Famous Music Corp. (1928–66), with strong ties to several Hollywood studios; Leo Feist (1895–, which merged with Miller and Robbins to form the Big 3 Music Corporation: see below); Charles Foley; T.B. Harms (1875–1969), which enjoyed its greatest success when it enlisted Jerome Kern and, later, Richard Rodgers among its composers; Miller Music (*c*1930–1973), an offshoot of Harms; J.J. Robbins (1927–39), active in the 'big band' movement; Shapiro, Bernstein & Co. (1895–); Joseph W. Stern (1894–1920), whose partner, Edward B. Marks, later acquired it; and M. Witmark & Sons (1885–1941), active among the founders of ASCAP. Composers also established their own firms, among them Harry Von Tilzer (1902–), George M. Cohan and Irving Berlin. The proximity of these firms, and later ones like Frank Music Corp. (1949–), to the Broadway musical stage, with its favourite performers and composers attuned to the rising mass audience, greatly enhanced their access to current tastes, while the commercial environment ensured that they were among the first participating publishers in the performing rights movement. Corporate flexibility was as important as musical insight in this world, as directors moved from firm to firm and mergers and acquisitions flourished. Many firms were absorbed into larger units, such as Warner Bros. Music of Los Angeles (1929–, through its Music Publishers Holding Corporation), the Big 3 Music Corporation (1939–, a subsidiary of MGM, later of United Artists), and MCA Music in New York (1965–); and they were unified through trade organizations such as the Music Publishers' Association of the United States (MPA, founded 1895, at first made up of publishers mostly of serious music), or the National Music Publishers' Association (NMPA, founded 1917 as the Music Publishers' Protective Association, made up of popular music publishers), or the Church Music Publishers' Association (CMPA). Recently many publishers have chosen to centralize their marketing, distribution or other activities through specialist firms such as Charles Hansen (1945–) and Hal Leonard (1949–). The spiritual home of America's pop music is probably neither New York nor Hollywood but rather Nashville, although in fact publishers, like record companies, are today scattered across the country.

Educational specialists also emerged to issue books for school use, band parts, music for large choirs, collections of favourite songs for amateurs, charts and other supplies for pedagogic purposes, and juvenile instructional music. In the United States the Lowell Mason tradition culminated in the 'basic series' (i.e. sets of graded materials for use at the elementary school level), which have sustained publishers such as the American Book Company, Allyn & Bacon, Follett, Ginn, Summy-Birchard (1888–) and Neil A. Kjos. Band music continued to be issued nationally by Carl Fischer and another general music firm, John Church, as well as by specialist publishers like E.F. Ellis in Washington, J.W. Pepper in Philadelphia, Vandersloot in Williamsport, Pennsylvania, and C.L. Barnhouse in Oskaloosa, Iowa. Choral music was a speciality of E.C. Schirmer (1921–) in Boston and H.W. Gray (1906–71) in New York, as well as Shawnee Press (1939–), which was devoted at first to Fred Waring choral arrangements. Major denominational firms of special prominence include James D. Vaughan (1890–), originally serving southern rural hymnody and now affiliated with the Church of God; Augsburg (1841–) in Minneapolis, serving various Lutheran churches, along with Concordia (1880–) in St Louis, active in promoting early music for service use; Lillenas (1925–) in Kansas City, with the Nazarene Church, and Broadman (1934–) in Nashville, with Southern Baptists. The gospel song was largely a speciality of Homer Rodeheaver of Winona Lake, Indiana, whose catalogue was acquired in 1969 by Word, Inc. (1951–) of Waco, Texas. Other major religious music publishers include the Hope Publishing Co. (1892–), originally in Chicago; E.S. Lorenz (1890–) of Dayton, Ohio; and the Zondervan Music Group of Nashville, specialists in evangelical song. Songbooks are also issued by or for innumerable political, ethnic, social, fraternal and occupational groups. Fred J. Rullman, associated with the Metropolitan Opera, long dominated the market for opera librettos, while Oak Publications in New York (1950s–) has focussed on folk music, and Hargail, also in New York (1941–), on recorder music. The possibilities of camera-copy music printing have also nourished the 'cottage industry' publishers, whose catalogues contain only a few titles, directed to highly specialized audiences, announced on a highly strategic basis and available only from the publishers directly. The range of specialist activity embraces a vast array of smaller American publishers: the *Musician's Guide* of 1980, for instance, listed 25,000 different firms.

American art music, meanwhile, found its early champions in Arthur P. Schmidt in Boston (who was apprenticed in Germany and, through P.L. Jung, acquired rights to the music of MacDowell), and in the Wa-Wan Press in Newton Centre, Massachusetts (1901–12), set up by the composer Arthur Farwell to encourage a distinctive national style based on Amerindian music. The Society for the Publication of American Music (1919–69) prepared and promoted important new works, as did Henry Cowell's New Music series (1927–58), substantially underwritten by Charles Ives and prepared for publication by Herman Langinger. Serious music was also issued by academic presses, the activity around 1950 in the Smith College area of Northampton, Massachusetts, being noteworthy. The Cos Cob Press (1929–38, leased to Arrow Music Press, to 1956), Peer-Southern (1928–), Galaxy (1931–89), Broude Bros. (1930s–), Alexander Broude (1954–82) and Boelke-Bomart (1948–) have also issued the music of American composers. Among the large general music firms, Schirmer over the decades 1920–50 specialized in American art songs, while since the 1960s C.F. Peters has been strong in avant-garde works. Belmont in Los Angeles (1960s–) concentrates on the music of Arnold Schoenberg. Distribution of music for a limited audience has been addressed by organizations such as the American Composers Alliance (1937–) and the American Music Center (1939–), as well as by music rental services.

The problems in distributing European editions in the USA often led to special American offices, beginning with agencies in New York of Novello in the 1850s and later of Ricordi and, through P.L. Jung (1891–8), of Breitkopf & Härtel. Later cooperative agencies included Associated Music Publishers (1927–64), Peer (1940–, for several Latin American firms), Elkan-Vogel (1929–70, working mainly with French publishers), Am-Rus Music Corp. (directed by Eugene Weintraub, 1940–) and Leeds (*c*1940–1964) – the latter two handling music from the USSR – and European American Music Distributors (1977–). The situation after World War II in particular, when German music was generally unavailable in England and America and when the technology of offset lithography was well developed, gave rise to extensive reprinting, mostly of standard editions. From the 1960s, small editions of important out-of-print texts have been prepared for libraries and scholars; these have often been of monumental historical editions in reduced format. Among the major specialists in this activity are Edwin F. Kalmus (1926–), International Music Co. (1941–) and, more recently, Dover (1941–), all in New York.

Music was printed in Canada as early as 1800, with many different models reflecting various purposes. Prior to the Confederation in 1867, the major firm was A. & S. Nordheimer (1844–*c*1927) in Toronto, whose output reflects American sheet-music practices. Overseas ties are reflected in the Anglo-Canadian Music Publishers' Association (Toronto, 1885–1920), set up to protect English copyrights, as well as in the catalogue of Frederick Harris (1910–), originally an English agency but now specializing in conservatory editions. Among other specialist firms have been Whaley, Royce & Co. (1888–1930s) in Toronto, issuing salon music; Gordon Thompson (1909–) in Toronto, educational music; the Waterloo Music Co. (1922–), wind instruction and band music; and Berandol (Toronto, 1969–), whose serious music catalogue has grown out of earlier BMI commitments. Protestant hymnals, Sunday school books and similar texts also appeared in other parts of the British Empire in the 18th century and the 19th (e.g. *The Oriental Masonic Muse*, Calcutta, 1791, and a song, *Jesus de Ware Zoondaars Vriend* by F. Logier, in a Cape Town newspaper of 1840, provisionally recognized as the first music publications of India and South Africa, respectively), but there was no continuing tradition of production in these areas. Australian music publishing began in Melbourne in 1850 with Joseph Wilkie, predecessor of the more important firm of Allan, and in Sydney a few years later with William Henry (Willem Hendrik) Paling and around 1890 with Jacques Albert. While Allan and Paling came to be noted for their support of Australian composers, Albert worked extensively with English and American firms, as did the branch of Chappell (1904).

Music publishing was also introduced in Latin America by European immigrants, who worked mainly as music teachers and retailers, and often as impresarios. In addition to selling imported editions (sometimes presumably with subsidy from the European publishers) the imaginative shopkeepers identified and promoted music of a distinctively local character, issued separately or as supplements to literary journals devoted to music, cultural topics, general or current affairs. As early as 1824 sheet music was being issued in Rio de Janeiro, later imprints naming J.B. Klier (1834–47), Pierre Laforge (1836–51), Filippone (1846–1911) or Bevilacqua e Napoleão (*c*1869–1968). Music was even published in the Amazon River settlements around 1900 during the rubber boom, also in São Paulo, where Vicente Vitale was particularly active after 1923. Europeans who kept music shops in Spanish communities included Engelmann (from Strasbourg) in Havana, Niemeyer (from Hamburg) in Valparaiso, Chile, and Wagner in Mexico City and Breyer in Buenos Aires (both also from Germany), as well as Giusti (from Corsica) in San Juan, Puerto Rico. Local opera house repertories are also reflected in their catalogues, notably in Buenos Aires, where Ricordi was active as early as 1885 and a powerful force in local music publishing after 1924. Among the major recent composers to benefit from a close working relationship with one particular publisher was Alberto Ginastera, with the Buenos Aires firm of Barry.

5. Music publishing today. The changing circumstances of today's music publishers, in historical perspective, reflect several larger trends. The first is based on measurement of production: more music is available than ever before, although the quantity seems actually to be decreasing slightly from the highpoint reached early in the 20th century. The evidence is very incomplete, although the overall historical trend is obvious. Up to 1700, the annual world-wide production of musical editions probably never exceeded 100 titles. On the basis of data suggested above, it seems fair to fix the total at no more than five titles a year before about 1525 (i.e. from the beginnings to the age of Petrucci); 30 titles a year from 1525 to 1550 (during Attaingnant's major activity); 80 titles a year from 1550 to 1600 (when the four major centres were particularly active); and 60 titles a year during the 17th century. The vast increase during the 18th century reflects the rise of engraved music and the proliferation of songsheets. While any estimates are frustrated by the practice of not dating music, the first half-century, with London as the main centre, probably produced about 150 titles a year; the next three decades probably saw around 300 new titles each year, as Parisian publishers entered the picture; while the last two decades saw a further proliferation, with the growth of Viennese and German publishers, so that the total swelled to about a thousand a year by 1800. The trend continued, stimulated by commercial pressures during the 19th century, with annual outputs reaching perhaps 2000 by 1835, 10,000 by 1850, 20,000 by 1870, and 50,000 by 1910, probably the apogee, just before the extensive distribution of commercial sound recordings. The totals are guesswork, which at best may give rise to questions of what exactly to count, although the slow decline over the intervening decades, when viewed in gross quantitative terms, is hard to regard as a cause for alarm. Underlying factors that contribute to the changes, however, deserve closer attention.

A quantitative decline is possible, in today's intensely active musical society, partly because music itself is more widely available than ever before. Concomitantly, local music retailing has declined disturbingly, as outlets have closed or been forced to provide a more limited range of services to their customers. The attrition, generally an international phenomenon, is partly compensated for by the rise of national and cooperative retailing activities and of public and academic music libraries, along with better bibliographies and repertory lists and (to music publishers

themselves a dubious blessing) modern photocopying technology. Along with the benefit of a greater availability of musical documents probably also comes the loss of respect for those documents. The very abundance no doubt can contribute to a 'musical information overload' of sorts. At the same time, better access has clearly helped scholars to discover, and performers to promote, the little-known and forgotten repertories that enjoy wide favour today.

The resulting diffusion of musical taste may be less specific, but is readily appreciated by inspecting music shop inventories, catalogues, advertisements and collections. There is no longer such an institution as a general music publisher: specialities are called for. With a few notable exceptions, general music journals have also perished, to be replaced by the plethora of specialist periodicals that now overflow the library's current periodical shelves. Generally higher in quality than their departed brethren by being better focussed, they nevertheless further contribute to the fragmentation of our musical communities. Similarly, over the course of the past century, music publishers have discovered the necessity (not to mention the pleasures) of becoming part of specific musical communities through the character of their catalogues, as favouring band or orchestra music, or choral music or songs; in offering conservative or adventurous repertories; in promoting particular composers, schools and trends; and whether catering for amateur or professional audiences.

The trends, once in motion, proliferate, as for each audience a different music publisher or group of publishers seems necessary. It is no longer a matter of the classical performer having trouble talking to the pop performer, so that 90 years ago this maxim could have been proposed: serious music publishers needed support, which popular music publishers earned. Wealth is no doubt still to be amassed in music publishing, particularly where commercial pop music is concerned and when a publisher can develop a successful relationship with recognized composers and styles. The recent experiences of many music publishers with the giant financial conglomerates suggest that the giants usually discover the successful innovators well after their vital and lucrative periods of activity. Yet in the 1960s many of the stable giants of music publishing found themselves, for better or worse, absorbed into the great financial conglomerates. While the music publisher's financial circumstances are probably no less mysterious today than they ever were, a high proportion of today's firms, both classical and popular, would appear to be in the business more as an outgrowth of a commitment to a particular musical community and repertory than in search of lucrative profits.

The music publishing industry has also been profoundly affected by the rise of the modern commercial sound recording, along with the all-pervading sound of music in modern society. The musical mass media, whatever the quality of their offerings, inevitably inspire cases in point of Gresham's law: listeners drive out performers, as bad music drives out good. The possibilities of coordinating a music publishing programme with the related activities of a recording company, a sound-equipment manufacturer, a film producer or the entertainment industry, has further attracted the more imaginative among music publishers, from smaller firms (particularly in areas without a rich music publishing tradition) to the giant conglomerates (notably those lured by potential marketing advantages), albeit so far with mixed results.

Declining concern for the physical objects of music publishing goes hand in hand with the increasing emphasis on music as intellectual and artistic property, which publishers share with or manage for the creator. Many major publishers still flourish by selling copies on paper, although one publisher enjoys recalling how in the 1920s, as sound recording and radio became more pervasive, his firm sold its entire stock – 70 tons of paper – for pulp, for $210. Still other music publishers, for the most part those commercially in the ascendant, find themselves drawn increasingly into the world of copyright law – involving both 'performance rights' over public presentation, broadcast and diffusion and 'mechanical rights' controlling sound recordings – and further away from the world of printing, promotion and distribution.

The distribution of performing parts in the form of manuscript copies during the 18th century no doubt provided a kind of protection, thanks to the restricted access to the musical texts themselves, but the proliferation of printed copies in the 19th century, while it provided for wider distribution, also limited the income of the creator. Thus in Great Britain the 'Bulwer-Lytton Act' of 1833, providing protection for performance of dramatic works, was in 1842 extended to cover music as well. Enforcement was not widespread until the 1870s, however, through the infamous Harry Wall and the Authors', Composers', and Artists' Copyright and Performing Right Protective Society. Revision of the British copyright act in 1911 led to the founding in 1914 of the Performing Right Society Ltd, which covers performance rights; the Mechanical-Copyright Protection Society Ltd (MCPS) was formed in 1924 through the amalgamation of several bodies which had been set up as early as 1910 for the purposes of covering mechanical rights. Previously the Société des Auteurs, Compositeurs et Éditeurs de Musique (SACEM) had been founded in 1851 in France, as well as the Anstalt für Musikalische Aufführungsrechte (AFMA), established by the Genossenschaft Deutscher Tonsetzer (Association of German Composers) in Germany in 1903, today succeeded by the Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfältigungsrechte (GEMA). The earliest such organization in the United States was the American Society of Composers, Authors and Publishers (ASCAP), founded in 1914, which in 1940 engaged in the pitched battle with the major radio networks that led to the incorporation of its major competitor, Broadcast Music, Inc. (BMI). SESAC (formerly the Society of European Stage Authors and Composers) is another group important in the United States and through bureaux in several other countries, many of which, however, also have their own national organizations. International coordination of these groups involves the Confédération Internationale de Sociétés d'Auteurs et Compositeurs (CISAC) for performance rights, and the Bureau International de l'Edition Mécanique (BIEM) for mechanical rights over sound carriers such as regular and compact disc recordings and tapes.

The rise of rapid photocopying machinery has no doubt further diminished the sale of copies for music publishers, calling for price increases, threatening publishers' historically close working relationship with performers and forcing them to look all the more to performance rights for their income. Such circumstances, influenced variously

by the different kinds of repertory, documentation and audience, have no doubt served to diminish even further the features shared by music publishers. The general belief today is that, after a quarter-century of continued happy expansion, from about 1945 to 1970, the music publishing industry has been experiencing an unsettling period of economic uncertainty and volatility. At the same time, the overriding generalization to be drawn from the history summarized here suggests that published music can always be expected to fluctuate in its accessibility as well as in its significance, as a reflection of publishers' sensitivity to the changing musical, social, technological and commercial contexts of their activity, and of their ability to identify, prepare, distribute and promote the repertories that reflect those contexts.

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STANLEY BOORMAN (I, 1–5), ELEANOR SELFRIDGE-FIELD (I, 6), DONALD W. KRUMMEL (II)

Printz, Wolfgang Caspar (*b* Waldthurn, Upper Palatinate, 10 Oct 1641; *d* Sorau, Lower Lusatia [now Żary, Poland], 13 Oct 1717). German music theorist, historian and composer. He was an important figure in late 17th-century German music, and his several books contain prolific documentation of the theory and practice of music during his lifetime.

1. LIFE. Printz left two autobiographical sketches, one in his *Historische Beschreibung* (1690), the other a more extensive essay completed by his son after his death and published in Mattheson. After early schooling at Waldthurn, he moved with his parents to nearby Vohenstrauss, where he entered the Lateinschule. His music teacher, Kilian Hammer, taught him the use of a seventh solmization syllable, *si*, which was at that time a progressive step in music education. He also learnt to play the violin and keyboard instruments. In 1654 he was sent to Weiden to continue his education with the Kantor Wolfgang Altus and the organist Johann Conrad Merz, and he also learnt instruments from Hans Christoph Schaber. In 1659 he went to the University of Altdorf as a theology student. There a Stadtpfeifer (whom he called simply Christoph) gave him free board for a half-year in return for instructing his two children in music. Printz also belonged to the university collegium musicum, in which he played the violin and learnt the bass violin. After returning home at the beginning of 1661 when his father was unable to continue paying for his education, he set out on a career as a Lutheran minister but soon found that political conditions resulting from the conversion of the local aristocracy to Catholicism made it impossible for him to continue. Having earlier preached against Catholicism, he was placed under house arrest for eight days, an experience which, he said, led him to become a professional musician.

Later in 1661 Printz became a tenor in the court chapel at Heidelberg, but he soon left and made a lengthy journey through Italy as a companion to a Dutch nobleman. His experiences in most of the major Italian cities provided much material for his later writings, for example the narrative sections of *Phrynis Mitilenaeus*. In Rome he met Kircher, who was a major influence on his theoretical writing and whose famous museum of musical curiosities he visited. He began to collect music books and to study music theory seriously. On his way back to Germany he fell ill at Innsbruck, where he was left by his employer. After returning home to Vohenstrauss for a brief stay he went to Dresden, where he introduced himself to Francesco Santi, a musician in the electoral chapel, whose brother he had met in Rome. Santi gave him documents of recommendation to Count Leopold of Promnitz, who resided at Sorau and who immediately employed him as court composer and music director. This position was dissolved after the count's death in January 1664, whereupon Printz became Kantor at Triebel. In 1665 he returned to Sorau as Kantor, and in 1682 he also became director of music to Count Balthasar Erdmann of Promnitz. His entire library was lost in the fire that destroyed Sorau in May 1684, and he reported that in 1688 an attempt was made to poison him. These and many other colourful events are described in rich detail in his autobiographical essay in Mattheson.

2. WORKS. Printz said that he composed 150 'largely full-voiced concertos' and 48 seven-part canzonettas, but none of them exists, perhaps not even the canzonettas mentioned by Eitner. He is important solely for his writings, which according to his autobiography included 22 treatises. Only six are extant and they are unquestionably of great value as documents of music theory and history. Heckmann has shown that Printz was responsible for original and influential concepts of rhythm and metre. In his early *Compendium musicae* (1668) – not to be confused with the work of 1689 that shares this initial title – he developed the concept of intrinsic values of stress within metres, i.e. *quantitas intrinseca*. According to this familiar doctrine, which replaces the old concept of *tactus*, beats within a bar have intrinsic strong or weak stresses that not only determine the correct placing of texts according to their poetic metre but also provide the principle by which dissonances are prepared and resolved. Printz is best known generally for his *Historische Beschreibung*, the first major German history of music. It clearly reveals his extensive knowledge of the literature of previous centuries, not only in music but also in philosophy, classical studies and other related subjects. Though some of his information is inaccurate and he had certainly borrowed a great deal without acknowledgment from other sources, the book is still an impressive achievement, which authors throughout the 18th century continually used as a source of information.

Printz's most important work, *Phrynis Mitilenaeus, oder Satyrischer Componist*, is generally underrated, even though it is one of the most extensive summaries of music theory written in Germany in the 17th century. It is in three volumes (a fourth volume, though referred to, was apparently never published) and is cast in the unusual form of partly satirical narratives and dialogues, which tell much of importance about music and musicians of the period, especially about the musical culture of the peasant class. Large portions explore in depth such subjects as a theory of intervals, rhythm and metre, modes and their affections, transposition, counterpoint, text-setting, proportions, tuning and temperament, the thoroughbass and the concept of melodic figuration and variation; there is a particularly important discussion of musical invention. Printz may justifiably be considered the first German theorist to attempt a codification and encyclopedic presentation of musical knowledge, and as such he is a true predecessor of 18th-century German writers such as Mattheson and Walther, whom he influenced considerably.

WRITINGS

THEORETICAL WORKS

Compendium musicae in quo . . . explicantur . . . omnia ea quae ad Oden artificiose componendam requiruntur (Guben, 1668)

Anweisung zur Singe-Kunst, oder Kurzer Bericht wie man einen Knaben . . . könne singen lehren (Guben, 1671) [1666 edn mentioned in *EitnerQ*]

Phrynis Mitilenaeus, oder Satyrischer Componist (Dresden and Leipzig, 1696); vols. i–ii also pubd separately (Quedlinburg, 1676–7) [incl. *Declaration oder Weitere Erklärung*]

Musica modulatoria vocalis, oder Manierliche und zierliche Sing-Kunst (Schweidnitz, 1678)

Declaration oder Weitere Erklärung der Refutation des Satyrischen Componistens (n.p., 1679) [response to essay against *Phrynis*, pubd anon. 1678]

Compendium musicae signatoriae et modulatoriae vocalis, das ist Kurtzer Begriff aller derjenigen Sachen, so einem, der die Vocal-Music lernen will, zu wissen von nöthen seyn (Dresden, 1689/*R*, 2/1714)

Exercitationes musicae theoretico-practicae curiosae de concordantiis singulis, das ist Musicalische Wissenschaft und Kunst-Übungen, i–iii (Dresden, 1687); iv–vi (Dresden, 1688); vii–viii (Dresden, 1689)

Historische Beschreibung der edelen Sing- und Kling-Kunst (Dresden, 1690/*R*1964 with introduction and index by O. Wessely)

NOVELS

authorship uncertain, formerly attributed to Johann Kuhnau

Musicus vexatus, oder Der wohlgeplagte doch nichtverzagte, sondern jederzeit lustige Musicus instrumentalis (Freiberg, 1690)

Musicus magnanimus, oder Pancalus, der grossmüthige Musicant (Freiberg, 1691)

Musicus curiosus, oder Battalus, der vorwitzige Musicant (Freiberg, 1691)

WORKS

Canzonette d'avanti . . . in una opera cantata . . . con ritornelli, sonatine e sinfonie . . . e con 5 viole ornate, 1679, formerly in Sorau, Kirchenbibliothek [incl. Musica Caesarea sive Melothesia ab augustissimo imperatore Ferdinando III composita]

150 concs., 48 canzonettas a 7, lost

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GEORGE J. BUELOW

Prinzipal (Ger.). *See under* ORGAN STOP (*Principal*); *see also* PRINCIPALE.

Prioli, Giovanni. *See* PRIULI, GIOVANNI.

Prioli, Marieta Morosina. *See* PRIULI, MARIETA MOROSINA.

Prior, Maddy [Madeleine] **(Edith)** (*b* Blackpool, 14 Aug 1947). English folk singer. The daughter of the scriptwriter and novelist Allan Prior and raised in St Albans, she concentrated on performing English traditional songs on the advice of the folk duo Sandy and Jeannie, for whom she acted as a driver in the mid-1960s. In 1967 she began working with the guitarist and singer Tim Hart, with whom she released the two albums of *Folk Songs of ye Olde England* (Teepee, 1968). She and Hart were members of the initial line-up of the leading folk-rock group STEELEYE SPAN and, after several changes of personnel, Prior fronted a more rock-oriented band which had a Christmas hit single in 1973 with *Gaudete*. In 1997 she left the group to concentrate on a solo career. She has recorded as a soloist (e.g. *Woman in the Wings*, Chrysalis, 1978), in duet with June Tabor (*Silly Sisters*, Chrysalis, 1976) and with her husband Rick Kemp (*Happy Families*, Park, 1990). Her 1998 album *Carols at Christmas*, was recorded live with the Carnival Band, who use medieval instruments, and with whom she has performed and recorded since the 1980s. Prior has established an international reputation for her pure, clear vocal style and convivial stage personality.

ROBIN DENSELOW

Prior imitation. *See* VORIMITATION.

Prioris, Johannes (*fl c*1485–1512). Franco-Flemish composer. Vander Straeten's hypothesis of Flemish origin seems likely. The original version of the composer's surname may have been 'De Veurste' or 'De Vorste'; the name 'Prioirs' found in a registry of the town of Vorst (near Brussels) for the year 1536 may represent an adaptation of the Latin form of the name by a relative of the composer. The only certainty concerning his biography is that Prioris was choirmaster of the French royal chapel for a time. On 8 June 1503 the Ferrarese ambassador to the court of Louis XII wrote to Duke Ercole I that he was sending, as promised, a mass by 'Prioris, suo [i.e., the king's] maystro de capella'. Prioris presumably held that position for at least four more years; the chronicler Jean d'Auton placed him, again identified as *maistre de chapelle*, with Louis XII at the siege of Genoa in April 1507. Prioris's representation in a number of French music manuscripts compiled during the last two decades of the 15th century, sources that tend to restrict their repertories to composers employed at the court, may indicate that he was already there some years before 1503. In Guillaume Crétin's famous lament on the death of Jean Braconnier, dit 'Lourdault' – who died in January, 1512 – the poet called upon 'nostre bon pere et maistre Prioris' to add his voice to the lament by composing a *Ne recorderis*. Although this citation has generally been taken as evidence that Prioris was still the king's *maistre de*

chapelle at the time, Vatican documents refer to HYLAIRE Bernoneau as 'magister capelle Christianissimi francorum regis' as early as 1510. Whatever position Prioris may still have held at the court in 1512, he had probably died by January 1515, since his name appears nowhere in the accounts of Louis' elaborate funeral.

Prioris was included among the finest musicians of his day by writers such as Crétin, Eloy d'Amerval, Jean Daniel and François Rabelais, and he appears among the second group of composers to whom tribute is paid in Pierre Moulu's motet *Mater floreat*. Nor was he entirely forgotten by a younger generation of French court musicians. Sometime around 1545, a singer of the French royal chapel, Pernot Vermont (*d* 1558), requested that his obsequies should include a performance of Prioris's *Missa de mortuis*. His extant output of Masses, motets, Magnificat settings and secular songs is characteristic in kind for a composer working in the late 15th and early 16th centuries.

All but one of the nine French-texted songs that carry Prioris's name are rondeaux (although one survives with only a text incipit). *Mon cueur et moy*, however, is probably not by him. Already in circulation by around 1465, two decades before another piece ascribed to him turns up in any extant source, the chanson received its single attribution only some forty years later. Although the source providing it, *I-Fc* Basevi 2439 is an important one for Prioris, transmitting seven pieces under his name, the number of unique attributions in the manuscript as a whole (among them all seven works given to Prioris) makes its authority difficult to assess. Four rondeaux appear in (mostly French) sources dating from the 1480s and 1490s, and the remaining three may well have been composed before the turn of the century, although their earliest source (*I-Fc* Basevi 2439) was compiled in the early 16th century. For three voices, in duple meter, based on a structural duet of discantus and tenor with an added contratenor, and occasionally imitative, they display the usual characteristics of the genre. Other aspects – repeated notes, homorhythmic textures, rhythmically diminished motivic reworking, and consistent anticipation by the contratenor and discantus of the tenor's melody (in one piece, *Vostre oeul*) – bespeak a more modern style. The single extant setting of a monophonic melody in popular style and most likely his latest secular work, *Entré je suis* (*Par vous je suis*), derives its melodic material and canonic structure from Josquin's three- and four-voice settings. Prioris also wrote two motet-chansons, both for four voices, in which (as usual for the genre) the cantus firmus is dispersed so as to accommodate the rondeau structure of the whole.

Prioris composed at least five settings of the Mass ordinary as well as a *Missa de mortuis*. The earliest of them, the *Missa 'Allez regrets'* (in circulation by the late 1480s), may have been the first to be based on Hayne van Ghizeghem's rondeau. Compact and frequently homorhythmic in the prevailing four-voice passages, its skilful combination of cantus-firmus structure with principles of parody technique recurs in the *Missa 'Tant bel mi sont pensade'*. The more varied texture of the *Missa de angelis* derives from a greater reliance on the technique of imitative voice-pairing. The Requiem, most likely his latest mass, is one of the earliest known polyphonic settings of the Mass for the Dead. The texture is prevailingly full throughout, and often homorhythmic. The simplicity of the melodic lines, with their (mostly chant-derived) repeated notes and free repetitions, may be an intentional reflection of the fact that at the time the Mass for the Dead was normally celebrated in plainchant.

Although three of his settings of the Mass ordinary and the Requiem were probably written while Prioris was at the French court, his main compositional energy after 1500 seems to have been focussed on the motet. This is not surprising, since the serious motet was relatively new at the time and the main genre cultivated in France. Mostly for four voices, sometimes utilizing imitation between pairs of voices, many paraphrase the chant on which they are based. Prioris's single extant five-voice motet, *Benedicta es caelorum regina*, treats a northern French sequence in strict canon. Such canonic procedures culminate in the two late multiply-canonic motets that circulated posthumously, *Ave Maria* (8vv) and *Da pacem Domine* (6vv). The greater length of *Factum est cum baptizaretur* and *In principio* results from the imitative setting of lengthy Gospel texts, a practice that first shows up in the early 16th century in the motets of northern – especially French – composers.

Even given the fact that the two pieces of extant evidence explicitly identifying Prioris as *maistre de chapelle* at the French royal court during the first decade of the 16th century also document the circulation of his music and his presence in Italy, it is striking that half of his motets, as well as two Magnificat settings and at least one mass, all survive in manuscripts compiled for the papal chapel and nowhere else – indeed, in all the music copied for that chapel between 1497 and 1512, Prioris is second only to Josquin in the number of works copied. Moreover, although the references to 'D[omino] Priori' as playing the organ of S Pietro, Rome, in 1491, once thought to refer to Johannes Prioris, are now known to refer to the 'reverend prior' Johannes Brunet, it seems likely that Prioris did have Italian connections before 1500. Such an earlier association would account for his two most popular compositions: the setting of Serafino de' Ciminelli dall'Aquila's strambotto *Consommo la vita mya*, an anomaly for a strictly northern composer and composed no later than the very beginning of the 16th century, and the lauda *Dulcis amica Dei*.

Prioris's compositional output was not large nor (with the exception of the two works just mentioned) widely circulated. Current scholarship mostly consigns him to the second rank of composers. His music displays variety and skill, however, and in his own day he was successful. Contemporary references included him in musically élite company, and he attained and held for at least five years one of the most prestigious positions for a musician in Europe.

WORKS

MASSES

Edition: *Johannes Prioris: Opera omnia*, ed. H. Keahey and C. Douglas, CMM, xc (1982–5) [K i–iii]

Missa 'Allez regrets', 4vv, K i (on Hayne van Ghizeghem's chanson)
Missa de angelis, 4vv, K i
Missa de venerabili sacramento, 6vv, K i
Missa 'Je ne demande', ?4vv, *I-Md* 4 [2266], destroyed (identified by Staehelin with Missa 'Je ne demando' = 'Elle est bien malade' = sine nomine, *Md* 3 [2267], etc., K i)
Missa 'Tant bel mi sont pensade', 6vv, K i (on anon. chanson ed. in G. Haberkamp, *Die weltliche Vokalmusik in Spanien um 1500*, Tutzing, 1968
Requiem, 4vv, K ii

OTHER SACRED

Alleluia: O filii, O filiae, 4vv, K iii
Ave Maria, 3vv, K iii
Ave Maria, 8vv, K iii (quadruple canon; 4vv notated)
Benedicta es caelorum regina, 5vv, K iii
Da pacem, 6vv, K iii (triple canon; 3vv notated)
Dei genitrix, 4vv, K iii
Domine non secundum, 4vv, K iii
Dulcis amica Dei, 3/4vv, K iii
Factum est, 4vv, K iii
In principio, 4vv, K iii
Magnificat primi toni, 3, 4vv, K ii
Magnificat tercii toni, 2, 4vv, K ii
Magnificat quarti toni, 4, 5vv, K ii (2 versions)
Magnificat quinti toni, 3–5vv, K ii
Magnificat octavi toni, 4, 6vv, K ii
Quam pulchra es, 4vv, K iii
Regina caeli, 4vv, K iii

SECULAR
all in K iii

Deuil et ennuy/Quoniam tribulatio, 4vv
Royne du ciel/Regina caeli, 4vv
C'est pour aymer, 3vv
Elle l'a pris, 3vv
Entré je suis = Par vous je suis
Mon plus que riens, 3vv
Par vous je suis [=Entré je suis], 5vv (incorporates the popular Flemish melody 'In minen sin')
Par voz sermens, 3vv
Plus qu'autre, 3vv
Riens ne me plaist, 3vv
Vostre oeul s'est bien, 3vv
Consommo la vita mya, 3/4vv

DOUBTFUL AND MISATTRIBUTED WORKS

Ait latro ad Jesum, 4vv, K i (anon. insertion into Missa de angelis in *I-CMac* M (D); probably not by Prioris)
Royne du ciel/Regina caeli, 3vv, K iii (attrib. Prioris in *Bc* Q17; by Compère)
Gentils galans, 4vv, K iii (attrib. Prioris in *D-Rp* C120, C. van Stappen in 1504[3]; probably by Stappen)
Mon cueur et moy, 3vv, K iii (attrib. Prioris in *I-Fc* Basevi 2439, anon. in *D-W* Guelf.287 extrav., *US-Wc* M2.1 L25 Case, both *c*1465, etc.; probably not by Prioris)

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LOUISE LITTERICK

Prioschi, Antonio. *See* BRIOSCHI, ANTONIO.

Pritchard, Sir John (Michael) (*b* London, 5 Feb 1921; *d* Daly City, San Francisco, 5 Dec 1989). English conductor. The son of a professional violinist, he was taught privately by his father, later studying the piano, the viola and conducting in Italy. After his war service had ended in ill-health, he conducted the semi-professional Derby String Orchestra (1943–5). In 1947 he joined the re-formed Glyndebourne Festival Opera as répétiteur for its appearance at the first Edinburgh Festival. The next year he became chorus master and assistant to Fritz Busch, whose sudden indisposition during *Don Giovanni* at the 1951 festival led to Pritchard's conducting début there in mid-performance. He remained associated with Glyndebourne as conductor, music counsellor (from 1963) and musical director (1969–78).

His career, divided between opera and concerts, steadily developed in the 1950s after a three-month engagement with the Vienna Staatsoper in the 1951–2 season, followed by his Covent Garden début in the autumn of 1952 (conducting Verdi's *Un ballo in maschera*). The next year he first conducted in the USA (Pittsburgh SO), and successive international tours included his South American début in 1966 at the Teatro Colón, Buenos Aires, and his first opera performance in the USA with the Chicago Lyric Opera in 1969. He generally preferred to pursue a freelance career, but he spent influential periods as musical director of the Royal Liverpool PO, 1957–63, and of the LPO, 1962–6. He was appointed musical director of the Huddersfield Choral Society in 1973 and later held four major appointments simultaneously: at the Cologne Opera from 1978, the Théâtre de la Monnaie, Brussels, from 1981, the BBC SO, 1982–9, and the San Francisco Opera from 1986, where, at the time of his death, he was planning to conduct his first *Ring* cycle.

Pritchard's Liverpool engagement was distinguished by his introduction there (and later in London) of contemporary music concerts on the 'Musica Viva' model pioneered at Munich, in which performances were preceded by verbal introduction and music examples. A consistent champion of a wide range of new music, he conducted the premières of Britten's *Gloriana* and Tippett's *The Midsummer Marriage* and *King Priam*, all by the Covent Garden company, and the British première of Henze's *Elegy for Young Lovers* at Glyndebourne. His innate musicianship was always admired in performances characterized by reliability rather than special distinction, and he was sometimes criticized for less than purposeful direction. His recordings include two sets of *Idomeneo*, *L'incoronazione di Poppea*, *Falstaff*, *Macbeth*, *Lucia di Lammermoor* and *La traviata* (the last two with Sutherland), and orchestral works by Delius, Elgar, Rawsthorne and Walton. He was made a CBE in 1962 and knighted in 1983.

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NOËL GOODWIN

Priuli [Prioli], **Giovanni** (*b* Venice, *c*1575; *d* Neunkirchen, Austria, 1626). Italian composer and organist. He frequently played alongside or substituted for Giovanni Gabrieli, whose pupil he may have been. He was engaged to play at S Marco in 1600, 1602 and 1605, and in May 1607 he was appointed supplementary organist. He played the organ at the Scuola di S Rocco in 1609, and in 1612, four days after Gabrieli's death, he organized the music-making for the feast of the confraternity's patron

saint, a task that Gabrieli had frequently performed. In 1614 or 1615 Priuli became Hofkapellmeister to Archduke Ferdinand at Graz and continued to serve him in the same capacity in Vienna when he was elected Holy Roman Emperor in 1619. In 1626 Priuli was succeeded by Giovanni Valentini.

Priuli's output is divided equally between sacred and secular music: he published five volumes of each. His madrigals show the move from the customary five-part texture to a concertato style characteristic of the period; *Presso un fiume tranquillo*, in *Delicie musicali* (1625), is an opulent work comparable to Monteverdi's setting of the same text in his sixth book of madrigals (1614). Priuli's secular works range from short, strophic pieces with canzonetta-like textures to large-scale concertato madrigals, and his sacred music covers the gamut of 17th-century compositional practice. Many of his sacred works are indebted to the polychoral style cultivated by Gabrieli and his circle, including the motets from the *Sacrorum concentuum* and two of the masses from the *Missae … octo novemque vocibus*. While some of his masses are in the modern concertato style, the *stile antico* is in evidence in the *Missae … quatuor, sex et octo vocibus*, dedicated to Pope Urban VIII, but stark textural, registral and tonal contrasts lend traces of modernity to the collection. The most forward-looking works in Priuli's output are his few-voice motets and sacred monodies. The solo motet *Inter natos mulierum* (1625²) displays his ability to craft expressive, long-breathed melodies and coherent formal designs. Many of the few-voice motets alternate passages of monody with fuller concertato textures.

Priuli had a considerable talent for writing instrumental works for church use after the manner of his teacher Gabrieli: there are 16 such works in the two volumes of 1618–19. They are not as elaborate contrapuntally as similar works by Gabrieli; there is careful thematic integration between various sections. The 12-part *Canzone in echo* (1619) has extended passages for the three topmost instruments echoing one another (the echoes are indicated by dynamic markings).

WORKS

all except anthologies published in Venice

SACRED

Sacrorum concentuum … pars prima, a 5–8 (1618); ed. in Concentus musicus, ii (Cologne, 1973)
Sacrorum concentuum … pars altera, a 10, 12 (1619)
Psalmi Davidis regis, 8vv (1621), lost
Missae 4, 6, 8vv, bc (org) ad lib (1624)
Missae 8–9vv, vn, vle, cornett, bc (1624)
12 motets in 1615³, 1624¹, 1625², 1629¹, 1646⁴; 4 motets in 1615¹³, ed. in MAM, xxiii (1970); 4 sacred contrafacta of madrigals in 1646³; 4 motets ed. in RRMBE, lxxv, 1995; motet incorrectly attrib. in 1641³, 1672²
Sacred works in *A-KR*, *Wn*; *D-Bsb*, *Rp*, *TRb*; *RUS-KA*

SECULAR

Il primo libro de madrigali, 5vv (1604)
Il secondo libro de madrigali, 5vv (1607)
Il terzo libro de madrigali, 5vv, di due maniere, l'una per voci sole, l'altra per vv, insts (1612)
Musiche concertate, 3, 5–9vv, insts, libro IV (1622)
Delicie musicali, 2–10vv, some with insts (1625); 2 pieces ed. in DTÖ, ixxvii, Jg.xli (1934); some ed. in MAM, xlv (1977)
2 madrigals in 1606⁵, 1610¹⁴
Secular works in *A-Wm*; *D-Kl*; *GB-Lbl*; *I-Rn*

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JEROME ROCHE/STEVEN SAUNDERS

Priuli [Prioli], **Marieta Morosina** (*fl* 1665). Italian composer, from the noble Venetian Morosina family. She dedicated a volume of *Balletti e correnti* (Venice, 1665) for three string instruments and harpsichord continuo to the Habsburg Empress Mother Eleonora. The volume contains five sets of pieces paired by key, though not by theme, and eight independent *correnti*. They are conservative in style.

ELEANOR SELFRIDGE-FIELD

Prix de Rome. Name given to a competition that awarded artists and composers with a funded period of study in Rome. Although awards with a similar name have been offered by Belgian, American and other academies, in music the term usually refers to the prize offered by the French Académie des Beaux-Arts.

The contest was held annually from 1803 to 1968, suspended only during the two world wars. It was organized and judged by the music section of the Académie des Beaux-Arts, although during the Second Empire (1864–71) it was administered by the Paris Conservatoire. While prizes in painting, sculpture and architecture had been offered throughout the 18th century, a music prize was authorized only when the Institut National and its constituent academies were reorganized by Napoleon in 1803. The prizes were funded by the French government with the aim of fostering French culture. The Prix de Rome in music endured the revolutions, monarchies, empires and republics of the 19th and 20th centuries, but not the student uprisings of the 1960s, after which it was abolished.

The contest was designed to test the competitor's knowledge of music as an art and a science. In a preliminary round, the Concours d'Essai, contenders were assigned exercises in counterpoint, fugue and harmony: the science of music. Contestants who passed this were admitted to the Concours Définitif to test their understanding of music as an art. They were sequestered for four or five weeks to compose an operatic scene (usually called 'cantate' or 'scène lyrique') for one or more voices and orchestra on a text chosen by the music section, whose members, usually composers and theorists from the Conservatoire, then made a preliminary judgment. The judgment for the Grand Prix was made at a meeting of the entire Académie des Beaux-Arts where all members had a vote. In some years no Grand Prix was awarded,

while in others there were joint winners. Autograph scores of the winning works, originally located in the Paris Conservatoire, are now held in the Paris Bibliothèque Nationale.

Artists who attained the prize were awarded a moderate income over several years, support for the exhibition, performance or publication of their work, opportunities to travel, military deferments and free admission to cultural venues in Paris. They were required to spend the first two years at the Villa Medici in Rome studying classical and Italian art and producing works based on these models. Subsequent years were spent in Germany or France.

While the official regulations changed in minor details over the years, the procedures for judgment remained stable. However, specific rules could be changed or suspended by members of the Académie, and tradition, bureaucracy and professorial nepotism often played a large role in the awarding of the prize. Since the academicians elected each other and held their chairs for life, an older generation was always deciding the fate of a younger one. Complaints voiced by generations of composers, journalists, politicians and the academicians themselves were consistent throughout the life of the competition, and loudest at times of artistic change, notably from Berlioz, who competed four times before winning, and Ravel, who competed five times but never won. There was perhaps some justification for sending painters, sculptors and architects off to Italy, but composers had little reason to want to leave Paris. The ability to construct a correct fugue and to obey mechanically the rules of counterpoint and harmony are not sure signs of a creative musical talent. The final round was a test of reasonable length on which to judge a contestant's ability to write opera, but the assigned text and the form it imposed tended to inhibit creativity.

The competition was a rite of passage for generations of French composers, providing some with official standing, public recognition and, most importantly, monetary support early in their careers. The list of laureates below may prompt a variety of conclusions. The paucity of familiar names may demonstrate the failure of the competition to foster French music, but which names might have appeared if the competition had been more successful in meeting these aims is a question that cannot be answered.

WINNERS OF THE PRIX DE ROME
winners of Grand Prix unless otherwise stated

literary subject shown in italics; genre, where specified, and author of text shown in brackets

1803 A.-A. Androt; *Alcyone* (scène dramatique, Arnault)
1804 [no Grand Prix] Seconds Prix: V.-C.-P. Dourlen and F. Gasse; *Cupidon pleurant Psyché* (cant., Arnault)
1805 V.-C.-P. Dourlen and F. Gasse; *Cupidon pleurant Psyché* (cant., Arnault)
1806 G. Bouteiller; *Héro* (cant., J.-M.-B.-B. de Saint-Victor)
1807 [no Grand Prix] Seconds Prix: J. Daussoigne and F.-J. Fétis; *Ariane* (cant., J.-M.-B.-B. de Saint-Victor)
1808 P.-A.-L. Blondeau; *Marie Stuart* (monologue lyrique, E. de Jouy)
1809 J. Daussoigne; *Agar dans le désert* (scène lyrique, E. de Jouy)
1810 D. Beaulieu; *Héro* (cant., J.-M.-B.-B. de Saint-Victor)
1811 H.-A.-B. Chelard; *Ariane* (cant., J.-M.-B.-B. de Saint-Victor)
1812 F. Cazot and F. Herold; *La duchesse de la Vallière* (cant., d'Avrigny)
1813 A. Panseron; *Herminie* (scène lyrique, P.-A. Vieillard)
1814 P.-G. Roll; *Atala* (cant., P.-A. Vieillard)
1815 F. Benoist; *Oenone* (cant., P.-A. Vieillard)
1816 [no Grand Prix] Seconds Prix: D.-A. Batton and F. Halévy; *Les derniers moments du Tasse* (cant., E. de Jouy)
1817 D.-A. Batton; *La mort d'Adonis* (cant., J.-A. Vinaty)
1818 [no Grand Prix] Seconds Prix: A. Leborne; *Jeanne d'Arc* (cant., J.-A. Vinaty)
1819 F. Halévy and P.-J.-P.-C. Massin-Turina; *Herminie* (cant., J.-A. Vinaty)
1820 A. Leborne; *Sophonisbe* (cant., P.-A. Vieillard)
1821 L.-V.-E. Rifaut; *Diane* (cant., J.-A. Vinaty)
1822 J.-A. Lebourgeois; *Geneviève de Brabant* (scène lyrique, J.-A. Vinaty)
1823 E. Boilly and L.-C. Ermel; *Thisbé* (cant., J.-A. Vinaty)
1824 A.-M.-B. Barbereau; *Agnès Sorel* (scène lyrique, P.-A. Vieillard)
1825 A. Guillion; *Ariane à Naxos* (scène lyrique, J.-A. Vinaty)
1826 C.-J. Paris; *Herminie* (cant., J.-A. Vinaty)
1827 J.-B.-L. Guiraud; *Orphée* (cant., Berton)
1828 G. Ross-Despréaux; *Herminie* (cant., P.-A. Vieillard)
1829 [no Grand Prix] Second Prix: E.-P. Prévost; *Cléopâtre* (cant., P.-A. Vieillard)
1830 H. Berlioz and A. Montfort; *Sardanapale* (cant., J.F. Gail)
1831 E.-P. Prévost; *Bianca Capello* (cant., Pastoret)
1832 A. Thomas; *Hermann et Ketty* (scène lyrique, Pastoret)
1833 A. Thys; *Le contrebandier espagnol* (scène lyrique, Pastoret)
1834 A. Elwart; *L'entrée en loge* (J.F. Gail)
1835 E.-H.-A. Boulanger; *Achille* (scène lyrique, Paulin)
1836 X. Boisselot; *Velléda* (scène lyrique, Bignon)
1837 L.-D. Besozzi; *Marie Stuart et Rizzio* (scène lyrique, Halévy)
1838 A.-G.-J. Bousquet; *La vendetta* (cant., Pastoret)
1839 C. Gounod; *Fernand* (scène lyrique, Pastoret)
1840 F.E.V. Bazin; *Loÿse de Montfort* (cant., E. Deschamps and E. Pacini)
1841 L. Maillard; *Lionel Foscari* (cant., Pastoret)
1842 A.-A. Roger; *La Reine Flore* (ballade, Pastoret)
1843 [no Grand Prix] Second Grand Prix: H.-L.-C. Duvernoy; *Le chevalier enchanté* (cant., Pastoret)
1844 V. Massé; *Le rénégat de Tanger* (cant., Pastoret)
1845 [no Grand Prix] Second Grand Prix: E. Ortolan; *Imagine* (cant., P.-A. Vieillard)
1846 L.-G.-C. Gastinel; *Vélasquez* (cant., Doucet)
1847 P.-L. Deffès; *L'ange et Tobie* (cant., L. Halévy)
1848 J.-L.-A. Duprato; *Damoclès* (cant., Lacrois)
1849 [no Grand Prix] Second Grand Prix: E. Cahen; *Antonio* (cant., Doucet)
1850 J.-A. Charlot; *Emma et Eginhard* (cant., Bignan)
1851 J.-C.-A. Delehelle; *Le prisonnier* (cant., E. Monnais)
1852 L. Cohen; *Le retour de Virginie* (cant., Rollet)
1853 P.-C.-C. Galibert; *Le rocher d'Appenzel* (cant., E. Monnais)
1854 G.-N. Barthe; *Francesca de Rimini* (cant., Bonnaure)
1855 J. Conte; *Acis et Galathée* (cant., Locle)
1856 [no Grand Prix] Seconds Grands Prix: G. Bizet and E. Lachemié; *David* (cant., G. d'Albano)
1857 G. Bizet; *Clovis et Clotilde* (cant., A. Burion)
1858 S. David; *Jephté* (cant., E. Cécile)
1859 E. Guiraud; *Bajazet et le joueur de flûte* (cant., E. Monnais)
1860 E. Paladilhe; *Le Czar Ivan IV* (cant., Anne)
1861 T. Dubois; *Atala* (cant., V. Roussy)
1862 L. Bourgault-Ducoudray; *Louise de Mézières* (cant., E. Monnais)
1863 J. Massenet; *David Rizzio* (G. Chouquet)
1864 C.-V. Sieg; *Ivanhoe* (V. Roussy)
1865 C. Lenepveu; *Renaud dans les jardins d'Armide* (Locle)
1866 E. Pessard; *Dalila* (cant., E. Vierne)
1867 [no prize awarded] *Le dernier des Abencérage* (Cécile)
1868 V.-A. Pelletier-Rabuteau and E. Wintzweiller; *Daniel* (Cécile)
1869 A.-B. Taudou; *Françoise de Rimini* (Chazad)
1870 C.-E. Lefebvre and H. Maréchal; *Le jugement de Dieu* (H. Dutheil)
1871 G. Serpette; *Jeanne d'Arc* (J. Barbier)
1872 G. Salvayre; *Calypso* (V. Roussy)
1873 P.-C.-M. Puget; *Mazeppa* (cant., de Lauzières)
1874 L. Erhart; *Acis et Galathée* (cant., E. Adénis)

1875 A.-A.-T. Wormser; *Clytemnestre* (cant., Ballu)
1876 P.J.G. Hillemacher; *Judith* (scène lyrique, P. Alexandre)
1877 [no Grand Prix] Second Grand Prix: C. Blanc; *Rebecca à la fontaine* (cant., G. Barbier)
1878 C.-J. Broutin; *La fille de Jephté* (cant., E. Guinand)
1879 Hüe; *Médée* (cant., Grimault)
1880 L.J.E. Hillemacher, *Fingal* (scène lyrique, Darcourt)
1881 [no Grand Prix] Second Grand Prix: A. Bruneau; *Geneviève* (cant., E. Guinand)
1882 E.-G. Marty; *Edith* (cant., E. Guinand)
1883 P.-A. Vidal; *Le gladiateur* (cant., E. Moreau)
1884 C. Debussy; *L'enfant prodigue* (cant., E. Guinand)
1885 X. Leroux; *Endymion* (cant., A. de Lassus)
1886 M.-E.-A. Savard; *La vision de Saül* (cant., E. Adénis)
1887 G. Charpentier; *Didon* (cant., A. de Lassus)
1888 C. Erlanger; *Velléda* (cant., F. Beissier)
1889 [no Grand Prix] Second Prix: E.-E.-A. Fournier; *Sémélé* (cant., E. Adénis)
1890 G. Carraud; *Cléopâtre* (cant., F. Beissier)
1891 C. Silver; *L'interdit* (cant., Noël)
1892 [no Grand Prix] Second Grand Prix: H. Büsser; *Amadis* (cant., E. Adénis)
1893 A. Bloch; *Antigone* (cant., F. Beissier)
1894 H. Rabaud; *Daphné* (cant., Raffalli)
1895 O. Letorey; *Clarisse Harlowe* (cant., Noël)
1896 J.-E.-G. Mouquet; *Mélusine* (cant., F. Beissier)
1897 M. d'Ollone; *Frédégonde* (cant., Morel)
1898 [no Grand Prix] Second Grand Prix: E.-P.-H. Malherbe; *Radegonde* (cant., Collin)
1899 C.-G. Levadé; *Callirhoé* (cant., E. and E. Adénis)
1900 F. Schmitt; *Sémiramis* (cant., E. and E. Adénis)
1901 A. Caplet; *Myrrha* (cant., F. Beissier)
1902 A.-M.-G.-J. Cunq; *Alcyone* (cant., E. and E. Adénis)
1903 R. Laparra; *Ulysse* (cant., Coiffier)
1904 R.-J. Pech; *Médora* (cant., F. Beissier)
1905 V.-L. Gallois; *Maïa* (scène lyrique, F. Beissier)
1906 L.-C. Dumas; *Ismaïl* (cant., E. Adénis)
1907 M.-G.-E. Le Boucher; *Selma* (cant., Spitzmuller)
1908 A. Gailhard; *La sirène* (cant., E. Adénis)
1909 J.-M. Mazellier; *La Rousalka* (cant., E. Adénis)
1910 N. Gallon; *Acis et Galathée* (cant., Roussel and Coupel)
1911 P. Paray; *Yanitza* (cant., Spitzmuller)
1912 [no Grand Prix] Second Grand Prix: E.-C.-O. Mignau; *Fulvia* (cant., Collin)
1913 L. Boulanger; *Faust et Hélène* (épisode lyrique, E. Adénis)
1914 M. Dupré; *Psyché* (cant., Roussel and Coupel)
1915–18 [Prix de Rome suspended]
1919 M. Delmas; *Le poète et la fée* (cant., Portron)
1920 M. Canal; *Don Juan* (scène dramatique, E. Adénis)
1921 J. de La Presle; *Hermione* (cant., E. Adénis)
1922 [no Grand Prix] Second Grand Prix: F. Bousquet; *Le prétendant* (Gandrey-Réty)
1923 J. Leleu; *Béatrix* (cant., Gandrey-Réty)
1924 R. Dussaut; *Les amants de Vérone* (E. Adénis and Desveaux-Vérité)
1925 L. Fourestier; *La mort d'Adonis* (cant., Belviane)
1926 R. Guillou; *L'autre mère* (Forge)
1927 E. Gaujac; *Coriolan* (cant., Téramond)
1928 R. Loucheur; *Héraklès à Delphes* (Puoux)
1929 E. Barraine; *La vierge guerrière* (cant., Foucher)
1930 T. Aubin; *Actéon* (cant., P. Arosa)
1931 J. Dupont; *L'ensorceleuse* (P. Arosa)
1932 Y. Desportes; *Le pardon* (P. Arosa)
1933 R. Planel; *Idylle funambulesque* (P. Arosa)
1934 E. Bozza; *La légende de Roukmâni* (C. Orly)
1935 R. Challan; *Le château endormi* (Simandre)
1936 M. Stern; *Gisèle* (Maindroni)
1937 V. Serventi; *La Belle et la Bête* (C. Orly)
1938 H. Dutilleux; *L'anneau du roi* (scène lyrique, Vollène)
1939 P. Maillard-Verger; *La farce du mari fondu* (P. Arosa)
1940–41 [Prix de Rome suspended]
1942 A. Désenclos; *Pygmalion délivré* (Brunel)
1943 P. Sancan; *Icare* (Subverville)
1944 R. Gallois-Montbrun; *Louise de la miséricorde* (Clerc)
1945 M. Bitsch and C. Pascal; *La farce du contrebandier* (Téramond)
1946 P. Petit; *Le jeu de l'amour et du hasard* (Clerc)
1947 J.-M. Damase; *Et la belle se réveilla* (P. Arosa)
1948 O. Garty [Gartenlaub]; *Genovefa* (Clerc)
1949 A. Clostre; *La résurrection de Lazare* (Bourgoin)
1950 E. Plicque; *Bettina* (Carol)
1951 C. Chayne; *Et l'homme se vit rouvrir les portes* (Escalada)
1952 A. Weber; *La sotie de la dame qui fut muette* (Escalada)
1953 J. Castérède; *La boîte de Pandore* (Escalada)
1954 R. Boutry; *On ne badine pas avec l'amour* (Escalada)
1955 P.-M. Dubois; *Le rire de Gargantua* (Escalada)
1956 J. Aubain; *Le mariage forcé* (Clerc)
1957 A. Bernaud; *La fée Urgèle* (Varennes)
1958 N. Lancien; *Une mort de Don Quichotte* (Lemoine)
1959 A. Margoni; *Les jardins d'Armide* (Téramond)
1960 G. Boizard; *Cant du printemps* (M. Lubicz)
1961 C. Manen; *La loreley* (G. Apollinaire)
1962 A. Petitgirard; *Le grand yacht Despair* (Masson)
1963 Y. Cornière; *Les hommes sur la terre* (Desnos)
1964 [no prizes awarded]
1965 T. Brenet and L. Robert; *Agamemnon* (after Aeschylus)
1966 M. Cecconi-Botella; *La muse qui est la Grâce* (Claudel)
1967 M.-M. Rateau; *Voyageur, où t'en vas-tu?* (after R. Tagore)
1968 A. Louvier; *Folie et mort d'Ophélie* (after W. Shakespeare)

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DAVID GILBERT

Pró, Serafín (*b* Havana, 30 July 1906; *d* Havana, 15 Sept 1977). Cuban choral director and composer. He received his training in music at the Havana Municipal Conservatory with Chartrand (piano) and Ardévol (theory). He took part in the Havana Choral Society and the University Chorale, of which he was assistant director. In 1944 he taught choral classes at the Municipal Conservatory, and the next year he founded the conservatory choir. He also worked on a method for teaching solfège and served as editor of the bulletin of the Grupo de Renovación Musical, a musical youth movement of the 1940s made up of followers of Ardévol. A strong proponent of the importance of form, Pró wrote in a more expressive musical language than some of his more academically orientated colleagues in the Grupo. He taught composition and theory at the Amadeo Roldán Conservatory from 1936 to 1962 and at the Alejandro Garcia-Caturla Conservatory from 1962 to 1967. After 1959 he founded and directed the choir of Cuban Radio CMZ, the Coro del Ejército Rebelde and the chorus of the National Theatre, and the Coro Polifónico Nacional (later the Coro National), which he continued to direct until 1975. The bulk of his production was dedicated to choral music, and he wrote a large number of choral arrangements of works by both Cuban and foreign composers.

WORKS
(*selective list*)

Orch: Sonata, Chorale and Fugue, str, timp, 1951
Choral: Las siete doncellas (Lorca), 1940; Estar Así (E. Florit), 1940; Canción de Cuna Junto al Pesebre, S, female vv, 1941; Aspiración

(R.R. Vidal), 1943; Madrigal, 1949; Yo se Egipto y Nigricia, 1953; Fuga doble coral, 1956; En Cuba nació el niño Dios, 1959; Trestextos: Monumental, Lago del alma, La canción del viento (Vidal), 1967

Chamber: Sonata, vn, pf, 1944; Ricercar, 2 tpt, 2 trbn, 1949; Capriccio, fl, ob, cl, bn, 1955

Pf: Sonata, E, 1942; Suite clásica en modo frigio, 1943

JOHN M. SCHECHTER

Pro Arte Quartet. Belgian string quartet. It was founded in 1912 by students at the Brussels Conservatory. The leader, Alphonse Onnou (*b* Dolhain-Limbourg, 29 Dec 1893; *d* Madison, WI, 20 Nov 1940), was a pupil of Alexandre Cornelis. The other members were Laurent Halleux, a pupil of César Thomson; Germain Prévost, a pupil of Léon von Hout; and Fernand Auguste Lemaire, a pupil of Edouard Jacobs. The quartet made its début in Brussels in 1913 and soon became known as an exponent of modern music. In 1918 Fernand Quinet became the cellist, but in 1921 he was replaced by Robert Maas. That year, with the aid of Paul Collaer and Arthur Prévost, the Pro Arte Concerts began, in which performances were given of new works by, among others, Bartók, Casella, Honegger, Martinů, Milhaud and Rieti. The quartet performed with great success at the 1923 ISCM Festival in Salzburg, and the same year played new works commissioned by Elizabeth Sprague Coolidge at a concert in Rome. After touring Europe the quartet visited England for the first time in 1925, and the following year played at the inauguration of the Hall of Music in the Library of Congress, Washington, DC. This was followed by the first of several tours of the USA, and a tour of Canada. Subsequent visits to England included annual series of a week's performances in Cambridge (1932–8). In 1932 the quartet was granted the title Quatuor de la Cour de Belgique, in recognition of its services to Belgian music. Onnou, Halleux and Prévost moved to the USA in 1939. Maas was trapped in Belgium, where he played in the Artis Quartet (with Alfred Dubois, Arthur Grumiaux and Robert Courte). Onnou died in 1940, but the quartet continued until 1947 as quartet-in-residence at Wisconsin University, led first by Antonio Brosa and from 1944 by Rudolf Kolisch. Since then the title Pro Arte Quartet has been taken by the faculty quartet of the University of Wisconsin at Madison. After the war Maas played in the Paganini Quartet until his death in 1948.

At first the Pro Arte Quartet was less consistently successful with the Classical repertory than with modern works, to which it brought exceptional polish and ease; but in time it came to be equally highly regarded in Mozart, Haydn and Schubert. Its style was without either the intensity of the Busch Quartet or the rich warmth of the Léner, but concentrated on finesse, lucidity of texture and rhythmic buoyancy. Among its recordings were many of Haydn's quartets, several of which had not previously been recorded, as well as works by Mozart, Schubert and Brahms and the quartets of Franck, Fauré, Debussy and Ravel. An Austrian quartet of the same name was founded in Salzburg in 1973.

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ROBERT PHILIP/TULLY POTTER

Pröbstl. German family of organ builders.

(1) Joseph Pröbstl (*b* Brunnen, nr Waltenhofen, 19 May 1798; *d* Füssen, 3 Sept 1866). He was a pupil of the organ builder Andreas Handmann in Schongau (1821–3). His independent activity began in 1825 with an organ for Waltenhofen (moved to St Koloman, near Schwangau, in 1855). In 1826 he settled in Füssen. He also worked in collaboration with Georg Beer, who later set up independently in Erling, near Andechs. Pröbstl soon worked over a large area, stretching as far afield as the Salzach. He built 37 organs, including those at Habach (1825–6), Pfaffenhofen, near Rosenheim (1833), the Salesian convent, Dietramszell (1840; the first organ he built after the theories of J.G. Töpfer), and the Herzogspitalkirche, Munich (1845).

(2) Balthasar Pröbstl (*b* Füssen, 2 Jan 1830; *d* Füssen, 10 Oct 1895). Son of (1) Joseph Pröbstl. His output numbers 115 instruments, though the first 12 (1849–55) were built with the help of his father. They include organs at the Industrial Exhibition, Augsburg (1852; later installed at Inzell, near Reichenhall), the parish churches of Tölz (1860–61), Kaufbeuren (1861–2) and Schrobenhausen (1865–6), the Studienkirche, Dillingen (1871), the parish church of Thannhausen (1880) and the church of Heilig Kreuz, Donauwörth (1885; 32 stops); his last work is at Donaualtheim (1895). In 1861 he visited J.G. Töpfer in Weimar and Friedrich Ladegast in Weissenfels, and in 1867 Weigle and J. & P. Schiedmayer in Stuttgart. His very fine organs were built first of all using the slider-chest system; he then began to use a cone-chest for the pedal and finally around 1880 used mechanical cone-chests only. His workshop was taken over by Hermann Späth (1867–1917) but ceased on the latter's death.

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ALFRED REICHLING

Pro Cantione Antiqua. English vocal ensemble. It was formed in 1968 by Mark Brown, Paul Esswood and James Griffett to sing the repertory of the medieval, Renaissance and Baroque periods. Its début took place that year, in Westminster Cathedral, conducted by Colin Mawby; the ensemble has also been directed by Bruno Turner, who prepared editions of music by several Renaissance composers for the group, as well as Philip Ledger, Henry Washington and others. Usually the group consists of six to nine male singers, including countertenors. Its recordings include an extensive anthology of the Franco-Flemish school, Italian motets, and other music by Morales, Victoria, Lassus, Palestrina, Tallis and Byrd. It has been much praised for the accuracy and the intensity of its singing.

Processional (from Lat. *liber processionalis*, *processionale*, *processionarium*). A small portable liturgical book of the Western Church, containing the chants, rubrics and collects appropriate to liturgical processions. It is of particular musical interest since it contains antiphons, verses, rhymed *Preces* and even polyphonic chants that do not occur in other liturgical books. Like the pontifical, it was a comparatively late addition to the repertory of official liturgical books, originating in the 10th and 11th centuries; the processional antiphons are much older, and formerly occurred in the gradual.

1. Sources of processional chants. 2. Categories of noted processionals. 3. Musical repertory.

1. SOURCES OF PROCESSIONAL CHANTS. Processions occur in most ancient religions. Essentially, they consist of a communal progress on foot for the purpose of petition, penitence or even protocol (as in the processions of the Byzantine court), and the singing of chants. The latter may be very diverse in style – syllabic, melismatic or in litany form (i.e. a series of invocations or petitions, to each of which the congregation makes a brief response).

The oldest known processionals (books containing the processional chants) date from the 12th century, although a book of the chants for the Rogationtide procession at Metz Cathedral (*F-ME*) was copied in the second half of the 11th century; certain other books derived from the Romano-Germanic pontifical of Mainz, and containing important elements of the ritual and processional, may date from the 11th century (*A-Wn* 1888) or even the late 10th (*I-Rvat* Pal.lat.489 from Zell, near Kochem on the River Mosel, and Pal.lat.490 from Lorsch).

Earlier – from the late 8th century – processional antiphons often occurred in the gradual. This is true of antiphons for processions immediately following the blessing of candles (Candlemas), ashes (Ash Wednesday) or palms (Palm Sunday), which were copied before the introit of the day; it is also true of the processional antiphons for the Major Litanies, copied at the end of the graduals (see R.-J. Hesbert, ed.: *Antiphonale missarum sextuplex*, Brussels, 1935, pp.cxxi ff, nos.200–14). (In the tradition of southern French graduals with Aquitanian notation, the relationship between the processional antiphons and introits later extended to all festivals; elsewhere, processional antiphons came to be grouped around the ancient antiphons of the Major Litanies.)

The procession of the Major Litanies ('St Mark's Procession', though unrelated to the festival of St Mark) was introduced at Rome under Pope Gregory the Great in 592. It took place on 25 April between S Lorenzo in Lucina and S Pietro, and represented the christianizing of an old pagan procession held on the same day, the *robigalia*, which had persisted at Rome until the Late Empire. Another distinct procession, that of the Minor Litanies (or Rogations) was instituted in Gaul in 469 by St Mamertus, Bishop of Vienne, on the three days before Ascension. Both processions were in due course adopted into the Roman liturgy: the Gallican Minor Litanies continued to survive even after the introduction into Gaul of the Roman liturgy and its Major Litanies of 25 April; on the other hand, the Gallican Minor Litanies were adopted at Rome in 816, under Leo III, and the same chants were specified for them as for the Litanies of 25 April.

The chants for the Litanies occur in Gregorian graduals written and notated in France, assigned sometimes to 25 April and sometimes to the three days before Ascension, and to them are appended *Preces* that are remnants of the ancient Gallican liturgy abolished at the Carolingian reform (see P. de Clerck: *La 'prière universelle' dans les liturgies latines anciennes: témoignages patristiques et textes liturgiques*, Münster, 1977). In consequence, a study of the chants of the Major and Minor Litanies must begin with an examination of the oldest graduals (listed in *Le graduel romain*, ii: *Les sources*, Solesmes, 1957), in particular those of the 10th and 11th centuries noted with neumes (*see* GALLICAN CHANT, §13).

The inconsistency between those graduals in which the chants were assigned, 'according to the Romans' ('secundum Romanos'), to April 25, and those where the chants were assigned 'following the custom of the Gallican Church' ('juxta morem gallicanae ecclesiae') to the three days before Ascension, was not eliminated: an attempt at codification, in the Ordo XXXI (following the numbering of M. Andrieu: *Les ordines romani du haut moyen-âge*, Leuven, 1931–56) entitled 'Quando letania major debet fieri', did not win acceptance. Nevertheless, the *Ordo romanus antiquus* (following the appellation of Melchior Hittorp, i.e. Andrieu's Ordo L), which was drafted at St Alban in Mainz in about 950, seems to have influenced the processional tradition in several churches of south Germany.

As mentioned above, the graduals of south-west France noted with diastematic Aquitanian neumes generally contain processional chants before the introit of the Mass of the day, and also generally include more processional chants than the other French graduals with chants of Gallican origin made to serve as processional chants. Moreover, they contain the earliest evidence of the melodies, from the early 11th century, owing to the precise diastematic Aquitanian notation they use. No single archetype has been discovered for the Aquitanian processional chants despite a complete study of the processional chants in Aquitanian graduals and in processionals proper, except perhaps in the case of the antiphons of the Litanies. Useful comparisons are possible, even so, between graduals and processionals of the same tradition.

Precursors of the processional – besides the gradual – also include the antiphoner or breviary. Some noted antiphoners, for instance that of Hartker (*CH-SGs* 390–91: PalMus, 2nd ser., i, 1900/*R*; Monumenta palaeographica gregoriana, IV/1–2, Münsterschwarzach, 1988), or the Codex Albensis (*A-Gu* 211; ed. Z. Falvy and L. Mezey, *Codex Albensis: ein Antiphonar aus dem 12. Jahrhundert*, Budapest, 1963), contain the Maundy antiphons. These antiphons, sung weekly in monasteries and annually in other churches on the evening of Maundy Thursday during the Washing of the Feet (see T. Schäfer, *Die Fusswaschung*, Beuron, 1956), appear in many processionals and graduals, although they do not accompany a procession and were omitted from a number of manuscript processionals.

Some breviaries contain processional chants proper, however. A fragmentary breviary with neumes, *CH-Bu* N I 6 (ed. A. Dold, *Lehrreiche Basler Brevier-Fragmente des 10. Jahrhunderts*, Beuron, 1954, pp.19ff), contains the antiphons for the Palm Sunday procession; a 14th-century noted breviary from Lyons (*F-C* 43, ff.249*v*–260) contains the penitential processional chants of the Major Litanies.

Some manuscripts present the various categories of chant (for Mass, Offices, processions and other miscellaneous rites) either in separate volumes (e.g. *F-Pn* lat.12584, of the 11th century, or *GB-WO* F 160, of the 13th century) or in a single volume, with the chants in the order in which they are performed, the processional chants occurring between Terce and the introit at Mass (e.g. *I-Rvat* lat.7018, of the 11th century, or *I-BV* V 19–20, of the 12th century). Other manuscripts contain processional antiphons on flyleaves, and some contain the texts of the processional chants without music notation. Processional chants occur also in tropers and prosers, such as those of St Martial at Limoges (*F-Pn* lat.909, 1136 and 1240). Husmann, in his catalogue of these

manuscripts (RISM, B/V/1, 1964), gave an account of processional chants where they occur.

Some processionals (in the strict sense) that were carried in procession do not contain the processional chants but only the rubrics and the collects recited at each station during the procession, e.g. *F-AI* 17, of the 15th century, from Albi Cathedral; *D-Mbs* Clm.3905, of the 12th century, from St Afra at Augsburg; *GB-SB* 148, of the 15th century; the Sarum processional (ed. Wordsworth, 1901, and Rastall, 1980); and *I-Ac* 32 from Aosta Cathedral (see Amiet, i, 53–5). The incipits of the chants are given in these manuscripts, however, and it is possible, in the absence of a complete processional, to reconstruct the repertory of the church in question.

Chant incipits appear also in the ordinal, a liturgical book with rubrics, collects and lessons, which is another valuable source for the study of processional chants. Manuscript ordinals are listed in *Le graduel romain* (ii: *Les sources*, Solesmes, 1957, pp.189–96); printed ordinals are listed by A. Hänggi (*Der Rheinauer Liber ordinarius*, Fribourg, 1957, pp.xxv–xxxv); and more recently discovered ordinals are listed by A. Jacob ('Mélanges: à propos de l'édition de l'Ordinaire de Tongres', *Revue d'histoire ecclésiastique*, lxv, 1970, pp.789–97). The manuscript ordinals of the Bibliothèque Nationale in Paris have been analysed by J. Dufrasne (*Les ordinaires manuscrits des églises séculières conservés à la Bibliothèque nationale de Paris*, diss., Institut Catholique, Paris, 1959).

2. Categories of noted processionals. Manuscript processionals (listed and described by M. Huglo in RISM B/XIV/1, 1999) fall into a number of categories. The majority are of small portable format and serve for all the processions of the liturgical year. They generally begin with the Sundays and festivals of the Proper of the Time, including those of the Christmas cycle, followed by the festivals of the Proper of the Saints (generally beginning with 24 June – St John the Baptist), and they generally conclude with the chants for various processions to pray for rain, fine weather, etc.

Many, though not all, processionals include after the chants for Palm Sunday the Maundy antiphons, those for the Veneration of the Cross on Good Friday, and sometimes also the chants for the Easter Vigil, such as the Exultet and the hymn *Inventor rutili* (see AH, i, 1907, pp.30–31). These non-processional chants were included in the processional for the sake of convenience.

A very complete type of processional was established in England in 1197 at the revision of the Sarum liturgy; this later spread to all the churches in England (*see* Salisbury, use of; see also Bailey, 1971).

Some manuscript processionals contain only the chants and rubrics for the stations of the processions of the Major and Minor Litanies. Such books would have been used only four times a year; they are of very limited distribution and are found most often in Italy. They seem to have originated in imitation of the Ambrosian processional, which contains only the chants, collects and lessons for the three days before the vigil of Pentecost. The Ambrosian processionals contain the antiphon texts encountered elsewhere but with distinct Ambrosian melodies: *D-F* Mus.Hds. in 4° 1 (olim 5192), copied about 1400, which belonged to Cardinal Francesco Piccolpasso; *I-Muc*, kept until 1970 at the Collegio degli Oblati at Rho (described by G. Tibiletti, 1973, pp.145–62); *F-SO* Rés. 64, of the 15th or 16th century (described by M. Huglo: *Fonti e paleografia del canto ambrosiano*, Milan, 1956, p.75).

The oldest Gregorian processional containing only the chants of the Major and Minor Litanies dates from the 12th century: *I-PCc* 191(28). This processional must be studied in conjunction with *PCd* 9 (26ff.), which contains only the lessons for the stations of the rogation processions. A similar division occurred at times outside Italy, e.g. in nine manuscripts at *D-AAm*, *F-CA* 68(69) and 80(81), *CHRm* 353 (burnt in 1944) and in *VN* 139.

The Corpus Christi procession at times occurred in its own book, e.g. *D-AAm* 57(LV) and 58 (see O. Gatzweiler: *Die liturgischen Handschriften des Aachener Münsterstifts*, Münster, 1926, pp.170–71). Various unofficial popular customs often came to be associated with this procession, for instance at Angers, Effeltrich near Erlangen and at Prague; for a study of these customs – occasionally including the use of musical instruments – it is necessary to consult sources other than manuscript processionals (see Bowles, 1964, and Torsy, 1972). The same applies also to the popular customs associated with pilgrimage processions and other popular processions such as that of St Josse at Montreuil-sur-Mer, of St Guy (Veit) in the Rhineland, and of St Willibrord on the Tuesday after Pentecost at Echternach.

Some processionals conclude with the chants for burial rites, which included a procession to the graveside according to the requirements of the ritual. Because of this, some manuscripts of the funeral rites with notation (e.g. *F-Pn* lat.14825 and various manuscripts at Karlsruhe, described by H. Ehrensberger: *Bibliotheca liturgica manuscripta*, Karlsruhe, 1889), and noted manuscripts of the Office of the Dead (e.g. *A-Ssp* a V 10) have been wrongly termed processionals.

Each of the religious orders imposed a processional of its own, and these were propagated through manuscripts and subsequently in printed editions. The processionals of most of the orders have remained substantially identical with the originals through the history of each order.

The processionals of the various canons regular subscribing to the Rule of St Augustine, particularly the Premonstratensians, follow the pattern of the *Ordinaire prémontré d'après les manuscrits du XIIe et du XIIIe siècles* (ed. P. Lefèvre, Leuven, 1941). They are characterized by the festivals of St Augustine, patron of the orders: principal feast, 28 August; festivals of the translation of his relics to Pavia (*translatio prima*, 28 February; *translatio secunda*, 11 October); and the festival of his conversion (5 May). About ten Premonstratensian processionals survive in manuscript, and there are several printed editions, including those of 1584 and 1666. That of 1727 is neo-Gallican, and has no link with the ancient tradition (*see* Neo-Gallican chant).

No unifying factor links the processionals of the Benedictines. A standard Cluniac processional was, however, approximately followed in the abbeys affiliated to Cluny: *F-Pn* lat.12584, of the 11th century, the antiphoner, processional and gradual of St Maur-des-Fossés (see CAO, ii, 1965, pp.xvff and plate X); *B-Br* II 3823 (Fétis 1172), an early 12th-century Auvergne gradual (*Le graduel romain*, ii, p.38); and *F-SO* Rés.28, of the 15th century, from a Cluniac priory in southern France (see Huglo, 'The Cluniac Processional', 1997).

No Carthusian processional exists; in their simplified liturgy the Carthusians retained only the processions of



Ecclesiastical procession, panel from an altarpiece of the Life of St Michael by Miguel Ximénez, 1500 (Museo del Prado, Madrid)

Candlemas, Ash Wednesday and Palm Sunday, and the chants for these were copied in the standard gradual drawn up after the first Carthusian Chapter General of 1140.

In the liturgy and chant reform undertaken by the Cistercians in the early 12th century, the number of processions was considerably reduced. The primitive processional included only ritual processions for Candelmas (2 February) and Palm Sunday. The first addition, for the feast of the Ascension, dates from *c*1150, after which further processions for specific feast days were gradually introduced: between 1202 and 1225, first the Assumption of the BVM (15 August), then the feast of the Order's founder, St Bernard (21 August); after 1289, the Nativity of the BVM (8 September); after 1318, Corpus Christi; and finally, after 1476, the Visitation (2 July). This progressive enlargement might partly explain the absence from the Cistercian processional of Rogation processions, when crops grown on the vast agricultural estates belonging to the Order would have been blessed (work in the fields was as much a part of the Cistercian vocation as a life of prayer). The noted books had been lost before 1480 from the standard exemplar of the liturgical books of the order (*F-Dm* 114(82) drawn up at Cîteaux between 1185 and 1191); the earliest surviving Cistercian processional is, therefore, a copy, and is from the abbey of Pairis in Alsace (*F-CO* 442, of the 12th century; published as the second part of K. Weinmann's *Hymnarium parisiense*, Regensburg, 1905). Cistercian processionals generally begin with the antiphon *Lumen ad revelationem* for 2 February. The Cistercian processional must have been printed at about the same time as the antiphoner (1545), but no edition except that of 1689 is known.

The Dominican processional drawn up in 1254 constitutes the fourth volume of the standard exemplar of Humbert of Romans (*I-Rss* XIV lit.1, ff.58*v*–66*r*). It begins with the rubric 'De processionibus in genere: Cum imminet aliqua processio'; this was sometimes omitted in manuscript processionals, but was retained in printed Dominican processionals, and still appears in the edition of 1913. Dominican processionals commence with the Palm Sunday antiphon *Pueri hebreorum*. The only variable section is that concerning the Washing of the Altars on Maundy Thursday, since the antiphons, verses and collects were chosen according to the patrons of the altars being washed. Between the Maundy Thursday responsories (*In monte Oliveti* etc.) were inserted an

antiphon with verse, and a collect, in honour of the patron of the altar then being washed. The degree of precision of the manuscripts varies: some present only the standard responsories; some give the general rubric from the standard exemplar, 'Here should be placed antiphons, verses and collects of the saints according to the disposition of the altars in any convent'; some (rather fewer) give the list of antiphons, verses and collects proper to the church in question, either within the manuscript (e.g. *F-CO* 412) or as a supplement at the end. This pattern for the Washing of the Altars is rarely found other than in Augustinian and Dominican manuscripts.

Almost 140 manuscript Dominican processionals survive; the Dominican processional was printed by Spira at Venice as early as 1493, and has since gone through many editions. To study it, it is necessary only to refer either to the standard exemplar from the Dominican house of St Jacques in Paris (*I-Rss* XIV lit.1, mentioned above), or to the portable copy that the Master General of the Order (*GB-Lbl* Add.23935, ff.98*v*–106*v*) used on his visitations to check that the liturgy and chant were being accurately maintained. (The content of this portable copy has been edited by Allworth, 1970, pp.182–5 and table 1.) The study of each Dominican processional thus amounts only to the study of the peculiarities distinguishing the copy from the exemplar, and notably of the particular chants sung during the Washing of the Altars, or of the various supplements such as polyphonic pieces, which were sung despite their prohibition by the Chapter General of Bologna in 1242.

The Franciscan processional is identical with the standard Roman processional. It contains the chants for the processions of the Roman missal, Candlemas, Ash Wednesday and Palm Sunday, according to the rubrics of the missal. It was frequently printed in the 16th century, one of the earliest editions being that of Henri Estienne (Paris, 1507).

3. MUSICAL REPERTORY. In analysing the processional chants, the earlier period, in which the processional chants appeared in the gradual and other books, should be studied separately from the later period when they were collected into a volume of their own.

In the earlier period, the repertory consisted above all of the great processional antiphons, and also (according to region) of *versus*, or hymns with refrains, composed in the 9th century (see AH, i, 1907, pp.237–43, 250–63), and rhymed *Preces* for the Rogations (see M. Huglo: 'Les "preces" des graduels aquitains empruntés à la liturgie hispanique', *Hispania sacra*, viii, 1955, pp.361–83). The great processional antiphons sometimes included verses, and were often in consequence termed *responsoria*. They make up a group of their own within the category of the antiphon (*see* ANTIPHON, §5(vi)). Many of them are remnants of the liturgical and musical repertory of the ancient Gallican liturgy and were changed into processional chants during the Carolingian reform when Gregorian chant was imposed on the Frankish Empire (*see* GALLICAN CHANT).

Some of the earliest specimens of organum are processional antiphons (e.g. in the Winchester Troper; see A. Holschneider: *Die Organa von Winchester*, Hildesheim, 1968) or verses of responsories which occur in the processional. The Sarum processional contains a number of examples of faburden in chants such as the *Salve festa dies*, or those for the Litany of the Saints (*GB-Llp* 438); according to the London chronicle for the year 1531, 'after came Paul's choir ... singing the litany with faburden'.

The later period, in which separate manuscript processionals are found, begins according to region from the 12th century. During this period, the processional antiphons were almost everywhere replaced by greater responsories from the antiphoner, except for litanies and at Rogationtide. This development did not occur uniformly everywhere, however, and the distribution of the Matins responsories over the various festivals of the church year differed from place to place: each church had a list of its own. The practice of this later period – with its use of responsories – is mostly reflected in printed processionals.

Macé, in his *Instruction pour apprendre à chanter à quatre parties selon le plain-chant* (Caen, 1582), included a harmonization, in four voices, of the Candlemas processional antiphon *Lumen ad revelationem*.

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MICHEL HUGLO

Processus (Lat.; It. *processo*). *See* AMBITUS.

Procházka, (Jan) Ludevít (*b* Klatovy, 14 Aug 1837; *d* Prague, 19 July 1888). Czech composer, pianist and critic. His early musical training was with his father, an organist, and the composer Měchura. After studying law at Prague University (1854–63) he became a court official, but most of his life was devoted to music. He attended Smetana's piano school (1854–5), later becoming a lifelong friend and powerful advocate of Smetana's music. He was a co-founder of the Prague Hlahol choral society (1861), the publishing house Hudební Matice (1871) and the Jednota pro Komorní Hudbu (Society for Chamber Music, 1877). He was music critic of *Národní listy* (1865–78), editor of *Hudební listy* (1870-72) and *Dalibor* (1873–5), and of several collected editions of Czech songs and choruses, including *Vesna, Záboj* and *Hlahol*. During the 1870s his free musical soirées provided a valuable platform for performances of works by developing Czech composers, including Dvořák and Fibich. He composed many popular and idiomatic Czech songs and choruses.

WORKS

VOCAL

Cz.: numerous choruses and songs, inc. Kovářská [Blacksmith's Song] (F.L. Rieger), 1v, vv, pf (Prague, 1861); 4 songs, 1v, pf, 1861 (Prague, n.d.); Prosba [Request], 2vv (Prague, 1863); Tři sbory na slova L. Čelakovského [3 Choruses on Words of Čelakovský] (Prague, 1863); folksong arrs.
Ger.: songs and duets, incl. 3 Duetten nach slovakischen Volksdichtungen (Berlin, 1885)

INSTRUMENTAL

2 sym. poems: Alfred (after V. Hálek), perf. 1859; Carevič Alexej [Tsar Aleksey], perf. 1860
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KARL STAPLETON

Procol Harum. British rock group. Formed in 1966, they rose to fame in 1967 with the hit single *A Whiter Shade of Pale*, which featured a Bach-inspired organ melody set against the rhythm and blues singing of pianist Gary Brooker (*b* Southend-on-Sea, 29 May 1945). The group's early albums, *Procol Harum* (R. Zono, 1967), *Shine on Brightly* (R. Zono, 1968) and *A Salty Dog* (R. Zono, 1969), blend aspects of classical music with the band's rhythm and blues roots, making them a model for much subsequent British progressive rock. The 18-minute suite *In Held 'Twas In I* from their second album is the group's most ambitious track, while *A Salty Dog* from the third employs orchestral accompaniment to beautiful effect. Over the two years that followed *A Salty Dog*, original members Matthew Fisher (*b* London, 7 March 1946; organ) and Robin Trower (*b* East Ham, 9 March 1945; drums) left the group. In 1972 the band released *Procol Harum in Concert*, an album recorded with Canada's Edmonton SO that featured new versions of previously released songs. The single of *Conquistador* from the first album became a hit as did the album. After releasing four more albums, the group disbanded in 1977. In 1991,

Brooker, Fisher and Trower briefly reformed the band and released *The Prodigal Stranger* (Zoo/BMG).

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JOHN COVACH

Prodenzani, Simone. *See* PRUDENZANI, SIMONE.

Prod'homme, J(acques) G(abriel) (*b* Paris, 28 Nov 1871; *d* Neuilly-sur-Seine, 18 June 1956). French musicologist and critic. After schooling at the Lycée Condorcet (until 1887) and a year's training in the merchant marine at Guadeloupe he studied music history and philology at the Ecole des Hautes Etudes, Paris (1890–94), and later continued his studies in Germany (1899–1910), Belgium and the Netherlands (1912, 1913). His career as a music journalist began in 1895 with contributions to *Revue socialiste*, *Enclos* and other journals; in Munich, where he lived from 1897 to 1900, he founded and edited the *Deutsche-französische Rundschau* (1899–1902). On his return to Paris he founded (with Dauriac and Ecorcheville) the French section of the International Musical Society (1904), of which he was secretary from 1903 to 1913; he was also a founder (with La Laurencie, 1917), secretary (1917–20), vice-president (1929–36) and later honorary president of the Société Française de Musicologie. In 1931 he succeeded Bouvet as curator of the Paris Opéra library and archivist of its museum, and in 1934 he became librarian of the Paris Conservatoire in succession to Henri Expert; he held both posts until 1940. As a music critic he wrote for many French and foreign journals including *Le ménestrel*, *Revue musicale*, *Revue Pleyel*, *Signal* and *Mesidor*, and in 1921 he joined the committee of La Critique Dramatique et Musicale.

Prod'homme's stature as one of the leading French music historians of his generation was largely due to the diversity of his career and the energy he devoted to it and to his writings, which were informed by his independence of mind and enthusiasm for the subject. Besides his many biographies of composers (including Gluck, Gossec, Paganini, Liszt and Berlioz) he produced translations of Wagner's complete prose works (13 volumes) and operas, Beethoven's conversation books and operas by Haydn and Mozart. He was made a Chevalier of the Légion d'Honneur in 1928 and was a member of the Académie Française, the Académie des Beaux-Arts and the Académie Royale de Belgique.

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Prodigy, the. English club dance music collective led by Liam Howlett (*b* ?Braintree, 21 August 1971). Howlett was a rave DJ in the early 1990s when they released their second single *Charly* (XL, 1991). Like many one-hit rave singles, it combined samples from children's television with simplistic yet memorable synthesized melodies over hardcore and high-tempo backing. They surprised rave's detractors by sustaining this success across several albums. By the time of their second album, *Music for the Jilted Generation* (XL, 1994), rave had disappeared but they enjoyed mass commercial success by incorporating elements of trip hop and techno. The band's greatest success came with *Firestarter* (1996), a hardcore 'big beat' track which included rock as well as dance elements and caused some controversy, not least through Keith Flint, whose performance and appearance introduced a punk element into the dance mixture. Flint's visual influence was strong (he directed the video for the follow-up single *Breathe* (1996), making their album *Fat of the Land* (XL, 1997) their most successful. By the late 1990s, Howlett had returned to being a DJ, releasing *Dirt Chamber Sessions Volume 1* (XL, 1999), and Maxim had embarked on a solo career. Leeroy left the band in April 2000 to concentrate on his music as Flightcrank.

IAN PEEL

Prodromidès, Jean (*b* Neuilly-sur-Seine, 3 July 1927). French composer. He studied law as well as attending the Paris Conservatoire (1947–55), where his teachers included Messiaen, Duruflé, Fourestier and Leibowitz. He taught at the Opéra-Studio de Paris (1973–8), was chairman of the UNESCO Comité Lyrique de L'Institut International du Théâtre (1981–91) and of the Centre

Français du Théâtre (1988–92), and was elected to the Académie des Beaux-Arts in 1990. With his strong commitment to opera, he was appointed vice-chairman of the Société des Auteurs et Compositeurs Dramatiques in 1988.

After experimenting briefly with serialism (*Deux airs*, 1950), Prodromidès sought a more direct engagement with the physical materials of sound. The orchestral *Parcours* (1973) presents a welter of contrasting materials, including sound masses, melodic lines, glissandi and notes dispersed in register. Also, from *Les Perses* (1961) onwards, he developed his own harmonic system, involving the creation of harmonic 'colours' through particular combinations of intervals. While he rejects the idea of aleatory music, he has devised a kind of 'open' writing which allows both flexibility and control in handling groups of instruments. This can involve different tempi, or the distribution between instrumental parts of melodic formulae which are repeated freely within a given section. His operas explore a man's voyage through his imagination (*H.H. Ulysse*, 1984) or through history (*Les traverses du temps*, 1979), a woman's sorrowful journey from the present to the past (*La noche triste*, 1989) and the struggle of a genius against the forces of obscurantism (*Goya*, 1996). Other dramatic media he has explored include not only ballet and film music, but also 'silent opera' in his work with the mime artist Marcel Marceau.

WORKS
(*selective list*)

all dates are of first performance

Ops: Passion selon nos doutes (Prodromidès and F. Billetdoux), Lyons, Opéra, 9 Nov 1971; Les traverses du temps (S. Ganzl), Nantes, Opéra, 23 Oct 1979; H.H. Ulysse (Ganzl), Strasbourg, Opéra, 2 March 1984; La noche triste (Prodromidès and J. Gruault), Nancy, Opéra, 24 Nov 1989; Goya (Prodromidès, J. Cosmos and F. Fournier), Montpellier, Opéra, 31 May 1996

Ballets: La belle et la bête (choreog. M. Béjart), Paris, RTF, 1962; Salomé (choreog. Béjart), Paris, RTF, 1969; Une saison en enfer (choreog. J. Lazzini), Paris, Odéon, 1969

Incid music: Les Troyennes (Euripides), Spolète, 1963; L'Amérique (J.-L. Barrault, after F. Kafka), Paris, 1965; Marat-Sade (P. Weiss), Paris, 1966

Other works: 2 airs, Mez, orch, 1950; Les Perses (dramatic orat), 1961; Parcours, sym. movt, orch, 1973; Le livre des Katuns (orat), 3 solo female vv, male chorus, orch, 1977; Instantanés, orch, 1978; Crossways, orch, 1985

About 30 film scores incl.: Mourir de plaisir (dir. R. Vadim), 1960; Le voyage en ballon (dir. A. Lamorisse), 1960; Les amitiés particulières (dir. J. Delannoy), 1964; Danton (dir. A. Wajda), 1983

Principal publisher: Choudens

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HERVÉ LACOMBE

Proemium (Lat.). *See* PROOIMION.

Profe [Profius], **Ambrosius** (*b* Breslau [now Wrocław], 12 Feb 1589; *d* Breslau, 27 Dec 1661). German music editor, publisher, composer and theorist. After studying theology at Wittenberg, he became a teacher at the Elisabeth Gymnasium at Breslau in 1617 and in the same year was appointed Lutheran Kantor and schoolmaster at Jauer (Jawor), Silesia. In 1629 Lutheranism was suppressed there and Catholic worship re-established, so he was obliged to return to Breslau, where he set up as a merchant. In 1633 he was appointed organist of St Elisabeth there, without, however, giving up his commercial activities. His organist's post came to an end in 1649, when part of the church fell in and destroyed the organ; but he continued his business career and died prosperous.

It is not as a composer but as an assiduous editor and collector that Profe particularly deserves mention. His principal collection is the *Geistliche Concerten und Harmonien* in four volumes (1641–6), completed by the *Corollarium* of 1649. His aim was to introduce Italian vocal works, mainly in motet style, to church musicians in eastern and central Germany: he included works by 31 composers mainly of the Venetian school, whose polychoral writing had long been popular in Silesia, in particular 27 works by Giovanni Rovetta. Profe's texts have not yet been compared with the original Italian editions. (It is interesting that 11 original Venetian editions of Rovetta, published between 1636 and 1650, were kept at Breslau and could thus have come from Profe's own library.) He also included pieces by a few composers from eastern Germany and three unique works by Schütz, among them the seven-part dialogue *Ich beschwöre euch*, which concludes the second book (1641). In 1644 he issued Scheidt's *LXX Symphonien auff Concerten manir*. With the 31 Christmas pieces of *Cunis solennibus* (1646) Profe sought to rescue from oblivion songs from the past that 'were called rotulas, or lullabies for the Christ-child, and were sung in the middle of the *Magnificat*, and can still be used devotionally by us and our successors'; 18 of the pieces have German words, ten are in Latin, and three have mixed texts. Profe also took steps to make known the songs with continuo of Heinrich Albert, from north Germany. These were certainly known and loved in Breslau, but the original folio editions were out of print, and in 1657 Profe brought out a selection of 134 of them in two volumes in a more convenient smaller format.

Of Profe's own works, the most important is the school music textbook *Compendium musicum, das ist, Kurtze Anleitung wie ein junger Mensch . . . möge singen lernen* (Leipzig, 1641). In this little work he attacked the old solmization system based on the hexachord, for which Mattheson warmly commended him in 1717 and 1740. But praise from a modern musician such as Mattheson was not always Profe's lot in his own time: Otto Gibelius complained in his *Kurtzer . . . Bericht von den Vocibus musicalibus* (1659) that, instead of singable syllables such as *do-re-mi*, Profe used letter names ('abcedieren'), which sounded appalling. Apart from this textbook only a few pieces of music by Profe survive.

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2 works, 5vv, vn, 1646[3]

Spiritus sancti gratia, 6vv, formerly in the Breslau Stadtbibliothek, probably now in *PL-WRu*

Edns: 1627[8], 1641[2], 1641[3], 1642[4], 1646[3], 1646[4], 1649[6], Heinrich Alberts Arien . . . als ein Vade mecum verleget (Leipzig, 1657), Heinrich Alberts Arien ander Theil (Brieg, 1657), M.H. Schacht: Musicus danicus (1687), lost, cited in *GerberNL*

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L.D. Cook: *The German Troped Polyphonic Magnificat* (diss., U. of Iowa, 1976)
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FRITZ FELDMANN/DOROTHEA SCHRÖDER

Profeta, Laurenţiu (*b* Bucharest, 12 Jan 1925). Romanian composer. He studied with Chirescu (theory and solfège), Constantinescu (harmony) and Mendelsohn (composition) at the Bucharest Conservatory (1945–9), and with E.O. Messner (composition), Ye.K. Golubev (counterpoint) and V.O. Berkov (harmony) at the Moscow Conservatory (1954–6). His appointments have included those of deputy manager of Romanian broadcasting (1948–52) and music director in the ministry of culture (1952–60); in 1968 he became secretary to the Composers' Union in Bucharest. As a composer he has worked in all fields, including music for children and light music. Melody is paramount in his work, which may explain the preponderance of vocal pieces.

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Stage: Soţia căpitanului [The Captain's Wife] (ballet, 3, O. Danovschi), 1946, Bucharest, 1947; Prinţ şi cerşetor [Prince and the Pauper] (ballet, 3, I. Hristea, Danovschi, after M. Twain), 1967, Bucharest, 1968; Marinarul visător [Dreaming Sailor] (ballet, 3, N. Itu), Constanţa, 1972; Povestea micului Peter Pan [The Story of Peter Pan] (children's comic op, 3, E. Rotaru, after J.M. Barry), 1984; Hershale (musical, 3, A. Storin), 1989; Păguboşii [The Loosers] (musical, 3, Rotaru), 1990; D'ale carnavalului [Story of Carnival] (I.L. Caragiale), 1991; Eva-Now (music theatre, ballet, 1, A.M. Munteanu), 1993 Amintiri din copilărie [Childhood Remembrances] (radio musical for children, P. Cârjan, after J. Preangă), 1999; Moştenirea liù Padâr [Kadar's Legacy] (musical, 3, E. Rotaru), 1999
Orch: Imagini din lumea copilăriei [Images from the Realm of Childhood], 1945; Poemul patriei, 1952; Zile de vacanţă [Holidays], sym. suite, 1956; D'ale carnavalului, sym. suite, 1991; Immea lvi Shalom Alehem [Shalom Alehelm's World], Jewish songs, orch, 1997
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Songs: Cîntece de ieri şi de azi [Songs of Yesterday and Today], Bar, pf, 1960; Cîntice ţigăneşti [Gypsy Songs], 1v, pf, 1968
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VIOREL COSMA

Profius, Ambrosius. *See* PROFE, AMBROSIUS.

Programme music. Music of a narrative or descriptive kind; the term is often extended to all music that attempts to represent extra-musical concepts without resort to sung words.

1. The term and its meaning. 2. History of the concept.

1. THE TERM AND ITS MEANING. The term 'programme music' was introduced by Liszt, who also invented the expression SYMPHONIC POEM to describe what is perhaps the most characteristic instance of it. He defined a programme as a 'preface added to a piece of instrumental music, by means of which the composer intends to guard the listener against a wrong poetical interpretation, and to direct his attention to the poetical idea of the whole or to a particular part of it'. Very few of the programmes of Liszt's own symphonic poems are of a narrative character. He did not regard music as a direct means of describing objects; rather he thought that music could put the listener in the same frame of mind as could the objects themselves. In this way, by suggesting the emotional reality of things, music could indirectly represent them. Such an idea – already familiar in the writings of Rousseau – was also expressed by Beethoven when he described the Pastoral Symphony as 'mehr Ausdruck der Empfindung als Malerey' ('more the expression of feeling than painting').

The close connection in some of Liszt's thinking between 'narrative' and 'emotional' depiction has led to confusion over the use of the term 'programme music'. Some prefer to attach the term purely to instrumental music with a narrative or descriptive 'meaning' (for example, music that purports to depict a scene or a story). Others have so broadened its application as to use the term for all music that contains an extra-musical reference, whether to objective events or to subjective feelings. The responsibility for this broadening of the term lies partly with Friedrich Niecks, whose romantic enthusiasm caused him to overlook, in his influential work on the subject (1907), the vital aesthetic distinction between representation and expression. It is the narrow sense of the term which is the legitimate one. The other sense is not only so wide as to be virtually meaningless; it also fails to correspond to the actual usage of composers and critics since Liszt's invention of the term.

Programme music, which has been contrasted with ABSOLUTE MUSIC, is distinguished by its attempt to depict objects and events. Furthermore, it claims to derive its logic from that attempt. It does not merely echo or imitate things which have an independent reality; the development of programme music is determined by the development of its theme. The music moves in time according to the logic of its subject and not according to autonomous principles of its own. As Liszt wrote: 'In programme music ... the return, change, modification, and modulation of the motifs are conditioned by their relation to a poetic idea .... All exclusively musical considerations, though they should not be neglected, have to be subordinated to the action of the given subject' (*Schriften*, iv, 69).

Liszt thought of himself as putting forward a new ideal for symphonic music, an ideal that had been foreshadowed in Beethoven's Pastoral Symphony and in certain works

of Mendelssohn, Schumann and Berlioz, but which he nevertheless thought to be absent from the body of classical music. He considered the idea of exalting the narrative associations of music into a principle of composition to be incompatible with the continuance of traditional symphonic forms. The term 'programme music' came to be applied not only to music with a story but also to music designed to represent a character (Strauss's *Don Juan* and *Don Quixote*) or to describe a scene or phenomenon (Debussy's *La mer*). What is common to all these is the attempt to 'represent' objects in music; but a certain confusion has entered the use of the term by its application to any form of musical 'depiction', whether instrumental, or vocal, or incidental to an action on the stage. Properly speaking, however, programme music is music with a programme. Further, to follow Liszt's conception, programme music is music that seeks to be understood in terms of its programme; it derives its movement and its logic from the subject it attempts to describe. On that view it would be wrong to call, for example, Couperin's *Le tic-toc-choc* a piece of programme music. The logic of Couperin's piece is purely musical, even if its thematic material is derived from the imitation of a clock. By contrast, the logic of Liszt's symphonic poem *Tasso* is (according to the composer) derived from the events of Tasso's life: it is the sequence of those events, and their intrinsic nature, that dictate the development of the music. (But it should be said that Liszt's own programme music did not always follow his own theoretical precepts.)

However the term is used, it is clear that the idea of music's representing something is essential to the concept of programme music. It is important to understand, therefore, what might be meant by 'representation' in music. The first distinction to make is that between representation and EXPRESSION. It is only recently that attempts have been made to formulate the distinction with any precision, and there is no agreement as to the relation between the terms. But that a distinction exists seems obvious to any lover of the arts. A painting may represent a subject (the Crucifixion, say) and it may also express an emotion towards that subject. To represent a subject is to give a description or characterization of it: it is to say (in words or in images) what the subject is like. Such a description may or may not be accompanied by an expression of feeling. Furthermore, there can be expressions of emotion that are not accompanied by representation. Mozart's *Masonic Funeral Music* is certainly an expression of grief, but it contains no attempt to represent or describe the object of grief. It has been argued that all music expresses emotion. If that is so, then, unless some distinction can be made between representation and expression, all music would have to be regarded as representational. To say that would lead to the conclusion that there is no essential distinction between music and painting in their relation to the world.

It is a matter of dispute whether music is capable of literally representing its subject, in the way that painting and literature represent theirs. What passes for representation might often be more accurately described as 'imitation', for instance when a piece of music mimics the sound of a cuckoo. That there is a difference between representation and imitation is clear. An architectural detail can imitate the curve of a seashell without becoming a representation; or a man can imitate another's manner without representing it. Representation is essentially descriptive: it involves a reference to objects in the world and an attempt to describe them. Imitation is merely copying, and its intention may be no more than decorative. Examples of musical imitation have abounded from the very beginning of music. Indeed, both Plato and Aristotle ascribed an imitative character to the music of their time. It is nonetheless debatable whether music is made representational by imitation alone. Certainly Liszt had more than mere imitation in mind when he introduced the concept of programme music.

It is seldom clear what is meant when it is said that music can represent things. The question arises whether music can actually describe the world or whether it is merely evocative. If representation in music were merely a matter of evocation, it would be misleading to describe it as representation, for that would imply an unwarranted analogy with the descriptive arts of literature and painting. That is why Liszt insisted that true programme music had a narrative or descriptive element which was essential to the understanding of it. In other words, for Liszt the subject has become part of the meaning of the music; to listen to the music with false associations was, in Liszt's view, actually to misunderstand it. Whether or not there is 'programme music' in Liszt's sense, it is clear that it would provide the most plausible example of representation in music. It is further clear that in its strictest sense programme music does not include music that is merely expressive, imitative or evocative. It is doubtful even whether Debussy's *La mer* is a description rather than an evocation of its subject, although the titles of the movements seem to suggest a certain 'narrative' component to its meaning (for example, one of the movements is entitled 'De l'aube à midi sur la mer', which prompted Satie to remark that he particularly liked the moment at 11.15).

Programme music must further be distinguished from the 'representational' music that accompanies words, whether in lieder, in oratorio or on the stage. While all these share devices with programme music and have influenced it continuously throughout the history of music, it is still necessary to distinguish music that purports to carry its narrative meaning within itself from music that is attached to a narrative arising independently, whether through the words of a song or through the action of a dramatic work. The distinction is not absolute, but, unless it is made, the idea of programme music as a separate genre must remain entirely illegitimate.

2. HISTORY OF THE CONCEPT. When Liszt invented the term 'programme music' he was aware that he had not invented the thing that he sought to describe. Berlioz's symphonies are essentially narrative in conception; so too is Weber's *Concertstück* for piano and orchestra, a descriptive work in one continuous movement (made up of several sections in different tempos) which was one of the first Romantic examples of the symphonic poem. One of the difficulties involved in tracing the history of programme music lies in the elusiveness of the distinctions discussed above: whether all representational music should be considered programme music; whether 'imitation' should be counted as a species of representation; and whether a deliberate expressive character is sufficient to rank as a 'programme' in Liszt's sense. Clearly there are many different ways of deriving a history, depending upon the way in which those fundamental critical (and

philosophical) questions are answered. For example, the French harpsichord composers of the 17th and 18th centuries were in the habit of giving titles to their pieces. To some writers on this subject the presence of a title is sufficient to bring a piece under the rubric 'programme music'. But to others that way of thought involves a confusion, for it seems not to distinguish a piece that expresses some emotion suggested by the title from another that either evokes its subject or (in some more concrete sense) actually attempts to describe it. Many critics of Couperin's music, for example, would prefer to speak of the relation between his keyboard pieces and their ostensible 'subjects' as one of expression and not one of representation. The borderline between expression and representation is a hazy one, and it is often impossible to say of a piece by Rameau or Couperin on which side of the borderline it might lie.

If mere imitation is not regarded as a sufficient criterion of programme music, it must be concluded that the history of the genre is considerably shorter than might otherwise appear. It seems to have no medieval examples. Even Janequin's famous chanson *La bataille* or *La guerre* (published in 1529 and thought to refer to the Battle of Marignano of 1515) is hardly to be considered true programme music: while it imitates the sounds of battle, there is no narrative sequence to those sounds and no attempt to subordinate the musical structure to the evolution of an extra-musical theme. Less certain cases are provided by suites in which the titles of each piece form a narrative sequence. Byrd's *The Battle*, a suite for keyboard of 15 pieces – entitled (for example) 'The Marche to the Fight', 'The Retraite' and 'The Burying of the Dead' – does, in a sense, have a programme, but the programme serves to unite the separate musical units and to explain their expressive characters; only in a very limited sense do the pieces attempt also to describe the scenes referred to. (*See* BATTLE MUSIC.)

Other puzzling cases are those in which a composer declares himself to have been inspired by some literary or artistic source. Again there are Renaissance and Baroque examples of composers who have written pieces under the inspiration of pictures. Biber, for example, wrote about 1671 a set of 15 mysteries for violin and keyboard after copperplate engravings of Bible themes; there is an earlier instance by Froberger. Such cross-fertilization between a representational art (such as engraving) and music is a familiar feature of more recent music. Musorgsky's *Pictures at an Exhibition* provides a Romantic example of the same kind of musical device. Here, though, there is the added representational refinement of a 'Promenade' linking some of the pieces, indicating the presence of a 'narrator' in the music, a kind of 'reflector' in Henry James's sense, who remains the true subject matter of the narrative. By that device Musorgsky's work comes near to the central examples of programme music such as the symphonic poems of Liszt. An even more remarkable example of cross-fertilization is the quartet by Janáček composed after reading Tolstoy's novella *The Kreutzer Sonata*, itself inspired by Beethoven's violin sonata. The mere fact that Janáček's quartet was so inspired no more makes it into a programmatic narrative of the events in Tolstoy's story than it makes Tolstoy's story into a 'representation' of Beethoven's sonata. Inspiration, even when consciously referred to, cannot suffice to make music into programme music.

There is no doubt that programme music was established by 1700, when Johann Kuhnau published his six Bible sonatas. Each of them is preceded by a summary of the story that the music is meant to convey, and each is divided into recognizable parts, corresponding to the events of the narrative. The pictorialism is naive compared with the symphonic poems of Liszt and Strauss, but there is no doubt that the music lays claim to a narrative significance nor that the composer intended that significance to be a proper part of the understanding of the music. Later examples of similar narrative music are Vivaldi's concertos the 'Four Seasons', which are prefaced by short 'programmes' in verse, and Couperin's *Apothéoses*, extended representations of Lully and Corelli ascending to find their proper places of rest upon Parnassus, in which each section refers to a separate episode in their apotheosis. Comparable pieces were written by Telemann and other French-influenced composers. The development of such programme music was affected by the French *ballet de cour*, which required just such pictorial accompaniments to its solemn and dramatic performances; but there is no doubt that by the mid-18th century programme music had emancipated itself from any connection with the dance. A notable example is the long orchestral work by Ignazio Raimondi called *Les aventures de Télémaque dans l'isle de Calypso*, based on Fénélon's epic poem. This, published in 1777, includes one of the first attempts to diversify the 'narrative' by representing its several characters in different ways: Calypso, for example, is represented by a flute, and Telemachus by a solo violin.

By the time of Beethoven even the most abstract and classical of musical forms had become capable of bearing a programmatic meaning. The Pastoral Symphony is but one example of a piece that seems to be straining to break free of the constraints imposed by its Classical format in the interests of a pictorial idea. The 'Lebewohl' Sonata op.81*a* is another. Both have precedents, in the 18th-century depictions of Nature and in Bach's capriccio for his departing brother. Like Vivaldi's 'Four Seasons' and Dittersdorf's symphonies based on Ovid's *Metamorphoses*, they attempt to combine a narrative depiction with a rigorous musical form. This led Beethoven's admirers to suppose that the idea of a 'purely musical' structure was after all an illusion, and that the greatness of Beethoven's symphony, in particular its architectural perfection, was of a piece with its profound extra-musical meaning, and that great symphonic writing was but the expression of an independent poetic idea. This impression was enhanced by Beethoven's hint that an understanding of his sonata op.31 no.2 could be induced by a reading of Shakespeare's *The Tempest*. Schering (1936) attempted to explain Beethoven's entire output as programmatic reflections on themes from Shakespeare and Goethe.

Whatever one thinks of those speculations, which have been further extended to the symphonies of Haydn and Mozart (the French theorist Momigny even set a verbal text to a Mozart quartet movement as an interpretation of it), there is no doubt that the greatest step towards true programme music in the Romantic sense was made not by Beethoven but by Berlioz, who introduced into musical representation for the first time a distinction vital to any true narrative portrayal of things in the world, the distinction between subject and object. By his use of the solo viola in his symphony *Harold en Italie* and by his

exploitation of its deeply subjective tones he was able to create a sharp division between the individual protagonist – the feeling, suffering and rejoicing being at the centre of the narrative – and the external circumstances of his experience. Berlioz also introduced the device of the IDÉE FIXE, a melody representative of a character or feeling, which reappears in a variety of forms and develops with the changing circumstances. This was a substantial step towards the Wagnerian LEITMOTIF, through which device the narrative pretensions of music were to receive their most striking confirmation. The leitmotif, a theme that is associated with a character, a circumstance or an idea, and which develops sometimes out of all recognition in order to convey the evolution of its narrative idea, permitted representation in music without a hint of imitation. By means of this device later composers, in particular Liszt and Richard Strauss, were able to associate specific themes with a fixed representational meaning. The traditional devices survived, and with Strauss imitation was carried to extremes never previously envisaged. But it was through the leitmotif above all that music was able to emulate the descriptive range of language and that Liszt was able to approach the ideal he had set himself, the ideal of a music that could not be understood even as music unless the correct poetic conception was invoked in the hearer's mind.

It is possible to doubt that Liszt ever realized that ideal, or indeed that it is capable of realization, because the conception of musical understanding underlying the theory of programme music may not be a coherent one (for further discussion, *see* ABSOLUTE MUSIC). Nonetheless, once the theoretical foundations of the genre had been laid, programme music became highly important. Indeed the 'programme' survived as a basic determining idea in symphonic music until well into the 20th century, receiving no serious intellectual setback until the reaction led by Schoenberg in Vienna, by Bartók in Hungary, and by the cosmopolitan Stravinsky. It influenced many of the great works of Czech and Russian nationalism, the symphonies of Mahler and the French school of orchestral writing.

There is no doubt too that the concept of programme music influenced the IMPRESSIONISM of Ravel and Debussy. But it is doubtful that their music should be regarded as truly programmatic in the Romantics' sense; Impressionism may rather have constituted a partial reaction against the narrative pretensions of the symphonic poem – it was another attempt to put evocation in the place of narrative. In that sense it would be better to compare Debussy's *Préludes* with the *ordres* of Couperin and to consider that the titles (which Debussy was at pains to put not at the beginning but at the end of the pieces) serve to indicate an expressive atmosphere rather than a definite descriptive significance. Indeed, it seems that Debussy did not intend a knowledge of the subject to be essential to an understanding of his music. It is from Debussy's pure style and clean textures that much of the most abstract of modern music has taken its inspiration.

By the end of the 19th century the increasing afflatus of Romanticism had served once again to destroy the distinction between representational and expressive intentions in music. So long as music aims to capture a particular episode, a particular sequence of events or a particular human character, then its representational claims are not in doubt. When, however, it attaches itself to a programme phrased entirely in emotional or quasi-religious abstractions, it is doubtful that it can be considered to be a depiction rather than an expression of its subject matter. For example Tatyana Schloezer wrote a programme for the Symphony no.3 'Le divin poème' by Skryabin (whose mistress she was) beginning:

> *The Divine Poem* represents the evolution of the human spirit, which, torn from an entire past of beliefs and mysteries which it surmounts and overturns, passes through Pantheism and attains to a joyous and intoxicated affirmation of its liberty and its unity with the universe (the divine 'Ego').

That is an example of the 'programme' at its most self-important. It is also an example of the degeneration of the concept from something relatively precise to something entirely vaporous. For Skryabin, Mahler and their contemporaries the 'programme' was on the verge of becoming irrelevant to an understanding of the music. The entire burden of the musical movement lay now in expression; depiction had been cast aside. In so far as the programme continued to exist it was a source of exasperating literary preciosities rather than of genuine musical ideas. It is hardly surprising that composers soon began to turn their backs on programme music and find their way to expression through more abstract musical means; but in the later 20th century some revival of programmatic or semi-programmatic devices could be noted, for example in the works of Maxwell Davies, Leeuw, Norby and Schafer.

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ROGER SCRUTON

Programme note. A written commentary in a concert or opera programme intended to inform the listener about the music to be performed. Similar commentaries included in most commercial recordings are usually referred to as disc (or sleeve) notes.

1. Opera and concert programmes. 2. Disc notes.

1. OPERA AND CONCERT PROGRAMMES. The earliest kind of introductory note commonly employed was the 'argomento' (usually a brief synopsis of the plot) printed in early opera librettos (*see* LIBRETTO). Some librettos, for example Lorenzo Da Ponte's first libretto for *Le nozze di Figaro* (Vienna, 1786), included preliminary remarks of considerable interest, but these are exceptional. Opera librettos of the early 19th century seldom offered more than a plot summary, but a few included a short commentary on the music. The libretto for the 1837 production of Rossini's *Moïse* at the King's Theatre, Haymarket, offered brief 'prefatory remarks' on the score and on the work's compositional and performance history. 19th-century opera audiences in Italy and elsewhere were usually supplied with either a single-sheet cast-list or a printed libretto, to be followed during the performance. It was not until well into the 20th century that these regularly contained historical and critical comments on the music.

The concert note was barely known before the early 19th century; it came into being largely as a consequence of the growth in public concerts at the start of the century, and later developed into the explicitly analytical note, often furnished with music examples. In the decade following the first performance, in Paris, of Berlioz's *Symphonie fantastique* (5 December 1830) at least seven versions of the composer's printed synopsis were issued. Although this was a purely programmatic description, rather than an analytical note, Berlioz stated in the first edition of the full score (Paris, 1845) that it was essential for an understanding of the dramatic scheme of the work. The earliest serious attempt at analytical programme notes came with the series of concertos promoted by the Musical Union in London, which began in 1845 under the leadership of the violinist John Ella (1802–88). It was his declared intention to counter the spread of superficial musical knowledge by performing challenging works and providing detailed commentaries on the music. The repertory was unusually serious for the time, including chamber music by Beethoven, Haydn, Mendelssohn, Mozart, J.S. Bach and others, with only one item of more popular fare in each concert. The programme notes were headed by a quotation from Baillot: 'Il ne suffit pas que l'artiste soit préparé pour le public, il faut aussi que le public le soit à ce qu'on va lui faire entendre'. This praiseworthy aim was aided by the programme booklets, each of which contained a 'synopsis analytique' by Ella, including music examples. Ella's commentaries are a stimulating mixture of missionary enthusiasm for works such as Beethoven's string quartets (little known in England during the 1840s) and perceptive comments on the form and character of the works.

Detailed notes of this kind were largely a British phenomenon until almost the end of the 19th century. Two particularly prolific writers were George Grove, for August Manns's concerts at the Crystal Palace, and Charles Ainslie Barry, for Manns's concerts and for Hans Richter's London concerts. Barry was particularly interested in 'progressive' music and wrote substantial polemics in many of his notes. His note for the first performance in England of Bruckner's Seventh Symphony (London, 23 May 1887) is far from uncritical, suggesting that Bruckner's extensive use of inversion by contrary motion 'savours rather of mannerism and scholasticism than of inspiration'.

In at least one instance a programme note from the later 19th century has provided important source information on the work in question: the unsigned note (written by Macfarren) for the first performance in England of Brahms's Symphony no.1 (conducted by Joachim at Cambridge on 8 March 1877) includes a music example from the slow movement which quotes material that Brahms excised before the work's publication. Grove's note for the second English performance of the symphony at the Crystal Palace (conducted by Manns on 31 March 1877) includes rather fuller examples from these cut passages.

Towards the end of the century analytical notes began to appear in programmes for the Vienna and Berlin Philharmonic concerts and in most other important European and American centres, revealing much about national tastes at the time. The late development of regular concert life in Italy led the writer of the programme note for the first Turin performance of Beethoven's Second

Symphony (in 1877) to defend the work against the charge of being 'music of the future'. This was given in the 25th of the Turin *Concerti popolari* (1872–86), the first of their kind in Italy. The increasingly detailed notes in German and Austrian concert programmes led around 1900 to the development of greatly extended and separately published guides (usually described as 'Thematische Analysen') to specific works, such as those for several Mahler symphonies by Richard Specht and the substantial monograph by Alban Berg for the first performance of Schoenberg's *Gurrelieder*.

Leading English-language writers of programme notes in the early 20th century included Donald Tovey (for the London concerts by the Meiningen Orchestra in 1902 and for the Reid Concerts in Edinburgh), Henry Krehbiel (for the Philharmonic Society of New York during Mahler's time and later), Alfred Kalisch, Percy Pitt and Rosa Newmarch (for Henry Wood's concerts at the Queen's Hall), Ernest Newman, Edwin Evans, and Edward Dent. At this time it was not unusual for annotators to write critically about modern works, including those of Debussy and Schoenberg on the occasions of the composers' first appearances in England: Pitt and Kalisch described the *Prélude à l'après-midi d'un faune* as 'purposely vague in form . . . more than anything a study in "atmosphere". Five themes can be distinguished, all languorous and indeterminate in character, and all are in the course of the work amplified by embroideries, rather than developed in any strict sense of the term'.

Analytical notes by composers themselves became a regular feature of programme booklets from the early years of the 20th century. Those with some thematic analysis include the note provided by Janáček for a performance of his overture *Žárlivost* at Brno on 13 October 1917 and the witty commentary by Vaughan Williams for the first performance of his Sixth Symphony (1948). Other composers who supplied notes for their own music include Bartók, Britten, Copland and Stravinsky. Messiaen provided detailed analytical notes for virtually all his major works. In the mid-1930s he also printed small slips of paper outlining his 'musical and theological tendencies'; this short manifesto was distributed at performances of *La nativité du Seigneur* along with a detailed programme. Messiaen's notes also appeared as introductory material in published scores, and include detailed explanations of his musical procedures and of Christian symbolism. Pierre Boulez has often supplied programme notes for his own compositions.

In the 1940s and 50s the BBC regularly commissioned composers to write analytical notes about the music of others, sometimes by teachers and friends. Examples include Constant Lambert's trenchant commentary on Walton's Symphony no.1, Philip Heseltine on Delius's *A Mass of Life*, Lennox Berkeley on Poulenc's Piano Concerto, Matyás Seiber on Bartók's Concerto for Orchestra and Egon Wellesz on Mahler's *Das Lied von der Erde*. Some particularly eloquent and thought-provoking notes were written for BBC concerts by Herbert Howells, on works such as Vaughan Williams's *Job*, Holst's *The Planets*, Elgar's Introduction and Allegro and Walton's *Belshazzar's Feast*. In France during World War II the concerts of La Pléiade (which included important new works banned by the occupying forces) were accompanied by a brilliant series of short essays on modern French music by André Schaeffner, who had earlier written many programme notes for Monteux's Orchestre Symphonique de Paris.

Since then the practice of providing programme notes for concerts and operas has become universal. Opera programmes for Covent Garden, the ENO and WNO, the Staatsoper and Volksoper in Vienna, the Paris Opéra and others often contain several essays by different writers exploring aspects of the work; those for the Opéra usually include a complete libretto. It was from programmes of this kind that two important series grew: in France *L'avant-scène opéra* began publication in 1976 and by 1996 had reached no.175, most numbers being multi-author studies of single works, including a libretto and translation; in England the *ENO Opera Guides* are similar in scope and include some excellent original scholarship.

2. Disc notes. Notes similar in style to the concert programme notes of the time were issued by recording firms such as HMV during the 1930s to accompany sets of orchestral and chamber works. These were either pasted to the inside of the folder containing the records, or issued as separate pamphlets. Often the notes were quite extensive, such as the booklet issued with the Pro Arte Quartet's recording of the Schubert Quintet in C, which includes two pages of background and biographical comment followed by a further two pages of commentary on the work, with music examples. More lavish booklets were supplied for sets such as Schnabel's complete recording of the Beethoven Piano Sonatas, also for HMV.

The arrival of the long-playing record in the early 1950s saw the inevitable compression of notes to a single side of sleeve annotation, and music examples became a rarity. Though recordings of complete operas were an important feature of the early years of the LP, librettos were initially available from several companies only as an additional purchase. By the end of the 1950s, however, operas were usually issued with a complete libretto and notes on the work.

Recordings of composers performing their own works, for example those made by the American Columbia company (now Sony Classical) in the 1950s and 60s, saw the release of discs with important notes by Stravinsky, Copland, Messiaen and Berio. Conductors such as Boult, Jochum and Mackerras occasionally wrote notes to accompany their recordings. In the 1970s disc notes for important releases, especially those of unusual repertory, were increasingly written by leading scholars in a particular field; examples include the detailed documentation by John Tyrrell for the series of Janáček operas recorded for Decca by Mackerras, and the notes by Alfred Dürr and others for the Telefunken recordings of the complete Bach cantatas. Unusually, this series also included copies of the scores with the LP release (though not with the CD reissues). This enlightened practice was occasionally followed by the other companies (RCA originally issued Tippett's *The Vision of St Augustine* in a box containing also a study score).

The arrival of compact discs in the early 1980s saw a further change in the format and presentation of booklet notes. Typically, CD booklet notes for releases by large international companies include notes in three or four languages, often by different authors. Reissues of historic recordings have been particularly well served by booklet annotations: for example, sets of early recordings by Milhaud (Phonotèque nationale) and Bartók (Hungaroton)

were accompanied by extensive notes and illustrations. A more recent innovation, made possible by the development of CD-ROM ('read-only memory') has been the inclusion of documentary material (scores, pictures and commentaries) as part of the disc itself.

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NIGEL SIMEONE

Progression. A succession of chords or chord-like constructions having coherence as an expression of harmony ('chord progression', 'harmonic progression'), especially one based on a familiar pattern such as the BLUES PROGRESSION. Some writers use 'progression' as a translation of the Schenkerian concept of *Zug* (*see* ZUG (i)). □

Progressive country [redneck rock]. A term used to describe a style of COUNTRY MUSIC combining country and rock techniques, developed during the 1970s. It is particularly associated with Austin, Texas, where an eclectic musical community experimented with such styles as folk, rock, jazz, western swing, Tex-Mex and mainstream country; the resulting amalgam was aimed at a young audience and widely publicized as an alternative to the NASHVILLE SOUND, which was regarded as too homogenized. Progressive country music's instrumentation is similar to that of mainstream country music. Its name came to imply an open cultural attitude, defined as much by the dress and lifestyle of the musicians as by their music: those who sported 'hippy' hairstyles and clothes as well as traditional cowboy costumes were seen to have forged an alliance between two highly diverging communities – the student population of Austin and the local 'redneck' culture. Exponents of the style included Marcia Ball, Doug Sahm, Michael Murphey and Willie Nelson. The Austin radio station KOKE extended the use of the term by applying it to the contents of its broadcasts, which reflected a flexible programming policy that avoided the usual emphasis on the Top 40; its format was copied by other stations. By the mid-1980s progressive country music had been absorbed into the mainstream of country music as exemplified by the careers of such performers as Nelson and Waylon Jennings.

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BILL C. MALONE

Progressive jazz. A term applied to attempts, chiefly in the 1940s and 1950s, to renew the big band tradition of the 1930s; it is generally associated with the work of Stan Kenton. The movement sought more complex goals for the large jazz ensemble and especially a more advanced vocabulary; in the work of Kenton and his arrangers, like Pete Rugolo and Bob Graettinger, this was expressed almost solely in terms of extreme loudness and dissonant, often illogical harmonies. More successful in the 1940s was the work of Earle Spencer and Boyd Raeburn who produced several orchestral pieces (particularly those by George Handy, a pupil of Aaron Copland) that were fairly modern in temper and quite adventurous in their resources, though with an increasing tendency to densely overcrowded scores. Improvisation usually had little place in progressive jazz; its exponents produced much overtly commercial material and the contradiction between it and the more ambitious music was never resolved.

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MAX HARRISON

Progressive rock. A development of UK pop music that began in 1967 with the sonic exploration of the Beatles' *Strawberry Fields Forever* and the classical allusions of Procol Harum's *A Whiter Shade of Pale*, and continued as an active underground scene in many parts of Europe into the late 1990s. It was predicated on an achieved maturity of UK rock, divorced from American precursors, an ideology of free expression and a complementary striving for legitimation often founded on the appropriation of classical referents.

Features include the escape from the format of the three-minute pop single, e.g. Led Zeppelin's *Stairway to Heaven* and Jethro Tull's *Thick as a Brick*, references and allusions to, and borrowings from, art music as in Emerson, Lake and Palmer's *Pictures at an Exhibition* or Queen's *Bohemian Rhapsody*, and the integration of free jazz techniques shown in King Crimson's *21st-Century Schizoid Man* and Van der Graaf Generator's *Man-Erg*. Lyrics often display a pretentious quasi-mystical quality, as in Yes's *Awaken*, and frequently eschew narrative, e.g. in *Knots* by Gentle Giant.

These experimental approaches were enabled by growing studio sophistication, a general shift from a working-class, dancing market to a student, listening market, and an economic boom, which gave the major labels the space to invest in artists and relax their hold over product and marketing. The struggle for legitimation frequently led to critical charges of pretentiousness. Punk was perceived in Britain as the necessary antidote.

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ALLAN F. MOORE

Prohaska, Felix (*b* Vienna, 16 May 1912; *d* Vienna, 29 March 1987). Austrian conductor, son of KARL PROHASKA. He studied the piano with Friedrich Wührer and Eduard Steuermann, the violin with Gottfried Faist and Oskar Fitz, and theory with Egon Kornauth, Hans Gál, Joseph Polnauer, Felix Salzer and Oswald Jonas. He taught at the Landeskonservatorium, Graz (1936–9) and was also active as the répétiteur at the opera there. From 1939 to 1941 he conducted at the opera in Duisburg, and from 1941 to 1943 at the German Opera in Strasbourg, at the same time directing the opera class at the Strasbourg Conservatory; from 1943 to 1945 he conducted the German Opera in Prague. He taught at the Vienna Music Academy (1945–6) and was a conductor of the Staatsoper

for performances in the Volksoper (1946–55); he was also a professor in the conducting class of the Vienna Conservatory from 1947 to 1950. Prohaska was Generalmusikdirektor of Frankfurt from 1955 to 1961, and from 1961 to 1969 directed the Hochschule für Musik in Hanover. He appeared as a guest conductor at Salzburg (1945–6), Perugia (1951), Copenhagen (1952 and 1956) and South America, and made many recordings.

OTHMAR WESSELY

Prohaska, Jaro(slav) (*b* Vienna, 24 Jan 1891; *d* Munich, 28 Sept 1965). Austrian bass-baritone. After an early career as a church organist, he studied singing at the Vienna Music Academy (1919–23) and made his début in 1922 at Lübeck. After an engagement at Nuremberg (1925–31) he joined the Berlin Staatsoper, of which he remained a member until 1952, taking part in the première of Graener's *Der Prinz von Homburg* (1935). He sang regularly at Bayreuth (1933–44) as Hans Sachs, Wotan, Gunther, Telramund, Amfortas and the Dutchman. He appeared at the Teatro Colón, Buenos Aires (1935 and 1937), and at the Paris Opéra (1936 and 1940). In addition to Wagner roles his repertory included Ochs, which he sang at the 1949 Salzburg Festival. He was appointed head of the Hochschule für Musik in Berlin in 1947 and director of its opera school in 1952; among his pupils was Hermann Prey. His recordings include his Hans Sachs (1943, Bayreuth) and Ochs (1949, Salzburg).

HAROLD ROSENTHAL/ALAN BLYTH

Prohaska, Karl (*b* Mödling, nr Vienna, 25 April 1869; *d* Vienna, 28 March 1927). Austrian composer. He studied the piano with Anna Assmayer and Eugen d'Albert and theory with Franz Krenn, Eusebius Mandyczewski and Heinrich von Herzogenburg; Brahms also showed an interest in his musical development. In 1894–5 he taught at the Strasbourg Conservatory and was also a stage assistant at the Bayreuth Festival. From 1901 to 1905 he conducted the Warsaw PO. He taught the piano from 1908, and later also theory at the conservatory of the Gesellschaft der Musikfreunde in Vienna; he remained on its staff when it was established as the Akademie für Musik und Darstellende Kunst. The new status of the school as the Hochschule für Musik in Vienna (1924) was largely due to Prohaska's efforts, but a disease of the eyes soon made it impossible for him to teach.

Prohaska was in great demand as a teacher. As a composer he took the Romantic styles of Schumann and Brahms as a point of departure, but also drew on the harmonic techniques of his own time. Full-bodied melodies and a strong attraction to polyphony are further characteristics of his works.

WORKS

Madeleine Guimard (op, L. Braun), Breslau, 28 May 1930, lib (Vienna, 1930)

Vocal: Fruhlingsfeier (F.G. Klopstock), solo vv, chorus, orch, org, op.13; Christmas songs, 4 female vv, pf, op.10; Aus dem Buche Hiob, motet, 8vv, org, op.11; unacc. partsongs, opp.2, 8, 9, 12; solo songs, opp.3, 7, 14, 17, 18 (all pf acc.), 21 (str qt acc.), 24 (orch acc.)

Instrumental: Sonata, vn, pf, op.1; Str Qt, op.4; Pf Trio, op.15; Str Qnt, op.16; Variations and Fugue, pf, op.19; Serenade, small orch, op.20; Passacaglia, orch, op.22; Prelude and Fugue, org, op.23

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OTHMAR WESSELY

Prohemium (Lat.). *See* PROOIMION.

Prokeimenon. A chant sung in the Byzantine Divine Liturgy (*see* DIVINE LITURGY (BYZANTINE)) and at the Offices of HESPERINOS and ORTHROS. *Prokeimena* consist of a response, usually known as the *prokeimenon*, the text of which is taken from the psalms, and between two and four psalm verses, called *stichoi*. They are normally chanted before scriptural readings: in the Divine Liturgy, before the Epistle (corresponding to the position of the Roman gradual); at Hesperinos, before the Old Testament reading; and at Orthros, before the 'Morning Gospel'. Two *prokeimena*, one for Marian feasts (*Luke* i.46–9) and one for the Holy Fathers of Nicea (*Daniel* iii.26–7), are based on canticles rather than psalms.

The earliest evidence for the singing of selected psalm verses as refrains in the liturgy dates from the 4th century. For example, Psalm cxvii.24, *Hautē hē hēmera* ('This is the day'), was sung at Easter and Psalm cxvii.26, *Eulogēmenos ho erchomenos* ('Blessed is he that comes'), on Palm Sunday; both refrains were later used as *prokeimena* in the Byzantine rite (for the Easter refrain *see* BYZANTINE CHANT, ex.6). It is fairly likely that a responsorial chant was established by the early 5th century as an individual item in the service of readings. Some time after this, however, the responsorial singing of whole psalms was suppressed, and the chant was eventually reduced to a response and one or two verses. This abridgement may have been caused by the development of a more elaborate style of liturgical music in the great cathedrals and the taking over of the people's response by a professional choir. The evolution of the Church year and the simultaneous increase in the number of psalm verses specifically chosen to match the themes of the various feasts may also have influenced this process.

The term *prokeimenon* is first documented in the 9th century. Before that time, the chant was probably referred to as 'psalmos' (i.e. 'psalm'), judging by the rubrics contained in the archaizing 10th-century Codex Sinaiticus (*RUS-SPsc* gr.44) and the chanted announcement *Psalmos tō Daduid* ('A psalm of David') that introduced both the *prokeimenon* and the *allēlouïa* of the Divine Liturgy.

The music of the *prokeimena* is transmitted in three different chant books – the psaltikon, asmatikon and the akolouthiai manuscripts – each of which preserves a different section of the repertory. The psaltikon (for soloists) and asmatikon (for the choir) together contain three series of 48 *prokeimena* in melismatic style for the Divine Liturgy and Hesperinos. Although the earliest surviving manuscripts of these chant books date from the 12th and the 13th centuries respectively, their melismatic *prokeimena* probably derive from an older cathedral rite at Constantinople; this repertory, together with that of the *allēlouïaria*, may have influenced the creation of melismatic melodies for the *kontakia* in the 10th century. A comparison of the florid *prokeimena* with the Gregorian and Old Roman graduals and the Ambrosian *psalmelli* suggests that these melismatic responsorial chants possess some common features and may, therefore, derive from an early Christian 'cathedral' practice.

The psaltikon tradition is divided into two branches, one of which gives the melodies in a slightly more

ornamented form than the other. Many recurrent melodic elements are found in the repertory, and in some modes one basic melody is used for several *prokeimena* and *stichoi*. A remarkable feature of the psaltikon settings is the omission of up to half of the psalm verse; for example, *Ho poiōn tous angelous* (Psalm ciii) uses the first half-verse of verse 4 as the response (*prokeimenon*), the first third of verse 1 as the first *stichos* and the last third of verse 1 as the second and last *stichoi*. It has been suggested that the missing words should be supplied in simple psalmodic style, but it is also possible that the missing phrases were no longer sung at the time when the music of the psaltikon was notated.

Choral responses for the *prokeimena* of Hesperinos and the 'great *prokeimena*' of Lent, Easter Week and Easter are contained in the asmatika under the heading *dochē*. However, in many akolouthiai manuscripts and in one source of the psaltikon (*I-Rvat* gr.1606) the *prokeimenon*, *stichoi* and *dochē* are given in immediate succession. The akolouthiai manuscripts often present two responses: a shorter or 'little' *dochē* (the 'Thessalonian' *dochē*), and a longer *dochē* corresponding to the asmatikon tradition. The *dochē* repeats the text and melodic outline of the *prokeimenon*, but the text continues beyond the first half-verse and the style is more elaborated than that of the psaltikon. The *dochai* also contain recurrent melodic elements, and their final cadences conform to one of two basic types: one for the 3rd plagal mode (*ēchos barys*) and one for all other modes (though adapted to take account of the different modal finals).

The AKOLOUTHIAI manuscripts, which date from the 14th century onwards, contain both simple and melismatic melodies for *prokeimena*. Simple, syllabic settings, such as those for the morning *prokeimena*, usually embrace two complete psalm verses, that is, one *prokeimenon* (refrain) and one *stichos*, and are performed with the repetition of the *prokeimenon*. A large number of the *prokeimena* prescribed by the Byzantine typika (*ordines*) are preserved without music in the extant chant books; they were probably sung to simple melodies, like those in the akolouthiai manuscripts, that could easily be generated from conventional psalmodic patterns. Such chants include the Lenten and Easter series of about 150 two-verse *prokeimena*, the verses being selected from each of the psalms in turn.

The repertory of embellished *prokeimena* in the akolouthiai manuscripts includes settings in the kalophonic style. One of the earliest is a composition by JOANNES KOUKOUZELES (*c*1300–50) based on the text *Ho kyrios ebasileusen* ('The Lord reigns'; Psalm xcii.1) for Saturday Hesperinos; it contains many partial repetitions as well as changes to the original word order.

The *prokeimenon* for Easter, *Tis Theos megas* ('Who is a great God'; Psalm lxxvi.14–16), also enjoyed a certain popularity outside the liturgy. According to the emperor Constantine Porphyrogennetus's *Book of Ceremonies*, written in the 10th century, the chant was sung responsorially at the imperial triumphal ceremony in Constantinople, and the chronicler John Skylitzes reported that the soldiers of the imperial army intoned the response of this *prokeimenon* spontaneously and 'with one voice' as a hymn of victory during a campaign in Armenia in 1049.

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CHRISTIAN TROELSGÅRD

Prokina, Yelena (*b* Odessa, 16 Jan 1965). Russian soprano. Her early tuition at the School of Arts in Odessa and the Leningrad Institute for the Theatre, Music and Cinematography was followed by vocal studies at the Leningrad Conservatory, moulding Prokina as an outstanding singer-actress. She made her début as Marguerite in Gounod's *Faust* with the Kirov Opera in 1988, remaining with the company for several years to sing such parts as Desdemona, Tatyana, Emma in *Khovanshchina* and a passionately fresh Natasha in *War and Peace* (the last two preserved on disc). She appeared with the Kirov Opera at the Edinburgh Festival and in Birmingham in 1991, but it was not until 1994 that she consolidated her international reputation with widely praised portrayals of Kát'a Kabanová at Covent Garden and Tatyana at Glyndebourne. She also sang in the first Portuguese performances of *Yevgeny Onegin* (1993, Lisbon).

Although Prokina has sung as far afield as Los Angeles (Donna Anna and Lina in *Stiffelio*), Buenos Aires (Lisa in *The Queen of Spades*) and Sydney (Tatyana), her most significant performances have been in western Europe: she has established close links with the opera house in Zürich, where in 1995 she sang her first Amelia in *Simon Boccanegra* (a role she repeated at Glyndebourne in 1998), and she was Fevroniya in Harry Kupfer's Bregenz production of *The Legend of the Invisible City of Kitezh* in 1995. The latter performance, recorded on CD and video, summed up Prokina's art, with her vivid stage presence, both innocent and womanly, complementing a radiant soprano. Her other recordings include a notable disc of songs by Glière.

JOHN ALLISON

Prokofiev, Sergey (Sergeyevich) (*b* Sontsovka, Bakhmutsk region, Yekaterinoslav district, Ukraine, 11/23 April 1891; *d* Moscow, 5 March 1953). Russian composer and pianist. He began his career as a composer while still a student, and so had a deep investment in Russian Romantic traditions – even if he was pushing those traditions to a point of exacerbation and caricature – before he began to encounter, and contribute to, various kinds of modernism in the second decade of the new century. Like many artists, he left his country directly after the October Revolution; he was the only composer to return, nearly 20 years later. His inner traditionalism, coupled with the neo-classicism he had helped invent, now made it possible for him to play a leading role in Soviet culture, to whose demands for political engagement, utility and simplicity he responded with prodigious creative energy. In his last years, however, official

encouragement turned into persecution, and his musical voice understandably faltered.

1. Russia, 1891–1918: (i) Childhood and early works (ii) Conservatory studies and first public appearances (iii) The path to emigration. 2. USA, 1918–22. 3. Europe, 1922–36: (i) Musical activities and works (ii) Contacts with the Soviet Union. 4. The USSR, 1936–53: (i) Return and first Soviet works (ii) World War II and after (iii) 'Zhdanovschina'.

1. Russia, 1891–1918.

(i) Childhood and early works. Prokofiev grew up in comfortable circumstances. His father Sergey Alekseyevich Prokofiev was an agronomist and managed the estate of Sontsovka, where he had gone to live in 1878 with his wife Mariya Zitkova, a well-educated woman with a feeling for the arts. Prokofiev was the last of their three children, but his two older sisters had died in infancy, so that to all intents and purposes he grew up as a much indulged and pampered only child. His father supervised his general education in the natural sciences; a French governess and also, at various periods, two German governesses were engaged to teach him foreign languages; and his mother provided his early education in the arts. His playmates were the employees' children, who addressed him by the formal 'you', while he used the familiar pronoun to them. This contributed to giving him a sense, from an early age, of being privileged, indeed invulnerable and immune to criticism.

When he was four years old his mother began his first piano lessons, and his earliest attempts at composition also date from this period: he described them in detail in his autobiography, with musical illustrations. These childhood works include 'Indian Galop', various waltzes and marches, one for four hands, and other small piano pieces written between 1896 and 1901. Visits to the opera (in Moscow in the winter of 1899–1900 and St Petersburg two years later) acquainted him with the standard stage repertory of Russia at the time – Gounod's *Faust*, *Prince Igor*, *The Sleeping Beauty*, *A Life for the Tsar*, Dargomïzhsky's *Rusalka*, Rubinstein's *Demon*, *La Traviata*, *Carmen* – and inspired the ten-year-old boy to try his own hand at opera. He wrote *Velikan* ('The Giant') in February–June 1900, and this childhood opera, in three acts and six scenes, was performed for his family with his playmates taking the parts. In 1901 he was busy with his second operatic project, on a subject of the Robinson Crusoe type: *Na pustïnnïkh ostrovakh* ('On Desert Islands') of which only a few pages survive. In his autobiography he dwelt at some length on his juvenilia, urging his readers to see how the future opera composer was already emerging in the consistent ostinato structures, the changes of dominant to tonic (although these are still simple), and the arrangement of motifs, also still simple. These childhood works were collected in special albums, and the French governess copied out several pieces. At the same time Prokofiev began planning a catalogue in which to enter the titles and openings of his works. All his juvenilia are now in the Moscow RGALI (Rossiyskiy gossudarstvennïy arkhiv literaturï i isskustva, fond 29).

In January 1902 the family stopped in Moscow on their way back from St Petersburg. The son of a family they knew, Yury Nikolayevich Pomerantsev, a graduate of the Moscow Conservatory who later became a ballet conductor at the Bolshoy, put them in touch with Sergey Taneyev. Taneyev recommended that the young Prokofiev study theory with Pomerantsev, and a few lessons did take place; in addition he suggested that one of his own students could act as private tutor to the boy during the summer months in Sontsovka. The man Taneyev first thought of was the pianist Aleksandr Goldenweiser, who had also studied composition; when he declined, Taneyev recommended the young composer and pianist Reinhold Glière. Glière spent the summers of 1902 and 1903 at Sontsovka, teaching Prokofiev theory, composition, instrumentation and piano; during the winter months the boy's instruction continued by correspondence. A phase of intensive and extremely productive activity as a composer dates from this point, and it is clear that even as a boy Prokofiev was developing the habit of working on several pieces at once. Glière urged him to begin by schooling himself to write short pieces built into the structure of a cycle. Prokofiev therefore wrote a number of small piano pieces (*Pesenki*, 'Little Songs', 1902–6), five series each of 12 pieces. Also in 1902 he began work on a symphony in G major, dedicated to Glière; the first movement was completed in full, the other movements only in piano score. The next year he wrote a violin sonata in C minor to which he referred in the *Ballade* for cello and piano op.15 (1912). At the same time, and encouraged by Glière, he set to music Pushkin's 'little tragedy' *Pir vo vremya chumï* ('A Feast in Time of Plague'). When Glière sent him the score of Cui's opera on the same subject, his reaction, as he admits in his autobiography, was of jealousy. His account makes it clear that he regarded the rival opera with hostility from the first, but at the same time he systematically tried to learn from this more mature model. In 1904 he began work on his fourth youthful opera, *Undina*, to a libretto by the Russian poet Mariya Kilstett taken from Friedrich de la Motte-Fouqué's story. He later cut the planned five acts to four, and the work was completed in vocal score in 1907.

(ii) Conservatory studies and first public appearances. In the spring of 1903 the 12-year-old Prokofiev was introduced to Glazunov, then a professor at the St Petersburg Conservatory. Glazunov urged Prokofiev's parents to let him study music, and won their consent by arguing that the conservatory also provided a general education, so that the boy would not need to attend an ordinary school as well. Prokofiev took some private lessons from Mikhail Mikhailovich Chernov, a student about to take his examinations at the conservatory, and passed the entrance examination in the autumn of 1904. He studied theory with Lyadov, whom he described as 'dry and sparing of words', adding that he 'took no interest in his pupil's creative development'. He also ventured to criticize Rimsky-Korsakov's teaching of orchestration; however, he expressed the utmost admiration for Rimsky-Korsakov's later operas, particularly *The Legend of the Invisible City of Kitezh*. In 1908 he began studying the theory of musical form with Vitols. While a student he met Myaskovskiy, ten years his senior. A lifelong friendship between them developed, and was maintained even during Prokofiev's years abroad. It was a relationship allowing room for frank and critical discussion of both men's works.

The revolutionary unrest of the year 1905 was felt in the conservatory. One result was the dismissal of Rimsky-Korsakov, who had supported the striking students, and Glazunov and Lyadov resigned in solidarity, though all three returned in 1906. The young Prokofiev obviously paid little serious attention to these events, and did not

perceive their significance. In the spring of 1909 he completed his studies in composition, and graduated with the usual Russian diploma as free artist. The pieces he offered as his examination works were his sixth sonata (numbered among his juvenilia; only pencil sketches have been preserved) and a scene from an opera *A Feast in Time of Plague* (not the same as his earlier opera). These works, Prokofiev tells us, were not well received, so that his final grade was only 'good'. It seems his years at the conservatory left no lasting mark on him, but merely reinforced a process of development that had begun early and was progressing steadily all the time, hardly affected by his studies. After his examination in composition, he took courses to train as a concert pianist, changing from Alexander Winkler to the highly regarded Anna Yesipova, the teacher of many outstanding Russian pianists. At the same time he began to study conducting with Nikolay Tcherepnin, the only lecturer at the conservatory whom he took really seriously; he also respected him as an analyst. Tcherepnin even taught him, he said, to appreciate the orchestral sound of Haydn and Mozart. He took his examinations in both these practical disciplines in the spring of 1914. For the piano examination he played his own First Piano Concerto, and won the first prize on which he had set his heart.

During his time at the conservatory he wrote a Symphony in E minor, many small-scale piano works and six early sonatas, some of which he utilized later. He left the Sonata in B♭ major of 1904 alone; the Sonata in F minor of 1907 was revised to become his First Sonata op.1 (1909); the Sonata in A minor (also 1907) became the Third Sonata op.28 (1917); the fourth youthful sonata (1908) is lost; the Sonata in C minor of 1908 became the Fourth Sonata op.29 (1917); and, as mentioned above, only sketches remain of the sixth or 'Conservatory Sonata'. Other compositions of this early period also found their way into the catalogue of Prokofiev's mature works. Four piano pieces of 1907–8 became op.3 (1911), and four further pieces of 1908 op.4 (1910–12); the Sinfonietta in A major (1909) was revised to become op.5 (1914) and in its final form became the *Sinfonietta for Small Orchestra* op.48 (1929). Early works also live on in the *Ten Piano Pieces* op.12 (1913) and the Second Sonata op.14 (1912), which incorporates the second of two discarded sonatinas. All his life Prokofiev retained the habit of reworking his musical ideas, either because they pleased him or for financial reasons.

Other student works include two choruses with orchestral accompaniment to poems by Bal′mont (op.7, 1909–10), originally intended for the student choir, and two songs to texts by Bal′mont and Aleksey Apukhtin (op.9, 1910–11), both diptychs reacting to the literary symbolism of the period. The symphonic poems *Snï* ('Dreams', op.6, 1910) and *Osenneye* ('Autumnal Sketch', op.8, 1910, second version 1915, third version 1934) were influenced by Skryabin's orchestral *Rêverie* and Rachmaninoff's *Isle of the Dead* and Second Symphony, which shows that Prokofiev was pitting himself, quite deliberately, against the two leading (and creatively contrasting) composers of the previous generation. He also wrote his first two piano concertos, the second revised in 1923, as well as the five piano pieces *Sarkazmï* ('Sarcasms'), the Toccata for piano, and *Gadkiy utyonok* ('The Ugly Duckling') for voice and piano. In 1912 he made the decision to write for transposing instruments in C and for english horn and trumpets in the alto clef, dispensing with the tenor clef. He kept to this manner of writing throughout his life.

The operatic fragment *Maddalena* op.13 (1911, revised in 1913), after the play of the same name by one Baroness von Lieven, was to have been performed in the conservatory, but proved too difficult for the forces available. Prokofiev had completed the piano score of this one-act opera, but orchestrated only the first of its four scenes. The material remained with the Edition Russe de Musique after the composer's emigration to Paris; Edward Downes discovered it in 1953 and completed the orchestration. The action takes place in 15th-century Venice. Maddalena is leading a double life, as a married woman and also, incognito, as the mistress of a friend of her husband; incited by Maddalena, the two men kill one another in a fight. This dark drama reflects the inner turmoil of its eponymous heroine, besides displaying one aspect of the struggle for emancipation in the early 20th century, in that passion is set above bourgeois morality. The work already contains basic features characteristic of the operatic composer Prokofiev was to become: clear contrasts, differentiated motifs relating to the characters and situations, musical-dramatic movement with its own inner tempo, and a highly strung female character such as Prokofiev developed further in Paulina in *Igrok* ('The Gambler'), Renata in *Ognennïy angel* ('The Fiery Angel'), and to some extent Natasha in *Voyna i mir* ('War and Peace').

Through his former teacher Chernov, Prokofiev met some of the organizers of the Evenings of Contemporary Music in 1908, including the critics Vyacheslav Karatïgin and Walter Nuvel′, who was a friend of Diaghilev. Between 1900 and 1912 these recitals took place about six times a season in St Petersburg, and it was here that Prokofiev made his début as a composer on 18/31 December 1908, with seven of his piano pieces written in 1907–8: *Skazka* ('Tale'), *Snezhok* ('Snow'), *Vospominaniya* ('Reminiscences'), *Porïv* ('Elan'), *Molbï* ('Imploring Requests'), *Otchayanie* ('Despair'), and *Navazhdeniye* ('Suggestion diabolique'). Works by Myaskovsky also had their first public performances at the same recital. From then on Prokofiev regularly appeared at these evenings, performing both his own compositions and those of others. He first introduced himself to Moscow audiences on 21 February/6 March 1910, with a performance of his Etudes op.2 and Sonata op.1, at one of a series of concerts given by the soprano Mariya Deisha-Zionichkaya. Other important performances took place in the summer recital programmes of the Evenings of Contemporary Music. In Moscow, where a concert series of the same name had begun, Konstantin Saradzhev conducted Prokofiev's orchestral pieces *Dreams* and *Autumnal Sketch* in 1911; the contact was provided by Myaskovsky, whose works Saradzhev had performed earlier. 1912 saw Prokofiev's first appearance as soloist with an orchestra when he played his First Piano Concerto with great success, as he tells us, first in Moscow and then under Aleksandr Aslanov in Pavlovsk, near St Petersburg. The Second Piano Concerto, which he played at its première a year later on 23 August/5 September 1913, also in Pavlovsk and under Aslanov, created a sensation which the composer describes with evident pride in his autobiography. The work was roundly condemned in the conservative press, while progressive critics such as

Karatïgin reviewed it favourably. Though still a student, Prokofiev had established himself, in the recitals of the Evenings of Contemporary Music, as a controversial innovator. He was also looking for a publisher. Koussevitzky, who had founded his own orchestra and the Edition Russe de Musique in 1909, and with whom Prokofiev later had a fruitful relationship, rejected his works at this point on the recommendation of his advisers Skryabin, Rachmaninoff and Medtner. Initally the St Petersburg publisher Boris Jürgenson, son of Tchaikovsky's publisher Pyotr Jürgenson, also rejected Prokofiev, but then, thanks to the intervention of Aleksandr Ossovsky, he published the First Sonata and the Four Pieces op.3. Prokofiev remained with Jürgenson until 1916 and then changed to the publishing firm of Gutheil, which Koussevitzky took over that year, though he kept the firm's old name.

(iii) The path to emigration. Prokofiev had visited France, England and Switzerland in the summer of 1913, and a year later his mother gave him a trip to London as a graduation present. Here he heard Ravel's *Daphnis et Chloé* and Stravinsky's *Firebird*, *Petrushka* and *Rite of Spring*, the last of which he regarded with unconcealed scepticism. Nouvel introduced him to Diaghilev, who was in London with his ballet, and Prokofiev played him his Second Piano Concerto. This is said to have given Diaghilev the idea of commissioning *Ala i Lolli*, for which he suggested the symbolist poet Sergey Gorodetsky as author of the scenario. He turned down Prokofiev's proposition for *The Gambler*, since he thought opera had no future. When Prokofiev travelled to Rome in the spring of 1919, with considerable difficulty because of the war, and showed Diaghilev his sketches for the ballet, the impresario let the project drop. On this visit he had another meeting with Stravinsky, whom he had known in St Petersburg; the reservations the two composers had about each other remained unchanged. Also in Rome he encountered Marinetti and the ideas of Italian futurism, but they left him indifferent. He also played his Second Piano Concerto in Rome on 7 March 1915, his début abroad.

Using music from the aborted ballet, he wrote the *Skifskaya syuita* ('Scythian Suite') op.20 (1914–15), directly inspired by the *Rite of Spring*. It was first performed at the beginning of 1916, with the composer conducting, and created as much of a sensation as the Second Piano Concerto. From Prokofiev's account of this event in his autobiography, written in the provocative style of the Russian literary futurists, it is clear that he was seeking to create just such a scandal as Stravinsky had, to shock his audience and thus attract attention. With its harsh tone colours, frequent accumulations of dissonances, obsessive pedal-note and ostinato techniques, and extremely large orchestra, playing *forte* or *fortissimo* for long passages, the *Scythian Suite* is indeed a challenge, but it remains remarkably traditional in its formal layout and thematic structure. The four movements – an allegro with two contrasting themes (but not written as a sonata movement), a scherzo and trio, a slow movement and a rondo-like finale – correspond to the movements of the traditional symphony. Rhythm and metre remain simple; all four movements are in 4/4, and as is usually the case with Prokofiev, there are no changes of time signature or complex superimpositions of different rhythms and metres such as are found in Stravinsky from



1. Sergey Prokofiev

the first, and even in earlier Russian composers. The melodies are simple, indeed plain; large intervals (9ths and even larger) are preferred in expressive passages. In addition, there are direct changes to another key as the melodic movement progresses. Harmonies move in independent layers subordinate to tone colours and registers, and displace one another so that a polytonal effect or a kind of heterophony is created (Karatïgin spoke correctly, in a review, of 'a new heterophony'). This peculiar ambivalence – with an aggressive tonal structure and an accumulation of dissonances on the one side, and on the other an uncomplicated formal construction, clear melodies, simple rhythms and harmonies varied by direct changes of key – is a characteristic feature in the young Prokofiev, and in modified form he displayed it all his life. The archaic and pagan subject survives in the titles of the movements of the suite: 'The Worship of Veles and Ala', 'The Idols and Dance of the Evil Spirits', 'Night' and 'Lolli's Journey and Sunrise'. They reflect the rejection of a civilization felt to be over-refined, a longing for the primitive and for closeness to the earth and old rituals, ideas that run through the symbolist literature of the time and that also surface in Stravinsky's *Rite of Spring*.

Prokofiev returned to a subject of this nature in the cantata *Semero ikh* ('They are Seven') op.30, written in 1917–18 and revised in 1933, after Bal'mont's poem 'Cries from Primeval Times', with the subtitle of 'Chaldean Invocation'. The text concerns seven giants who destroy the world with terrible violence. Prokofiev relates his choice of subject to 'the events of the revolution shaking Russia'; it may also perhaps be a reaction to the horrors of World War I. He introduced several new effects, such as the whispering of the chorus at the beginning, choral glissandi, expansive *col legno* parts, and a large body of

percussion principally used as solo instruments. This work had its première in Paris in 1924, under Koussevitzky. The description of it as a cantata is an addition of the Soviet publisher, and one Prokofiev vigorously rejected, on the grounds that it allowed associations of an outworn character, though he did also use the term himself. This was his first publication in the Soviet Union.

During Prokofiev's 1919 visit to Rome, Diaghilev's idea for the ballet *The Tale of the Buffoon* took shape, and he commissioned Prokofiev to write this work, *Skazka pro shuta*, also known by the French transliteration *Chout*. The story comes from Aleskandr Afanas′yev's collection of Russian folk tales, which had already served as Rimsky-Korsakov's source for a number of works. Diaghilev asked for something typically 'Russian'; he was well aware of the attractions of the exotic, as Russian music was perceived to be in western Europe, and Prokofiev did include some national folk elements in his music. The score was completed in 1916, but the première did not take place until 17 May 1921, in Paris, conducted by Prokofiev himself.

In the period leading up to his emigration, besides revising juvenile works for his Third and Fourth Sonatas, he wrote the *Sarcasms*, op.17, 1912–14, five piano pieces which he performed to acclaim at the recitals of the Musical Contemporaries, which had superseded the Evenings of Contemporary Music, and the *Mimoletnosti* ('Visions fugitives', op.22, 1915–17), a cycle of 20 piano pieces with a title suggested by a poem of Bal′mont's. At the same time he began working on his First Violin Concerto, op.19 (1916–17), which did not receive its première until 1923 in Paris, and on the opera *Igrok* ('The Gambler'), op.24 (1915–17), from Dostoevsky's novel of the same name, a project in which he was encouraged by Albert Coates, who had become chief conductor of the Mariinsky Theatre in St Petersburg in 1911. The work went into rehearsal, and Prokofiev had this first version of the opera printed in vocal score for the purpose, but because of resistance by the singers and the revolutionary unrest in February 1917 the opera remained unperformed.

Prokofiev showed quite another side of himself in the Classical Symphony op.25 (1916–17). His much-quoted remark – 'I thought that if Haydn were alive today he would compose just as he did before, but at the same time would include something new in his manner of composition. I wanted to compose such a symphony: a symphony in the classical style' – reads like an early confession of neo-classicism. Stravinsky's *Pulcinella*, the key neo-classical work, was not begun until two years later. Prokofiev was certainly referring back to classical models here, for instance in the proportions of the symphony, the well balanced sonata movements in the opening allegro and the finale, the triad-based melodies and the occasional Alberti bass figures. However, the stylization also includes Baroque elements, particularly in the third movement, a gavotte, and in the regular accompanying chords of its predecessor. These were also the direct harmonic idioms typical of Prokofiev which mark the symphony a 20th-century work.

2. USA, 1918–22. Prokofiev remarked in his autobiography that: 'the February Revolution took me by surprise in Petrograd. Like those circles in which I moved, I welcomed it joyfully'. The 19th *Vision fugitive*, he said, reflects the revolutionary events. He was genuinely enthusiastic about the idea of revolution, as a radical break with tradition, and he sought to give it artistic shape. He found inspiration less in music than in literature, for instance in Mayakovsky's forceful, anti-bourgeois lyrics, and in the collection published by the Russian futurists under the provocative title *A Slap in the Face of Public Taste*. In his autobiography (published in extracts in *SovM*, 1941–6) he went on to explain that he had no very clear idea of the October Revolution, and 'I had not yet become aware that I, like every other citizen, could be useful to the revolution'. This was written at the end of the 1930s and beginning of the 1940s, when it would have been dangerous to write anything that might be seen to contravene Soviet ideology. We may believe Prokofiev when he claims to have felt enthusiasm for a revolution in art; his expressions of enthusiasm for the political revolution, however, and for the idea of being useful to it, are precautionary measures, of which there are many in the book. For instance, he emphasized his allegedly revolutionary and proletarian origin by pointing out that his father maintained contact with revolutionary groups in the 1870s, and that his mother's forebears had been serfs. In fact he must have recognized quite early that the revolution and the incipient civil war would leave him no room for artistic development, and he took the decision to go to the USA in the spring of 1918. He travelled to Petrograd and gave several concerts there, including the premières of the *Mimoletnosti* ('Visions Fugitives'), the Third and Fourth Sonatas, and the Classical Symphony. He met Mayaskovsky, called on Anatoly Lunacharsky, then cultural commissar, and applied to him for permission to go abroad. Lunacharsky granted it, as he did to many other great Russian artists. On 7 May 1918 Prokofiev travelled from Petrograd through Siberia to Vladivostok and on to Tokyo, where he gave some concerts. He arrived in New York at the beginning of September 1918.

He described his years abroad as a gradual process of failure, blaming the difficult conditions of American and European musical life. Even if his generally negative account of cultural conditions in the west was written with an eye towards Soviet censorship, the facts show that his years in exile were not as successful as he had planned and hoped. He had arrived in the USA without any firm agreements, and at first tried to make his way as the interpreter of his own works. The first piano recital he gave in New York, on 29 November 1918, was, he said, 'seen on the surface as a success'. Following his manager's advice, he had also included some works by Skryabin and Rachmaninoff in the programme, as older and more accessible music than his own. In saying that he had misjudged the rather conservative musical taste of the American public, 'while Rachmaninoff, who had come to New York at about the same time and played a classical programme with only two or three of his own preludes, was much more successful', his admission that he himself achieved only a *succès d'estime* barely conceals a weightier problem he had not previously recognized: Rachmaninoff was the leading Russian pianist in the USA. Rachmaninoff had introduced himself to the American public as early as the 1909–10 season, and had composed his Third Piano Concerto for that tour. Like Prokofiev, he had emigrated after the Revolution. American agents had engaged him for a tour comprising 36 concerts in the 1918–19 season, and over the next few years he gave 60 to 70 concerts every season. If Prokofiev were to compete, he would

have to emphasize his image as a pianist. His summing up of his first season in America sounds resigned: 'The public here is not used to listening to the works of a single composer for a whole evening. People want a varied programme as a showcase for popular pieces. Rachmaninoff has accepted this compromise. I could not even dream of the overwhelming success he has with his concerts'.

Yet the first years in the USA were not as dismal as Prokofiev described them in his autobiography. He appeared in New York in two concerts with the 'Russian Orchestra', an ensemble of emigrants, under Modest Altschuler. He played his First Piano Concerto and several solo works, and the Classical Symphony was performed too. In Chicago, Friedrich Stock conducted two concerts including the *Scythian Suite* and, again, the First Piano Concerto. From then on Prokofiev regularly appeared in American concert halls. He also performed in Canada in 1919, and took account of the wish for older music by, for instance, arranging a Buxtehude organ fugue for piano, and at Stravinsky's suggestion adapting some of Schubert's waltzes and ländler into a suite. Interest shown in Prokofiev's works by American publishing firms caused him to write two collections of piano pieces: *Skazki staroy babushki* ('Old Grandmother's Tales', op.31, 1918), and four dances (op.32, 1918). However, they were not published in America, because Prokofiev would not accept the conditions he was offered; he gave both works their premières at his piano recitals in New York early in 1919. he was commissioned by the Jewish ensemble Simro, whose members had emigrated from the Soviet Union, to write the Overture on Hebrew Themes for clarinet, string quartet and piano (op.34, 1919, orchestrated 1934), which had its première in New York in 1920 with Prokofiev himself at the piano. Only a few recordings of Prokofiev himself have survived. Reports of his playing, which apparently changed little over the years, focus on the following characteristics: an emphasis on metre and rhythmic pulse, an almost complete eschewal of rubato, a striving after transparency of texture and, especially in the interpretation of his own works, an exaggeration of performance indications; only with dynamic markings did Prokofiev, in his own works as well as those of others, allow himself generous latitude.

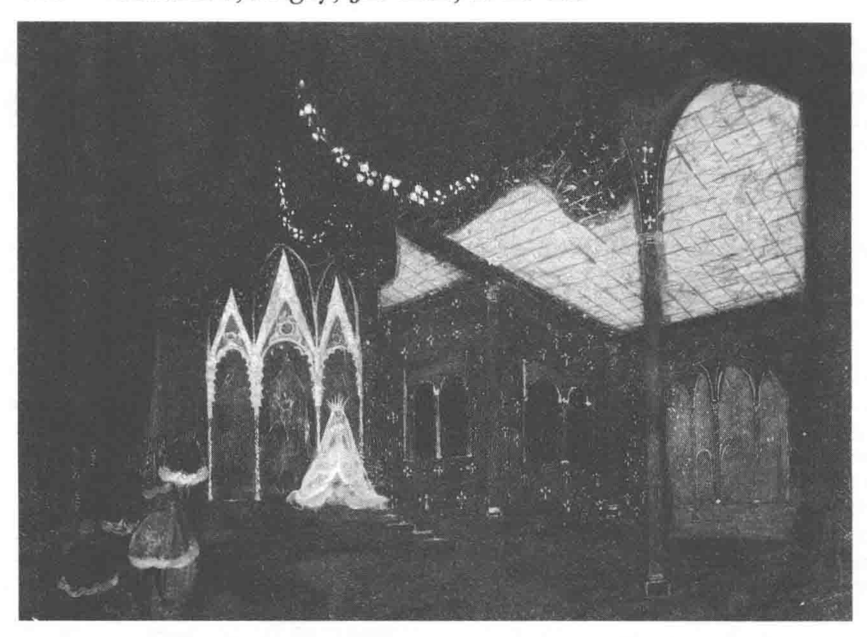
On his début in Chicago, in 1919, he met Cleofonte Campanini, conductor of the Chicago Opera. This meeting led to the commission for *Lyubov' k tryom apel'sinam* ('The Love for Three Oranges', op.33, 1919), a subject he suggested, since the score of *The Gambler*, in which Campanini was also interested, had been left behind in Petrograd. However, the première of the opera, Prokofiev's best known and most successful work in the genre, was postponed when Campanini died in December 1919. It was postponed again next season because Prokofiev was demanding compensation for the delay from the management of the opera company, who were unwilling to pay it. The work did not go into rehearsal until a year later, when Mary Garden had taken over as director; the première, conducted by Prokofiev, took place on 30 December 1921. The libretto is based on Gozzi's *commedia dell'arte* play *L'amore delle tre melerance* and on the comedy of the same name by Konstantin Vogak, Vsevolod Meyerhold and Vladimir Solov'yev. Meyerhold had published a magazine from 1914 to 1916 entitled *The Oranges, or Dr Dapertutto's Magazine*. The play Prokofiev used as basis for the libretto was published here for the first time, and provided the idea of an anti-bourgeois, anti-illusionist drama which brings the artificial, artistic element to the fore and dispenses with psychological study of the characters. The three planes of the action – represented by the fairytale characters (the Prince, Truffaldino), the underworld figures (Fata Morgana, the magician Celio), and the watching eccentrics, empty-heads and adherents of tragedy and comedy – are constantly disintegrated and rearranged like a mosaic, as Asaf'yev put it. This is particularly clear in the debates about the theatrical genre, or when the eccentrics intervene in the action in a parody of the *deus ex machina*, save Princess Ninetta and put Fata Morgana to flight. Prokofiev claimed to have 'chosen a simpler musical language than in *The Gambler*, taking American taste into consideration'. Certainly he showed an honest readiness to adapt – a frequent feature of his work. It is also true that he was sparing with chromatics and dissonances in this opera. However, the musical language is by no means 'simpler', based as it is on a fine web of contrasting themes and motifs. This enables Prokofiev to dispense with traditional arias, recitatives and other self-contained numbers (the only one is the famous March), and ensures the smooth inner tempo of the musical-dramatic action. Another feature is the parody of traditional operatic emotions.

After his second rather unsatisfactory season in America, Prokofiev turned his thoughts to Europe again. He spent the next three years giving concerts and composing in Europe during the summer months and returning to the USA for the winter season. In April 1920 he was in Paris and London, where he had discussions with Diaghilev about the performance of *The Tale of the Buffoon*, postponed since 1915, and began revising and orchestrating the score. Meanwhile, Koussevitzky too had left the Soviet Union, and wished to introduce himself to the Parisian public with the *Scythian Suite*. So two of Prokofiev's works had their premières in Paris very close together: the *Scythian Suite* under Koussevitzky on 29 April 1921, and *The Tale of the Buffoon* under Prokofiev himself on 17 May. They instantly made him famous and placed him on a par with Stravinsky.

He spent the summer of 1921 in Brittany, and completed the Third Piano Concerto op.26, the first sketches for which go back to 1917. At the same time he had the idea of composing a two-movement 'white' quartet, i.e. a work without any accidentals, but abandoned it. The themes intended for the second movement are incorporated into the finale of the concerto. At this period Bal'mont too was staying in Brittany; he wrote a poem in the symbolist spirit on the new piano concerto and on Prokofiev. It ends with the lines:

> 'But the tide foams wildly on, over all:
> Prokofiev! Music and youth blossom,
> In you the orchestra yearned for musical flight,
> And the invincible Scythian beats the tambourine of the sun.'

His reunion with Bal'mont inspired Prokofiev to compose the Five Poems op.21 (1921), his last settings of the poet. Using Bal'mont's texts, he had previously written two poems for female chorus and orchestra (op.7, 1909–10), the two songs. *It is of Other Planets* (op.9, no.1, 1910–11) and *In My Garden* (op.23, no.4, 1915), and the cantata *They are Seven*. The Third Piano Concerto, predominantly still diatonic (once again, perhaps with American taste in



2. Set design by Boris Anisfel'd for the Royal Palace in the original production of Prokofiev's 'The Love for Three Oranges', Civic Auditorium, Chicago, 30 December 1921: watercolour (Art Institute of Chicago)

mind), is extremely effective and contains reminiscences of Russian folklore. Prokofiev gave it its première on 16 December 1921 in Chicago under Friedrich Stock, and played it the next month in New York under Coates; it became his best-known concerto. In 1932 it became the first of his works he recorded, with the London SO. Despite the success of *The Love for Three Oranges* and this concerto, however, he summed up 1921–2 with the remark that 'the final result of the season spent performing in America . . . was as good as nil'; he decided to move to Europe.

3. Europe, 1922–36.

(i) Musical activities and works. In March 1922 Prokofiev went to live in southern Germany, near the monastery of Ettal, where, he said, he found the right atmosphere in which to continue work on *Ognenniy angel* ('The Fiery Angel', op.37), which he had begun, uncommissioned, directly after finishing *The Love for Three Oranges*. However, it was years before the opera was finally completed, since he had difficulty interesting an opera house in it. Mary Garden, who had wanted to bring it to Chicago, had left her post there. In 1926, when Bruno Walter, head of the Berlin Opera, was considering a production, Prokofiev began revision and orchestration. The score was not finished until 1927, and Koussevitsky gave a concert performance of parts of the opera in Paris. The première of the whole work did not take place until after Prokofiev's death: in a concert performance in Paris on 25 November 1954, and in a stage production at La Fenice a year later. The libretto is based on the symbolist novel by Valery Bryusov; the action takes place during the humanist period in and around Cologne (Agrippa von Nettesheim, a historical figure, appears as the representative of humanism). The protagonist Renata, who seeks in vain for Madiel, her 'fiery angel', with the help of the knight Ruprecht, vacillates throughout from hysteria to madness to dark brooding and is burnt as a witch at the end. Bryusov in his novel and Prokofiev in his libretto were less concerned with historical accuracy than with the field of tension between superstition and irrationality, reason and a questionable belief in progress. In Renata, a continuation of the character type represented by Maddalena and Paulina (in *The Gambler*), Prokofiev created a complex female figure torn apart by inner conflict. A dense and extremely impressive musical language, symphonic over long passages, corresponds to the character of the protagonist, with complexes of themes for the individual characters.

When it appeared that the extremely difficult part of Renata might be another reason militating against a stage production, Prokofiev used the material for his Third Symphony op.44 (1928), which was first performed at the beginning of 1929 with him conducting in Brussels and Pierre Monteux in Paris, and which has entered history as the '*Fiery Angel* symphony'. Prokofiev protested against this name on the grounds that the opera derives from previous material which was not at first specific to the operatic genre (specifically the rejected 'white quartet', also incorporated into the Third Piano Concerto), and which is neutralized, so to speak, in its symphonic form. After *The Fiery Angel* Prokofiev felt that he had failed as a composer of opera and avoided the genre which was really closest to his heart until 1939, when, long after his return to the Soviet Union, he began writing *Semyon Kotko*.

He lived for over a year in Ettal, using it as his base while he gave concerts in almost all the countries of Europe. On the occasion of a revival of *The Tale of the Buffoon* in the summer of 1923, Diaghilev expressed an interest in *The Love for Three Oranges*, perhaps because this work can be understood as a parody of 19th-century opera tradition. When Prokofiev played him the opera there was a violent argument between the composer and Stravinsky, who was also present, over their respective aesthetic positions, and the tension between them, artistic and personal, was never entirely overcome. While living in Ettal Prokofiev also wrote a new version of the Second Piano Concerto (1923) and his Fifth Sonata op.38 (1923). On 1 October 1923 he married the Spanish singer Lina Llubera, who sometimes gave performances of his songs.

Later that month the Prokofievs moved to Paris. The delayed première of the First Violin Concerto took place on 18 October 1923 under Koussevitzky, with Marcel Darieux as the soloist. The reactions of the press were mixed: in the circle of Les Six the work was criticized as old-fashioned. The Second Piano Concerto and the *Scythian Suite*, performed the following year, were much more successful. Consequently, and with his characteristic willingness to adapt, Prokofiev decided to write a symphony 'of iron and steel'. This Second Symphony op.40 (1924–5) is a brittle work shot through with abrupt contrasts, in two movements: a very complex sonata movement and a set of variations. At its première, conducted by Koussevitzky on 6 June 1925, it met with a lukewarm response. Prokofiev summed up his feelings: 'this was perhaps the only time I felt afraid I might be becoming a composer of the second rank'. He rightly saw this symphony, with the *Sarcasms*, the *Scythian Suite* and *They are Seven*, as the richest in dissonance of all his works; the symphony, he said, was in part inspired by the atmosphere of Paris, since the public there was not afraid of difficult sounds. Such reflections are wide of the mark: the wealth of dissonance – which is not the same thing as complexity – can be traced back to a plain, often diatonic kernel; in other words, the process of composition takes a clear course beginning with a theme, a melody and a relatively simple accompaniment which is then made denser in several stages.

While engaged on the Second Symphony Prokofiev was writing a chamber piece in six movements for a touring ballet company, a piece danced as *Trapetsiya* ('Trapeze'), but known in the concert repertory as the G minor Quintet op.39 for oboe, clarinet, violin, viola and double bass. The European première of *The Love for Three Oranges* took place in Cologne in 1925, and a year later the opera had its first performance in Berlin. Meanwhile, in the summer of 1925 Diaghilev had suggested a ballet on a Soviet subject. The title – *Stal'noy skok* or *Le pas d'acier* ('The Steel Step') – was his idea, and he drew up the scenario together with the painter and stage designer Georgy Yakulov. The glorification of machines and their movement in the ballet is in the tradition of futurism and early Soviet constructivism: there is no real plot, but instead scenes of a poster-like nature, though no political propaganda was intended. 'In our ballet hammers large and small, transmission shafts turning and flywheels, as well as flashing coloured light signals, were shown on stage. All came to a climax in a general creative upsurge in which the groups of dancers had to work at the machine and at the same time illustrate the working of the machines in dance', wrote Prokofiev of this ballet, and he emphasized that he had turned to a simpler language, by which he meant abandoning chromatic density and dissonances in favour of diatonicism and a style reminiscent of the music hall. He worked out the orchestration when he was in the USA to give 14 concerts during the 1925–6 season, and developed a method of including detailed instructions in the piano score, so that writing out the full score would be a mechanical process. Later, during his time in the Soviet Union, he perfected this technique to such an extent that he could leave other people to write out his scores. The première of *Le pas d'acier* in Paris on 7 June 1927, and the first London performance of 4 July 1927 attracted much attention – the work was erroneously taken to be Bolshevist propaganda – but did not establish the ballet in the repertory.



3. Sergey Prokofiev with his wife, Lina

After writing several smaller works – the Overture op.42 for 17 instrumentalists (1926, revised for full orchestra 1928), written for the opening of an American Pianola Society concert hall but given its première in Moscow, the Divertimento op.43 for orchestra (1925–9), first performed under Prokofiev in Paris in December 1930, and the two piano pieces *Veshchi v sebe* ('Things in Themselves', op.45, 1928), given their première by the composer in New York early in 1930 – as well as the Third Symphony, Prokofiev received in the autumn of 1928 what was his fourth ballet commission from Diaghilev and the latter's last such request, resulting in *Bludnïy sïn* ('The Prodigal Son', op.46, 1928). With a scenario by Boris Kochno, this is a plain, retrospective work in the spirit of neo-classicism; the première took place in Paris under Prokofiev on 21 May 1929. He then worked material from the ballet into his Fourth Symphony op.47 (1930), commissioned for the 50th anniversary of the Boston SO and given its première on 14 November 1930 without any very great success.

The Gambler had its première in Brussels on 29 April 1929, and maintained its place in the repertory for two years. With a view to a planned performance in Leningrad which never materialized, Prokofiev had thoroughly revised the opera in 1927. With its directly literary emphasis and eschewal of closed musical forms, and its contemplative ensembles or large choruses, it belongs to the tradition of 'opéra dialogué' which had been begun at the end of the 1860s by Dargomïzhsky with *The Stone Guest* and Musorgsky with *The Marriage*, and was continued by Rimsky-Korsakov with *Mozart and Salieri* and Rachmaninoff with *The Miserly Knight*. Prokofiev followed this tradition by incorporating passages of direct speech from Dostoyevsky's novel into the libretto, basing



4. Autograph sketches for the opening of Prokofiev's Violin Concerto no.2, composed 1935 (RUS-Mcm)

his formal construction on a differentiated system of characteristic motifs, and using no choruses except in the scene in the gambling hall (Act 4, scene v). The work shows Prokofiev's liking for exaggerated, grotesque, even humiliating situations, in which the protagonists are under great psychological pressure, so that a very tense and chromatically dense language is appropriate. His liking for comic situations is also clear, for instance in the unexpected appearance of the grandmother when the other characters think she is on her deathbed and are already dividing up her inheritance. The rapid changes of mood and expression, and a certain brevity in the various sections of the music, produce an effect close to the techniques of film cutting.

In the early 1930s Prokofiev wrote a series of commissioned works. His First String Quartet op.50 (1930) was written for the Library of Congress in Washington, which was commissioning works by famous composers for its collection of manuscripts. The quartet is in three movements, and strikes a neo-classical note which the composer achieved, according to his own account of it, by turning back to an intensive study of Beethoven's quartets. In the summer of 1930 Serge Lifar, ballet master of the Paris Opéra, commissioned a work to be dedicated to the memory of Diaghilev. Under the title of *Na Dnepre* ('On the Dnieper' or 'Sur le Borysthène' after the old name of the river), Prokofiev wrote an atmospheric piece again without any real plot. Stylistically it is similar to *The Prodigal Son*, and at its première on 16 December 1932 it was such a dismal failure, despite the expensive production (with sets by Larionov and costumes by Goncharova), that Lifar removed it from the repertory at once and did not pay Prokofiev the full agreed sum of 100,000 francs. There was a lawsuit, which Prokofiev won. He wrote his Fourth Piano Concerto op.53 (1931) for the Austrian pianist Paul Wittgenstein, who had lost his right hand in World War I. Wittgenstein rejected the concerto, and Prokofiev never carried out his plan to revise it for both hands and the work was not performed until 1956. The last two great works to be first heard by western European audiences were the Fifth Piano Concerto op.55 (1932, première on 31 October 1932 in Berlin under Furtwängler), which was not very well received, and the Second Violin Concerto op.63 (1935), commissioned by admirers of Robert Soetans, who gave the première in Madrid on 1 December 1935. The work's clear tonality and reminiscences of Russian folklore are indications of the 'new simplicity' for which Prokofiev was striving in the early 1930s.

(ii) Contacts with the Soviet Union. Directly after settling in Europe, Prokofiev resumed contacts with the Soviet Union, and despite his increasing success in the 1920s and early 30s, in the USA as well as western Europe, he purposely intensified them. A new journal which appeared in 1923 and ceased publication after three numbers) – *K novïm beregam* ('Towards New Shores'), named after a

famous remark of Musorgsky's – devoted four articles to Prokofiev in its first issue, giving an extensive and very laudatory account of his work and activities abroad. From then on almost all his works were played regularly in the Soviet Union (as well as the west), some even having their premières there: the Bal'mont Poems in 1923, the G minor Quintet and the Overture op.42 in 1927, the suite from *Le pas d'acier* in 1928, the Sinfonietta in 1929, the piano pieces from the *Prodigal Son* and the Sonata for two violins in 1932, the Symphonic Song in 1934 and the Three Piano Pieces op.59 in 1935.

In addition, and beginning with the cantata *They are Seven*, many works appeared in print not under Koussevitzky's Gutheil imprint but in the Soviet Union (published by the All Russian Music Publishing House – later Muzgiz, the State Music Publishing House); the Soviet publications included the piano scores of *Le pas d'acier* and *On the Dnieper*, which at the time had been performed complete only in western Europe. Prokofiev must have intended to make sure that, though absent, he was prominent in Soviet musical life. It is very likely, too, that he kept open the possibility of his return, at least after 1922. He was never an emigrant in the legal sense: when France granted the Soviet Union diplomatic recognition in 1924, he registered as a Soviet citizen, and never concealed the fact that in principle he welcomed the developments in his native land.

In January 1927 he accepted an invitation to make a two-month concert tour in the Soviet Union. He gave eight concerts in Moscow, with four different programmes, including the Third Piano Concerto, which he played with Persimfans, a conductorless orchestra. In Leningrad he gave the same four programmes, attended a performance of *The Love for Three Oranges*, which had become part of the repertory there, and encountered several works by young Soviet composers, including Shostakovich's First Sonata and a septet (also known as a chamber symphony) by Gavriil Popov, which he particularly liked. Then there were concerts in Kharkiv, Kiev and Odessa. A tour of the Soviet Union planned for 1928 fell through; in November 1929 Prokofiev travelled to Moscow again, but did not appear as a pianist because he had injured his hands in a car accident. He attended rehearsals for a new production of *The Love for Three Oranges*, which had now established itself firmly in the Moscow repertory as well. A plan for staging *Le pas d'acier* – the symphonic suite from it had been performed several times – was thwarted by the resistance of the Russian Association of Proletarian Musicians, which supported an aesthetic of primitive affirmation and saw the ballet as a caricature of Soviet ideals. Prokofiev visited the Soviet Union for the third time in November 1932 and took a flat in Moscow, but he still made Paris his main home. He travelled to Paris from Moscow for the première of the ballet *On the Dnieper*, and from there went on to the USA for a three-month tour.

He recorded his impressions of his first visit to the Soviet Union in a diary; its existence was long known to Soviet musicologists, but they ventured to publish it only in the context of perestroika and to celebrate the centenary of the composer's birth. Two aspects of this diary made any earlier publication in the Soviet Union seem inopportune. Firstly, Prokofiev regarded the political system sceptically and sometimes even critically (in contrast to his public pronouncements and despite his agreement with it in principle). Secondly, he was interested principally in musical life under the new circumstances, and the opportunities it could offer him. The political system interested him only in so far as it might be useful or injurious to his career, and in connection with the compromises he might have to make. He obviously regarded the diary as a document for his eyes only, intended to help him decide between the Soviet Union and the west. It was also meant as an antidote to the blurred judgements or rose-tinted visions of memory. Prokofiev's keen analytical gift of observation is revealed. He soberly noted the changes that had occurred during the ten years of his absence. He was clear in his own mind that art in the Soviet Union was subject to political and social ideals, and that these ideals – not criteria immanent in art – would decide between success and failure in any doubtful case. By 1932 at the latest he had consciously assessed the field of tension between adaptation and self-assertion. Moreover, since the end of the 1920s he had been seeking to find a simpler musical language, and he believed his aesthetic of a new simplicity could be combined with the official Soviet concept of art. So much does he make of this accord in his comments in the press (*Vechernaya Moskva*, 6 December 1932; *Sovetskaya muzïka* 1933, no.3; *Isvestiya*, 16 November 1934; *Vechernaya Moskva*, 23 January 1936) that it is difficult to know which was more important to him: proclaiming his own ideal of art or paying homage to an aesthetic dictated from outside. He signalled his readiness to adapt with a collection of folk and choral songs (op.66, 1935), one of which, 'Anyutka', was awarded a prize by *Pravda*. The Soviet side came halfway to meet him too: in 1932 he was commissioned to write film music for *Poruchnik Kizhe* ('Lieutenant Kijé') and a little later to write incidental music for *Yegipetskiye nochi* ('Egyptian Nights'), a Muscovite collage made from Shaw's *Caesar and Cleopatra*, Shakespeare's *Antony and Cleopatra* and Pushkin. Both scores provided material for symphonic suites (opp.60 and 61, 1934). At the end of 1934 the Leningrad opera house (now renamed after Sergey Kirov, an associate of Stalin's who had been murdered on 1 April that year) negotiated with Prokofiev for the ballet *Romeo and Juliet*; when this project fell through, the Bol'shoy in Moscow commissioned the score.

4. The USSR, 1936–53.

(i) Return and first Soviet works. In the summer of 1936 Prokofiev finally moved to the Soviet Union, to live there with his wife and two sons. Stalin's power politics were approaching their ghastly climax in the purges at this time. It must remain an open question how far Prokofiev was able to assess the existing political structures, which were very dangerous for his non-Russian wife. In his public utterances, he explained his return in terms of patriotic feeling and homesickness. 'I must see the real winter again', and 'hear the Russian language in my ears', he told French friends. Such sentiments seem out of tune with his down-to-earth, clear-thinking character. He must have had other and more convincing reasons for taking such a step, and we can only conjecture what they were. Between 1926 and 1936 Shostakovich was the leading, most highly regarded and most internationally renowned composer of the Soviet Union. His second opera, *Lady Macbeth of the Mtsensk District* (given its première on 22 January 1934) had been performed 83 times in Leningrad and 94 times in Moscow within two years, until it found

itself a political target. On 28 January 1936 the article 'Chaos instead of Music' appeared in *Pravda*. Ostensibly it was a venomous condemnation of the opera and its composer, but first and foremost it was a politico-cultural manifesto seeking to base all Soviet art on the principles of 'socialist realism'. It terrified all Soviet artists and shook their creative confidence; Shostakovich's career as a composer was at a temporary end, only to be re-established with the première of his Fifth Symphony in 1937. One reason for Prokofiev's departure from America had been Rachmaninoff's greater success, and in Europe he came second to Stravinsky; he returned to the Soviet Union just when Shostakovich was out of the running as a rival.

We must assume that a decision to return to the Soviet Union was also made palatable to him by promises of privileges. He retained his passport, with which he could travel abroad without the humiliating petitions usually necessary in the Soviet Union, and he continued to give guest performances in Europe and even undertook an American tour in 1938. Then the trap snapped shut: he was asked to hand in his passport for the transaction of a formality, but did not get it back, so that there could be no question of further tours abroad, as he later told the violinist Mikhail Goldstein.

As a composer, Prokofiev was cautious and ready to adapt in the first years after his return. In 1936 and 1937, like all composers in the Soviet Union, he was busy with works to mark the centenary of Pushkin's death, celebrated as a great event. However, his music for a film version of *Pikovaya dama* ('The Queen of Spades') and two sets of incidental music for stage performances of *Boris Godunov* and *Yevgeny Onegin* were not performed; some of their themes were later incorporated into other works (*Semyon Kotko*, *War and Peace*, Eighth Sonata). At the same time he was writing music for children, no doubt partly with his growing sons in mind. In addition, music for children was highly valued in the Soviet Union, and even composers of the first rank took it very seriously. Prokofiev wrote Music for Children, twelve easy piano pieces (op.65, 1935, seven of them arranged for orchestra in 1941), three songs for children (op.68, 1936–9), and the rightly famous symphonic fairytale *Petya i volk* ('Peter and the Wolf', op.67, 1936), for which he wrote the text himself, providing opportunities to use instruments and tone colours with sensitive educational skill. He was also turning to genres favoured by official Soviet cultural policy, as in his Four Marches op.69 for wind band (1935–7), Russian Overture op.72 inspired by folklore (1936), op.79 song cycle on patriotic texts (1939) and four patriotic cantatas. However, *Pesni nashikh dney* ('Songs of Our Times' op.76), a suite in nine movements for solo voices, chorus and orchestra (1937) was criticized by Soviet writers as excessively simple, and the cantata for the 20th anniversary of the October Revolution (op.74, 1936–7) – a monumental work in ten movements for two professional choruses, an amateur chorus, symphony orchestra, wind band, percussion ensemble and accordion band, to texts by Marx, Lenin and Stalin – was not granted permission for performance by the Committee for Artistic Affairs, on the grounds that it did not meet the criteria of 'socialist realism'. Not until April 1966 was the work performed. In 1939, for Stalin's 60th birthday, Prokofiev wrote the cantata *Zdravitsa* ('Hail to Stalin', op.85), an occasional work on folk tunes of the most varied nationalities of the Soviet Union and one of countless works of homage to Stalin from this period. With a revised text, it maintained its place in the Soviet repertory even after the dictator's death. The cantata *Aleksandr Nevskiy* (op.78, 1938–9), drawn from the score for Eisenstein's film, was the only work of this time to be praised outside as well as within the Soviet Union. Prokofiev's second work for Eisenstein, the film music for *Ivan Grozniÿ* ('Ivan the Terrible', op.16, 1942–5) also exists in an oratorio arrangement by the conductor Abram Stasevich (1961).

Only two works of Prokofiev's first years back in the Soviet Union are not marked by political considerations. He had begun his Cello Concerto op.58 in 1933, but did not finish it until 1938. It failed miserably at its première (with Berezovsky on 26 November 1939), and Prokofiev revised it, following the critical advice of Myaskovsky. In this version Pyatigorsky performed it in the USA in 1940; then a further revision was made in 1950 at the urging of Rostropovich. The other non-political work, *Romeo and Juliet*, had been finished in 1936; while writing it Prokofiev considered giving the story a happy ending, but rejected the idea as sacrilege to Shakespeare. Since the Bol′shoy rejected the work as too complicated, and the Leningrad School of Choreography also backed out of a contract made in 1937, the première did not take place until December 1938, and then in Brno. Prokofiev had previously arranged two symphonic suites (opp.64a and b) and a collection of ten piano pieces (op.75) from the ballet, and these were performed very successfully in 1936 and 1937. In 1946 he arranged a third orchestral suite (op.101). The first performance of the ballet in Leningrad was on 11 January 1940, in a magnificent production with the prima ballerina Galina Ulanova as Juliet. At the request of the choreographer, Leonid Lavrovsky, Prokofiev made many alterations and composed two extra numbers (no.14, Juliet's Variations, and no.20, Romeo's Variations). *Romeo and Juliet* soon became a showpiece of Soviet ballet and entered the international repertory.

Prokofiev returned to opera after a break of over ten years with *Semyon Kotko* op.81 (1939), attempting to treat a modern Soviet subject in the manner of the 'song opera' then officially favoured, for which Ivan Dzerzhinsky's now long-forgotten *Quiet Flows the Don* was regarded as the model. Prokofiev's opera was based on the story *I am the Son of the Working People* by Valentin Katayev, published in 1937, and Katayev worked with the composer on the libretto. The action takes place in the Ukraine during the Civil War, with young revolutionaries as the protagonists. In his setting of the text Prokofiev complied with the demand for song-like music, the folk idiom, revolutionary emotion and propagandist art. Though the music is distinguished from other Soviet works of this period (for instance, Khrennikov's *In the Storm*) by a fine network of characteristic motifs, short sections in the manner of film scenes and a wealth of ideas, and though Prokofiev found an intelligent way of presenting the idea of socialist realism, this very connection with the ideals of the time is an obstacle to the wider dissemination of the opera. The work also failed in the Soviet Union. Preparations dragged on a long time, because Meyerhold, who was to direct the work, was arrested in June 1939. As a result, the première did not take place until 23 June 1940. The opera set off a violent dispute, which was won by the narrow-minded cultural

ideologues, so that the piece was taken out of the repertory in 1941 and not performed again until after Prokofiev's death.

In spite of this failure he immediately began another operatic project, *Obrucheniye v monastïre* ('Betrothal in a Monastery', op.86, 1940), based on Sheridan's comedy of mistaken identity, *The Duenna*, made into a libretto by Mira Mendel′son, Prokofiev's new companion. The opera is neo-classical, with clear references to Mozart and Rossini. It is often described as a Soviet counterpart to *The Love for Three Oranges*, though it is far inferior in musical versatility, comedy of situation and irony with respect to the operatic genre. It did not have its première until after the end of the war, on 5 May 1946 in Prague (the first performance in Leningrad followed on 3 November), and it too was unable to maintain its place in the repertory.

(ii) World War II and after. On 21 June 1941 Germany attacked the Soviet Union, and the so-called 'Great War of the Fatherland' began. Prokofiev was evacuated in August, like all important artists. His travels took him to Nalchik in the northern Caucasus, then in November to Tbilisi, in June 1942 to Alma-Ata, in June 1943 to Perm′ in the Urals, and back to Moscow in October 1943. During this period he was, like Myaskovsky and several other composers, awarded the highly regarded title Honoured Artist of the RSFSR. His creative work during the war years was along two lines: he reacted to the events of the war with propaganda music, and he devoted himself increasingly to chamber works. He completed the three piano sonatas he had begun simultaneously in 1939 (opp.82–4), and they were given their first performances during the war by Sviatoslav Richter and Emil Gilels. The Ninth Sonata op.103 was added in 1947, and he was planning two more sonatas in 1953, the year of his death. The Second String Quartet op.92 (1941) is based on Kabardinian themes from Nalchik, which give this work a modal character and brittle charm characteristic of the folk music of one of the areas to which Prokofiev had been evacuated. The Flute Sonata op.94 (1943), of which the composer also arranged a version for violin as his Second Violin Sonata, became a popular repertory piece thanks to its playful elegance. With its dark colours, the First Violin Sonata op.80, begun in 1938 and completed in 1946, seems like an intimate reflection of the events of the war. In 1947 came a Sonata op.115 for unaccompanied violin. All these works are without non-musical function; like the Fifth Symphony op.100 (1944), they display the freely tonal harmonies, melodic and thematic wealth of ideas and lyrical expressivity characteristic of the mature Prokofiev – qualities that have established these works firmly in the international repertory.

Of those compositions relating to the war, the only ones to find much favour in the Soviet Union were the March op.99 for military band (1943–4) and the arrangements of folksongs for voice and piano (op.104, 1944), intended as an expression of patriotic feeling. The first two songs in the collection, 'In the Summer of the Snowball Bush' and 'The Green Grove', were even awarded a prize. The other war-related works – the Symphonic March op.88 (1941), the Seven Choral Songs op.89 (1941–2), the symphonic suite *The Year 1941* op.90 and the *Ballad of an Unknown Boy* op.93 (1942–3) – were honestly intended as expressions of resounding patriotism, yet they too were negatively judged by critics whose opinion carried weight (Shostakovich and Myaskovsky), and were soon forgotten. The sensation caused in the Allied countries by Shostakovich's Seventh Symphony (1941) also renewed western interest in Prokofiev's music during the war, especially in England and the USA – interest not in the explicitly patriotic Soviet works, but in the cantata *Aleksandr Nevskiy*, the Fifth Symphony, the Sixth and Seventh Sonatas, the two suites from *Romeo and Juliet*, and earlier compositions such as the Classical Symphony, the *Scythian Suite*, *Peter and the Wolf*, and the suite from the film music to *Lieutenant Kijé*.

The main works of the war years are the opera *Voyna i mir* ('War and Peace', op.91), after Tolstoy, which was written in its first version in 1941–2 and had its première in a concert performance during the war, on 16 October 1944, and the ballet *Zolushka* ('Cinderella', op.87, 1940–44). The latter did not receive its première until 21 November 1945, in Moscow, and joined the international repertory, if in a place second to *Romeo and Juliet*. Then the end of the war was celebrated by Soviet composers with festive works. Prokofiev contributed his *Ode on the End of the War* op.105 (1945), a monumental work in one movement for eight harps, four pianos, wind ensemble, percussion and double basses, which was intended as a mighty dithyramb, with the archaic Russian sound of bells, but baffled the audience at its première on 12 November 1945 and was condemned by the critics.

(iii) 'Zhdanovshchina'. During the war art had been less strictly supervised by the state. Certain works (in particular literary works by Zoshchenko and Akhmatova, and the films of Eisenstein, but also music by Shostakovich and Prokofiev) had aroused great interest in the west, and had deviated from the ideal of 'socialist realism'. But in the years 1946–8 four major resolutions affecting cultural policy were passed. The man responsible was Andrey Zhdanov, the leading cultural ideologue of the Stalinist period, and they paralysed cultural life until Stalin's death in 1953. Hence the informal term 'Zhdanovschchina' for this terrible period, though Zhdanov himself had died suddenly in August 1948. The first resolution, of 14 August 1946, related to the Leningrad literary journals *Zvezda* and *Leningrad*; the second, of 26 August 1946, affected the theatrical repertory; the third, of 4 September 1946, was aimed at the Soviet film industry, in particular Eisenstein and the second part of *Ivan the Terrible*, for which Prokofiev had written the score. The resolution on music was not passed until two years later. These state measures were intended to bring art back to a unified party line, emphasizing the folk tradition and an affirmative outlook. At first Prokofiev did not let them affect him; he was busy with three symphonic suites from *Cinderella*, and another suite, of waltzes from various of his works (opp.107–10, all 1946). At the same time he was completing the Sixth Symphony, a thoughtful work in three movements which he initially wished to dedicate to the memory of Beethoven, and he made a new version of the Fourth Symphony (op.112, 1947), though this was not performed until 1957. He also paid tribute to the 30th anniversary of the October Revolution with two works: the symphonic poem *Tridtsat′ let* ('Thirty Years', op.113) and the cantata *Rastsvetay moguchiy kray* ('Flourish, Mighty Homeland', op.114), to a text by Yevgeny Dolmatovsky.

On 10 February 1948 the resolution 'On the Opera "The Great Friendship" by Vanno Muradeli' was passed.

Perhaps the saddest document in Soviet musical history, this decree was directed not so much against the composer Muradeli – forgotten today, along with the work which aroused Stalin's ire at the time and which was the ostensible occasion for official criticism – as against the great composers of the Soviet Union. To Prokofiev, it was a blow from which he did not recover. After 1948 he was a sick and deeply insecure man; the few further works he wrote before his death bear traces of this insecurity. What happened at the time can be reconstructed from a special number of *Sovetskaya muzïka* published in 1991 on the centenary of Prokofiev's birth. Four days after the passing of the resolution, a ban on the performance of certain works by Prokofiev was issued by the highest authority; on 16 February Prokofiev acknowledged his alleged artistic errors in a letter of self-abasement; this letter was read out to a meeting of the Union of Composers on 17 February; on 20 February his first wife Lina was arrested; on 3 December his *Povest'o nastoyashchem cheloveke* ('The Story of a Real Man') was given a private performance before members of the Union of Composers at the Kirov and so savagely criticized that there could be no question of a public première; on 28 December he again accused himself of his alleged artistic errors in an open letter to the Union of Composers.

In the resolution Zhdanov had attacked Shostakovich, Prokofiev, Khachaturian, Myaskovsky and several other composers by name, denouncing their works for 'formalistic distortions and anti-democratic tendencies', as a 'rejection of the principles of classical music' and for the 'dissemination of atonality'. Comprehensive polemics of this nature were nothing new to Soviet artists. Zhdanov referred expressly to the article attacking Shostakovich's *Lady Macbeth* which had appeared in *Pravda* in 1936, and it was not forgotten that the composer had been regarded thereafter as *persona non grata*, had lost the positions he held and even faced arrest. The artists rebuked for nonconformity in 1946 had also lost their opportunities to work and be published. It was clear to the composers, therefore, what this resolution meant for them. Only Prokofiev, who had hitherto remained unaffected, does not seem to have understood the threat represented by the Zhdanov tribunal at once. Rostropovich commented that Prokofiev had 'always been a great child, of astonishing naivety. . . . When Zhdanov made his caustic speech attacking the composers in the Central Committee, Prokofiev was in the hall. There was a deathly silence, but he went on talking to his neighbour, the next conductor of *War and Peace*'.

In his long letter of 16 February 1948 to the Union of Composers, Prokofiev wrote that his state of health did not allow him to attend their meeting; he welcomed the resolution because it had created 'the conditions for the recovery of the entire organism of Soviet music'. It was particularly important, he continued, because it had shown 'that the formalistic movement which leads to the impoverishment and decline of music is foreign to the Soviet people and because it has shown us, with the utmost clarity, the aims toward which we must strive in order to serve the Soviet people as best we can'. Passages of self-accusation and justification follow. Under the influence of western currents, Prokofiev said, he was guilty of formalism and atonality, but in such works as *Romeo and Juliet*, *Aleksandr Nevskiy*, the cantata *Hail to Stalin* and the Fifth Symphony, he hoped he had overcome these tendencies successfully. Finally he expressed his gratitude to the party 'for the clear guidelines laid down by the resolution'.

Here we see a great artist forced by an unspoken but only too comprehensible threat to ape the language of narrow-minded cultural bureaucrats, deny his own talent and abase himself. Such confessions and self-accusations were usual in Soviet cultural politics. After *Lady Macbeth*, Shostakovich had found a specific musical vocabulary with which he could reflect official criticism, the threat of power, and the tragic events in the Soviet Union. He reacted to the resolution with the choral works *Song of the Forests* and *The Sun Shines Over Our Homeland*, wrote a primitive song of praise to Stalin which has only recently become known again in the Soviet Union, and apart from that composed works to be put quietly away (the First Violin Concerto, the cycle *From Jewish Folk Poetry*), works in which he took the mechanisms of suppression as his theme. Prokofiev did not have such a vocabulary at his disposal, nor did he need it, for in his view tragic themes and a critical relation to contemporary history did not have a place in music; he had thought that art and politics could be kept separate. Accordingly, he was helpless and baffled in the face of the resolution. He obviously hoped to come to some agreement with his tormentors, for in his letter to the Union of Composers he promised to take the recommendations of the Central Committee to heart in his new opera, *The Story of a Real Man*, to strive for a simple harmonic language and to make use of Russian folksongs – and he meant his promise seriously.

When Prokofiev wrote his letter of contrition he did not know that some of his works were already banned. The extract concerning him from 'Order no.17 of the Committee for Artistic Affairs of the Ministerial Council of the USSR, Main Department for Control of Theatrical and Musical Programmes', dated Moscow, 14 February 1949, runs:

> The following works of Soviet composers at present on the programmes of concert organizations are to be removed from the repertory and may not be played: Prokofiev: symphonic suite '1941', *Ode on the End of the War*, Festive Poem [*Vstrecha Volgi s Donom*], Cantata on the 30th Anniversary of the October Revolution, *Ballad of an Unknown Boy*, Piano Sonata no.6.

The list of banned works is surprising and revealing, for it affects not works which might be suspected of 'formalism', but compositions with unambiguously Soviet subjects. It is relatively improbable that Stalin's cultural ideologues did not see the principles of 'socialist realism' realized in these particular works (although the *Ode on the End of the War* and the *Ballad of an Unknown Boy* were not published in Prokofiev's lifetime). The list of banned works, rather, is arbitrarily drawn up with deliberate intent: only in this way could music directors and programme planners be so thoroughly alarmed that they would not venture to include any works by Prokofiev in the repertory at all. A good year later the ban was lifted, in a decree dated 16 March 1949 and signed by Stalin himself. There was a very practical reason for the rescinding. Skostakovich was to travel to the World Peace Congress in the USA in the spring of 1949, at Stalin's express wish. He declined to go on the grounds that he would not know what to say when he was asked why his and his colleagues' compositions were not played at home.

The heaviest and most threatening blow to Prokofiev followed after Zhdanov's tribunal and his letter of contrition when his first wife was arrested, accused of spying and treachery, and condemned to 20 years in a labour camp. Prokofiev heard the news from his sons, and he must have tormented himself with self-reproaches, for it was possible that he had contributed to the situation. As early as 1941, he had left his family and gone to live with the writer Mira Mendel'son, who wrote the librettos for his operas *Betrothal in a Monastery*, *War and Peace* and *The Story of a Real Man* and the scenario for the ballet *Skaz o kammenom tsvetke* ('The Stone Flower'). 'When my father decided to legalize his new marriage', Svyatoslav Prokofiev recalled:

> the court told him, much to his relief, that a divorce was unnecessary: the marriage he had contracted on 1 October 1923 in Ettal in Germany was declared null and void because it had not been registered in a Soviet consulate. Mother, who had gone to the USSR as his wife, ceased to be his wife at all at some mysterious moment. Father, convinced that his marriage to mother was legal, turned to the next highest court, but there he was told the same thing – so he could marry his second wife without going through a divorce first.

In view of the arbitary and unpredictable Soviet system, it is hard to decide whether there is any connection linking Prokofiev's public humiliation, his marriage to Mira Mendel'son and the arrest of Lina Prokofieva. Nor should Prokofiev be blamed for acting irresponsibly and risking his first wife's arrest in marrying again. He was under enormous psychological pressure, and lived in constant anxiety after 1948: if Lina had been arrested and deported on the flimsiest of grounds, then the same thing could happen to his two sons, himself, or even Mira Mendel'son. Lina spent eight years in labour camps, and was released in 1956 on the grounds of 'suspension of the proceedings'. She died on 3 January 1989 in London.

Prokofiev hoped to rehabilitate himself with his seventh opera, *The Story of a Real Man* op.117 (1947–8), based on the story of the same name by the war reporter Boris Polevoy, who was awarded the Stalin Prize, second class, in 1946. The plot concerns an airman who loses both legs when his plane is shot down, but who fights heroically on. Prokofiev's failure was the result of his attempt to fulfil the demands of the resolution too scrupulously. The patriotic and sentimental tone is overdone, the musical language so simple, unspecific and banal over long passages that the opera became an unintentional caricature of the principles of 'social realism'. Prokofiev tried to defend himself against its rejection in his second long letter to the Union of Composers, which shows how earnestly he had wanted to adapt and how unjustly he now felt he had been treated:

> It was clear from the resolution . . . that the party and the government allot special significance to operas on Soviet subjects, and that the composition of such an opera is particularly important for the Soviet people. Consequently I felt bound to devote my powers to a work in this area, and I laboured unceasingly for almost a year on a Soviet opera . . . In my opera I endeavoured to be as melodic as possible and write melodies that would be very easily understood. In the depiction of my hero I was particularly concerned to indicate the internal world of a Soviet man, love of the homeland and Soviet patriotism. It gave me pain to hear the comrades' critical opinions. However, I would rather write operas on Soviet subjects, and even hear criticism if they do not succeed, than not to write and to hear no criticism.

This letter, like *The Story of a Real Man* itself, betrays a dire sense of helplessness and artistic insecurity. After these events Prokofiev composed very little more: there could be no compromise between the narrow-minded official aesthetic and his own concept of art, and he found no critical answer to the humiliations he had to endure. In addition he was a sick man; he suffered from nervous headaches and had several heart attacks, and his doctors strictly forbade work. His works now were seldom performed or printed, so that he had economic problems too. On 20 March 1952 the Committee for Artistic Affairs made a very modest petition to the Central Committee of the Communist Party, asking the composer to be allowed a pension of 3000 roubles a month and a single payment of 25,000 roubles. The request was partially granted with a decree of 22 April 1952 giving him 2000 roubles a month. This document too is signed by Stalin himself.

In the last years of his life Prokofiev was working further on *War and Peace* and trying to change and extend his style in conformity with the 1948 resolution. The opera had been given a second concert performance directly after the end of the war, on 7 June 1945. Following the advice of the conductor Samuil Samosud, Prokofiev had added two scenes to the original version (the new additions were scene ii, the ball at Catherine's court, and scene x, the council of war in Fili). Of this second version, now in 13-scenes and a choral prologue, and intended to be played over two evenings, the first part (eight scenes) was performed on 12 June 1946 in Leningrad in a production by Boris Pokrovsky, conducted by Samosud, and met with a favourable response. No one dared perform the second part in the poisoned atmosphere of the three first resolutions affecting art, and after 1948 performance became absolutely unthinkable. In the hope that the opera might yet be staged, Prokofiev worked until 1953 on a third version, cut to 11 scenes again. It was not given even in a concert performance until the summer of 1953, after the composer's death; the stage production followed in Leningrad on 1 April 1955. The 13 scene version, much cut, was performed on 8 November 1955 at the Nemirovich-Danchenko Theatre in Moscow; the première of the full opera took place on 15 December 1959 at the Bolshoy.

Besides working on *War and Peace*, Prokofiev was writing works in the spirit of 'social realism': a 'Soldiers' Marching Song' (1950), the eight-movement suite *Zimniy kostyor* ('Winter Bonfire', op.122, 1949), the oratorio *Na strashe mira* ('On Guard for Peace', op.124, 1950) and the symphonic festive poem *Vstrecha Volgi s Donom* ('The Meeting of the Volga and the Don', op.130, 1951) for the opening of the Volga-Don Canal. The fairytale ballet *The Stone Flower* op.118 (1948–50) did not have its première until 12 February 1954, and has not kept a place in the repertory, nor have the four orchestral suites Prokofiev drew from it (opp.126–9, all 1951). The late instrumental works are curiously colourless, and conspicuous for an almost excessive tendency to simplicity; there is nothing here of the lively nonconformity of the young Prokofiev. This is true also of the Symphonic Concerto op.125 for cello and orchestra (1950–52) and the unfinished Cello Concertino op.133 (1952), both written for Rostropovich, and also the Seventh Symphony op.131 (1951–2).

From the first Prokofiev sought to conduct a dialogue with his public by adapting to prevailing tendencies. As a young composer he startled his audiences with his provocative tone colours and tone combinations, his many dissonances and his sheer volume of sound. He found inspiration in the Russian futurists of Mayaskovsky's



5. Sergey Prokofiev, 1951

circle, but also in Stravinsky's ballets, then seen as challenging. In other words, he took his bearings from those who represented the avant garde of the time. In the USA he strove, as he said, to find a simpler musical language without sacrificing his artistic integrity, and *The Love for Three Oranges* was the impressive result. In Europe he reacted to a more sophisticated public with differentiated formal structures and more complex harmony. Finally, in the Soviet Union, he adapted to the never clearly defined maxims of 'socialist realism'. However, in his comments intended for public consumption he always emphasized that a simpler musical language was not to be confused with excessive simplicity and composing to a stereotyped pattern, and in the USSR too, for all his caution, he succeeded in retaining his unmistakable style. It must remain an open question whether the many works concretely motivated by Soviet events, in which function takes precedence to the extent that artistic quality is irrelevant, were written out of genuine conviction or should be seen as efforts to conform. Prokofiev held no position in cultural politics, for instance in the Union of Composers, nor did he ever take a teaching post. Unlike Shostakovich and many of his colleagues, he never became a member of the Communist Party, so that he retained a certain freedom of space in which to manoeuvre. It was not until 1948 that Soviet cultural policy really caught up with him and destroyed him both artistically and physically.

A large number of the works that are free from political professions have a firm place in the international repertory, and he is rightly counted one of the major composers of the 20th century. He was not a great influence on younger generations of composers, unlike Schoenberg, Berg and Webern, Stravinsky, Bartók and Messiaen – except in the Soviet Union, where Soviet-trained musicians of a whole generation took their guidelines from either Shostakovich or Prokofiev, raising the achievement of one or the other to the status of a philosophy of life, and passed on their stylistic features to those who followed.

Prokofiev's death on 5 March 1953 passed almost unnoticed, for Stalin died on that same day.

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OPERAS

op.	
–	Velikan [The Giant] (3, Prokofiev and others), vs, 1900, unpubd; Kalnga guberniya, private home, sum.1901
–	Na pustïnnïkh ostrovakh [On Desert Islands], (ov. and 3 scenes of Act 1, Prokofiev), 1900–02, unpubd
–	Pir vo vremya chumï [A Feast in Time of Plague] (1, Prokofiev, after A.S. Pushkin), vs, 1903, 1 scene rev. 1908–9, unpubd
–	Undina (4, M. Kilstett, after F. de la Motte Fouqué), 1904–7, unpubd
13	Maddalena (1, Prokofiev, after M. Lieven), 1911–13, inc., concert perf., BBC, London, 25 March 1979 orchd E. Downes]
24	Igrok [The Gambler] (4, Prokofiev, after F. Dostoyevsky), 1915–17, rev. 1927–8; Brussels, Monnaie, cond. M. Corneil de Thoran, 29 April 1929; see orch works, op.49
33	Lyubov' k tryom apel'sinam [The Love for Three Oranges] (prol, 4, Prokofiev, after C. Gozzi), 1919; Chicago, Auditorium, cond. Prokofiev, 30 Dec 1921 as *L'amour des trois oranges*; see orch works, opp.33bis, 109, pf works, op.33ter
37	Ognennïy angel [The Fiery Angel] (5, Prokofiev, after V. Bryusov), 1919–23, rev. 1926–7; Act 2 in concert perf., Paris, cond. S. Koussevitzky, 14 June 1928; complete, Paris, Champs Elysées, cond. C. Bruck, 25 Nov 1954 as *L'ange de fen*; see orch works, op.44, vocal orch works, op.37bis
81	Semyon Kotko (5, V. Katayev, Prokofiev, after Katayev), 1939; Moscow, Stanislavsky, cond. M.N. Zhukov, 23 June 1940; see orch works, op.81bis
86	Obrucheniye v monastïre [Betrothal in a Monastery] (4, Prokofiev, M. Mendel'son, after R.B. Sheridan: *The Duenna*), 1940–41; Prague, National 5 May 1946; Russ. première, Leningrad, Kirov, cond. B. Khaikin, 3 Nov 1946; see orch works, op.123
-	Khan Buzay, 1942–, inc., unpubd
91	Voyna i mir [War and Peace] (5, epigraph, Prokofiev, after L. Tolstoy), 1941–3, rev. 1946–52; II scenes, concert perf., Moscow, Actors' Club, 16 Oct 1944; Pf I, 8 scenes, Leningrad, Malïy, cond. S.A. Samosud, 12 June 1946; complete (13 scenes), with cuts, Moscow, Stanislavsky-Nemirovich-Danchenko, cond. A. Shaverdov, 8 Nov 1955; Moscow, Bol'shoy, cond. A. Melik-Pashayev, 15 Dec 1959, first relatively complete perf., incl. epigraph; see orch works, op.110, pf works, op.96
117	Povest' o nastoyashchem cheloveke [The Story of a Real Man] (4, Prokofiev, Mendel'son, after B. Polevoy), 1947–8; private concert perf., Leningrad, Kirov, cond. Khaikin, 3 Dec 1948; staged, Moscow, Bol'shoy, cond. M.F. Ermler, 8 Oct 1960
–	Dalyokiye morya [Distant Seas] (Prokofiev, after V.A. Dïkhovichnï), 1948–, inc., unpubd; planned as op.118

BALLETS

20	Ala i Lolli (S. Gorodetsky, Prokofiev), 1914–15, withdrawn, unpubd; see orch works, op.20

21	Skazka pro shuta [The Tale of the Buffoon] (Chout) (6 scenes, Prokofiev, after A. Afanas'yev), 1915, rev. 1920; Paris, Gaîté Lyrique, cond. Prokofiev, 17 May 1921; see orch works, op.21bis
39	Trapetsiya [Trapeze] (1), 1924; Berlin, Romanov Company, late 1925; music also as Quintet, op.39
41	Stal'noy skok [The Steel Step] (Le pas d'acier) (2 scenes, Prokofiev, G. Yakulov), 1925–6; Paris, Sarah Bernhardt, cond. Désormière, 7 June 1927; see orch works, op.41bis
46	Bludnïy sïn [The Prodigal Son] (L'enfant prodigue) (3, B. Kochno), 1928–9; Paris, Sarah Bernhardt, cond. Prokofiev, 21 May 1929; see orch works, opp.46bis, 47
51	Na Dnepre [On the Dnieper] (Sur le Borysthène) (2 scenes, S. Lifar, Prokofiev), 1930–31; Paris, Opéra, cond. P. Gaubert, 16 Dec 1932; see orch works, op.51bis
64	Romeo i Dzhuletta [Romeo and Juliet] (4, Prokofiev, others, after W. Shakespeare), 1935–6; Brno, cond. Q. Arnoldi, 30 Dec 1938; see orch works, opp.64bis, 64ter, 101, pf works, op.75
87	Zolushka [Cinderella] (3, N. Volkov), 1940–44; Moscow, Bol'shoy, cond. Y. Fayer, 21 Nov 1945; see orch works, opp. 107–10, chamber works, op.97bis, pf works, opp.95, 97, 102
118	Skaz o kammenom tsvetke [The Tale of the Stone Flower] (4, L. Lavrovsky, Mendel'son, after P. Bazhov), 1948–53; Moscow, Bol'shoy, cond. Fayer, 12 Feb 1954; see orch works, opp. 126–9

OTHER DRAMATIC WORKS

incidental music

–	Yevipetskiye nochi [Egyptian Nights] (Pushkin, Shakespeare, G. Shaw), 1934; Moscow, Kamernïy, April 1935; see orch works, op.61
70bis	Boris Godunov (Pushkin, produced Meyergold), 1936; Moscow, Central Children's Theatre, April 1957; selected nos. from opp.70, 70bis and 71 arr. as Pushkiniana by Rozhdestvensky (1962)
71	Yevgeny Onegin (Pushkin), 1936, unpubd; BBC, London, 1 April 1980
77	Hamlet (Shakespeare), 1937–8; Leningrad, 15 May 1939; see pf works, op.77bis

film scores

–	Poruchnik Kizhe [Lieutenant Kijé], 1933, unpubd; film unrealized; see orch works, op.60, other vocal works, op.60bis
70	Pikovaya dama [The Queen of Spades] (after Pushkin), 1936; film unrealized
–	Aleksandr Nevskiy (dir. S. Eisenstein), Mez, chorus, orch, 1938, unpubd; see vocal orch works, op.78, other vocal works, op.78bis
–	Lermontov, 1941, unpubd; see orch works, op.110, pf works, op.96
–	Kotovskiy, 1942, unpubd
–	Partizanï v stepyakh ukrainï [The Partisans in the Ukrainian Steppes], 1942, unpubd
–	Tonya, 1942, unpubd; film unrealized
116	Ivan Groznïy [Ivan the Terrible] (dir. Eisenstein), part 1, 1942–4, part 2, 1945, unpubd; arr. as orat by A. Stasevich, 1961

ORCHESTRAL

–	Symphony, G, 1902, unpubd
–	Symphony no.2, e, 1908, unpubd, reworked in Piano Sonata no.4
5	Sinfonietta, A, 1909, rev. 1914–15, unpubd; rev. as op.48
6	Snï [Dreams], sym. tableau, 1910, unpubd
8	Osenneye [Autumnal Sketch], small orch, 1910, rev. 1915, 1934
10	Piano Concerto no.1, D♭, 1911–12
16	Piano Concerto no.2, g, 1912–13, unpubd; rev. 1923
19	Violin Concerto no.1, D, 1916–17
20	Suite from Ala i Lolli (Skifskaya syuita [Scythian Suite]), 1914–5
21bis	Suite from The Tale of the Buffoon, 1920
25	Symphony no.1 'Classical', D, 1916–17
26	Piano Concerto no.3, C, 1917–21
29bis	Andante from Piano Sonata no.4, 1934
33bis	Suite from The Love for Three Oranges, 1919, rev. 1924
34bis	Overture on Hebrew Themes [after chbr work], 1934
40	Symphony no.2, d, 1924–5; see also op.136
41bis	Suite from The Steel Step, 1926
42	Overture, B♭, chbr orch, 1926, unpubd
42bis	Overture, B♭, full orch, 1928
43	Divertissement, 1925–9; see pf works, op.43bis
44	Symphony no.3, c [material from The Fiery Angel], 1928
46bis	Suite from The Prodigal Son, 1929
47	Symphony no.4, C [material from The Prodigal Son], 1929–30, unpubd; rev. as op.112
48	Sinfonietta, A [rev. of op.5], 1929; see pf works, op.52
49	Four Portraits and Dénouement from The Gambler, 1931
50bis	Andante from String Quartet no.1, str, ?1930, unpubd
51bis	Suite from On the Dnieper, 1933
53	Piano Concerto no.4, B♭, left hand, 1931
55	Piano Concerto no.5, G, 1931–2
57	Symphonic Song, 1933, unpubd
58	Cello Concerto, e, 1933–8
60	Suite from Lieutenant Kijé, with Bar ad lib, 1934
61	Suite from Egyptian Nights, 1934
63	Violin Concerto no.2, g, 1935
64bis	Suite no.1 from Romeo and Juliet, 1936
64ter	Suite no.2 from Romeo and Juliet, 1936
65bis	Letniy den' [Summer Day], children's suite [after nos.1, 9, 6, 5, 10–12 of pf work op.65], small orch 1941
69	Four Marches, military band, 1935–7
72	Russian Overture, with quadruple ww, 1936; rev. with triple ww, 1937, unpubd
81bis	Suite from Semyon Kotko, 1941
88	Symphonic March, B♭, 1941, unpubd
89bis	March, A♭, military band [after no.2 of 7 Songs, op.79], ?1941
90	1941-y god [The year 1941], suite, 1941
99	March, B♭, military band, 1943–4
100	Symphony no.5, B♭, 1944
101	Suite no.3 from Romeo and Juliet, 1946
105	Ode to the End of the War, wind, 8 hps, 4 pf, perc, dbs, 1945
107	Suite no.1 from Cinderella, 1946
108	Suite no.2 from Cinderella, 1946
109	Suite no.3 from Cinderella [3rd no. from The Love for Three Oranges], 1946
110	Waltz Suite [from Cinderella, War and Peace and Lermontov], 1946
111	Symphony no.6, e♭, 1945–7
112	Symphony no.4, C [rev. of op.47], 1947
113	Tridtsat' let [30 years], festive poem, 1947
120	Pushkin Waltzes, 1949, unpubd
123	Letnyaya noch' [Summer Night], suite from The Duenna, 1950
125	Symphony-Concerto, e, vc, orch, 1950–51, rev. 1952 [after op.58]
126	Wedding Suite from The Tale of the Stone Flower, 1951
127	Gypsy Fantasy from The Tale of the Stone Flower, 1951, unpubd
128	Urals Rhapsody from The Tale of the Stone Flower, 1951, unpubd
129	Khozyayka mednoy gorï [Lady of the Copper Mountain], suite from The Tale of the Stone Flower, unrealized
130	Vstrecha Volgi s Donom [The Meeting of the Volga and the Don], festive poem, 1951
131	Symphony no.7, c♯, 1951–2
132	Cello Concertino, g, 1952, completed by Rostropovich and Kabalevsky
133	Piano Concerto no.6, 2 pf, str, 1952, inc.
136	Symphony no.2, d [rev. of op.40], unrealized

VOCAL ORCHESTRAL

7	Two Poems (K. Bal'mont), female chorus, orch, 1909–10, unpubd: Belïy lebed [The White Swan], Volna [The Wave]
18	Gadkiy utyonok [The Ugly Duckling] [after song op.18], 1v, orch
30	Semero ikh [They are Seven] (cant., after Bal'mont), T, chorus, orch, 1917–18, rev. 1933
35bis	Mélodie [no.2 from 5 Songs, op.35], 1v, orch, ?1920
37bis	Ognennïy angel [The Fiery Angel], vocal suite from opera, 1v, orch, 1923, inc., unpubd
67	Petya i volk [Peter and the Wolf] (Prokofiev), tale for children, narrator, orch, 1936

74 Cantata for the 20th Anniversary of the October Revolution (K. Marx, V. Lenin, I. Stalin), 2 choruses, orch, military band, accordion band, perc band, 1936–7, unpubd

76 Pesni nashikh dney [Songs of our Times], solo vv, chorus, orch, 1937: Marsh [March], Cherez mostik [Over the Bridge], Bud'te zdorovï [Good Luck], Zolotaya Ukraina [Golden Ukraine], Brat za brata [Brother for Brother], Devushki [Maidens], Dvadtsatiletnïy [The 20-Year-Old], Kolïbelnaya [Lullaby], Ot kraya do kraya [From Shore to Shore]

78 Aleksandr Nevskiy (cant., V. Lugorsky, Prokofiev) [from film score], Mez, chorus, orch, 1939

85 Zdravitsa [Hail to Stalin], chorus, orch, 1939

93 Ballada o malchike, ostavshemsya neizvestnïm [Ballad of an Unknown Boy] (P. Antokol'sky), S, T, chorus, orch, 1942–3, unpubd

114 Rastsvetay, moguchiy kray [Flourish, Mighty Homeland] (Ye. Dolmatovsky), cant. for the 30th anniversary of the October Revolution, 1947

122 Zimniy kostyor [Winter bonfire] (S. Marshak), suite, reciters, boys' chorus, orch, 1949–50

124 Na strazhe mira [On Guard for Peace] (orat, Marshak), Mez, reciters, chorus, boys' chorus, orch, 1950

OTHER VOCAL WORKS

choral

66a Two Choruses, vv, pf, 1935: Partizan Zheleznyak, Anyutka

66b Four Songs, 1v/vv, pf, 1935: Rastyot strana [The Fatherland Awakens], Skvoz snega i tumanï [Through Snow and Fog], Za goroyu [Beyond the Hill], Pesnya o Voroshilove [Song about Voroshilov]

89 Seven Songs and a March in A, vv, pf, 1941–2: Pesnya [Song], Pesnya smelïkh [Song of the Brave], Klyatve tankista [The Tankman's vow], Sïn Kabardï [Son of Kabarda], Podruga boytsa [The Soldier's Sweetheart], Frits [Fritz], Lyubov' voyna [Love of War]; nos.1–2 and 7 unpubd

98 National Anthem (S.V. Mikhalkov, El-Registan), 1943, All-Union Hymn (S.P. Shchipanchev), 1946; both in sketches, unpubd

121 Soldiers' Marching Song (Lugovsky), 1950

songs, 1 voice, piano

\- Juvenilia, unpubd: Skazhi mne [Tell Me] (M.Yu. Lermontov), 1903; O, net, ne Figner [Oh, No, not Figner], 1903; Smotri, pushinki [Look, the Down] (Prokofiev), 1903; Uzh ya ne tot [I am no Longer the Same] (Pushkin), 1903: Mastitïye, vetvistïye, dubï [Ancient, Gnarled Oaks] (A. Maykov), 1906–7

9 Two Poems, 1910–11: Yest' drugiye planetï [It is of Other Planets] (Bal'mont), Otchalila lodka [The Drifting Boat] (A. Apukhtin)

18 Gadkiy utyonok [The Ugly Duckling] (after H. Andersen), 1914, orchd; see vocal orch works, op.18

23 Five Poems (Bal'mont), 1915: Pod krïshey [Under the Roof], Seroye platitse [The Little Grey Dress], Doversya mne [Follow me], V moyem sadu [In My Garden], Kudesnik [The Prophet]

27 Five Poems (A. Akhmatova), 1916: Solntse komnatu napolnilo [The Sun has Filled my Room], Nastoyashchaya nezhnost' [True Tenderness], Pamyat' o solntse [Memory of the Sun], Zdravstvuy [Greetings], Seroglazïy korol' [The King with Grey Eyes]

35 Five Songs without Words, 1920; see vocal orch works, op.35bis, chbr works, op.35bis, pf works, op.52

36 Five Poems (Bal'mont), 1921: Zaklinaniye vodï i ognya [Incantation of Fire and Water], Golos ptits [Birdsong], Babochka [The Butterfly], Pomni menya [Remember Me], Stolbï [The Pylons]

– Five Kazakh Popular Songs, 1927

60bis Two Songs from Lieutenant Kijé, 1934: Stonet sizïy golubochek [Moans the Little Grey Dove], Troika

68 Three Children's Songs, 1936: Boltunya [Chatterbox], Sladkaya pesenka [Sweet Song], Porosyata [The Little Pig]

73 Three Romances (Pushkin), 1936: Sosnï [Pine Trees], Pumyanoy zareyu [With a Blush], V tvoyu svetlitsu [In your Brightness]

78bis Three Songs from Aleksandr Nevskiy (Lugovsky), 1939: Vstavayte, lyudi russkiye [Arise, Men of Russia], Otzovitesya, yasnï sokolï [Mark, ye Bright Falcons], A i bïlo delo na Neve-reke [And it happened on the Neva River]

79 Seven Songs, 1939: Pesnya o rodine [Song about the Fatherland], Stakhanovka, Nad polyarnïm morem [On the Polar Seas], Provodï [Send-Off], Smelo vperyod [Bravely Forward], Shyol stanitseyu Kazak [Through the Village Came a Cossack], Hey, po doroge [Hey, to the Road]; see orch works, op.89bis

104 Twelve Russian Folksongs, 1944

106 Two Duets, Russian folksong arrs., T, B, pf, 1945

– Pro soma [Broad and Deep the River Flows] (S. Mikhalkov), inc., unpubd

CHAMBER AND INSTRUMENTAL

– Juvenilia, vn, pf, unpubd; Sonata, c, 1903; Little Song, d, 1903; Little Song no.2, c, 1904

12bis Humoresque Scherzo, 4 bn [after no.9 of 10 pf Pieces, op.12], 1915

15 Ballade, c, vc, pf, 1912

34 Overture on Hebrew Themes, c, cl, str qt, pf, 1919; see orch works, op.34bis

35bis Five Melodies, vn, pf [after 5 Songs, op.35], 1925

39 Quintet, g, ob, cl, vn, va, db, 1924; see ballets, op.39

50 String Quartet no.1, b, 1930; see orch works, op.50bis, pf works, op.52

56 Sonata, C, 2 vn, 1932

80 Sonata no.1, f, vn, pf, 1938–46

92 String Quartet no.2 (on Kabardinian themes), F, 1941

94 Sonata, D, fl, pf, 1943; arr. as op.94bis for vn, pf, 1944

97bis Adagio, vc, pf [from Cinderella], 1944

115 Sonata, D, unison vns/vn, 1947

119 Sonata, C, vc, pf, 1949

134 Sonata, c♯, vc, inc., unpubd

PIANO

juvenilia

Indian Galop, F, 1896; March, C, 1896; Waltz, C, 1896; Rondo, C, 1896; March, b–D, 1897; Polka, G, 1899; Waltz, G, 1899; Waltz, C–G, 1899; March, 1900; [untitled work], 7 pieces, 1901; Little Songs, 1st ser., 12 pieces, 1902; Bagatelle no.2, a, 1902; Little Songs, 2nd ser., 12 pieces, 1903; Sonata, B♭, 1904; Little Songs, 3rd ser., 12 pieces, 1903–4; Variations on 'Chizhika', 1904; Little Songs, 4th ser., 12 pieces, 1905; Polka mélancolique, f♯, 1905

Little Songs, 5th ser., 12 pieces, 1906; Song without Words, D♭, 1907; Intermezzo, A, 1907; Humoresque, f, 1907; [untitled work] b♭, 1907; Oriental Piece, g, 1907; [untitled work], c, 1907; Sonata no.2, f, 1907, reworked in op.1; Sonata no.3, a, 1907, reworked in op.28; 4 Pieces, 1907–8, rev. as op.3; Sonata no.4, ?1907–8, lost; 4 Pieces, 1908, rev. as op.4; Sonata no.5, c, 1908, reworked in op.29; Examination Fugue, 1908; Andante, c, 1908, inc.; 2 Pieces, 1908; Study, c, 1908; Piece on Es–C–H–E, 1908; Sonata no.6, ?1908–9, lost

For 4 hands: March, C, 1897; March, C, 1899; March, F, 1899; Piece, F, 1899; Piece, d, 1900; Piece, with zither, 1900, inc.; Bagatelle no.1, c, 1901

mature works

1 Sonata no.1, f [after Sonata no.2, 1907], 1909

2 Four Etudes, 1909

3 Four Pieces [rev. of 4 Pieces, 1907–8], 1911: Skazka [Story], Shutka [Jest], Marsh [March], Prizrak [Phantom]

4 Four Pieces [rev. of 4 Pieces, 1908], 1910–12: Vospominaniya [Reminiscences], Porïv [Elan], Otchayanie [Despair], Navazhdeniye (Suggestion diabolique)

11 Toccata, d, 1912

12 Ten Pieces, 1906–13: March [after Little Songs, 5th ser., no.6], Gavotte, Rigaudon, Mazurka, Capriccio, Legenda, Prelude, Allemande, Humoresque Scherzo, Scherzo; see chbr works, op.12bis

14 Sonata no.2, d, 1912

17 Sarkazmï [Sarcasms], 5 pieces, 1912–14

22 Mimoletnosti (Visions fugitives), 20 pieces, 1915–17

28 Sonata no.3 (from old notebooks), a [after Sonata no.3, 1907], 1917

29 Sonata no.4 (from old notebooks), c [after Sonata no.5, 1908 and Sym., 1908], 1917

31	Skazki staroy babushki [Old Grandmother's Tales], 4 pieces, 1918
32	Four Pieces, 1918: Dance, Minuet, Gavotte, Waltz
33ter	March and Scherzo from The Love for Three Oranges, 1922
38	Sonata no.5, C, 1923, rev. as op.135
43bis	Divertissement [after orch work], 1938
45	Veshchi v sebe [Things in Themselves], 2 pieces, 1928
52	Six Pieces, 1930–31: Intermezzo, Rondo, Etude [all from The Prodigal Son], Scherzino [from 5 Songs, op.35], Andante [from Str Qt no.1, op.50], Scherzo from Sinfonietta, op.48]
54	Two Sonatinas, e, G, 1931–2
59	Three Pieces, 1933–44: Progulka [Promenade], Peyzazh [Landscape], Pastoral Sonatina, C
62	Mïsli (Pensées), 3 pieces, 1933–4
65	Music for Children, 12 pieces, 1935; see orch works, op.65bis
75	Ten Pieces from Romeo and Juliet, 1937
77bis	Gavotte [from Hamlet], 1938
82	Sonata no.6, A, 1939–40
83	Sonata no.7, B♭, 1939–42
84	Sonata no.8, B♭, 1939–44
95	Three Pieces from Cinderella, 1942
96	Three Pieces, 1941–2: Waltz [from War and Peace], Contredanse, Mephisto-waltz [both from Lermontov]
97	Ten Pieces from Cinderella, 1943
102	Six Pieces from Cinderella, 1944
103	Sonata no.9, C, 1947
135	Sonata no.5, C [rev. of op.38], 1952–3
137	Sonata no.10, c, inc., unpubd
138	Sonata no.11, unrealized
–	Dumka, after 1933, unpubd

OTHER WORKS

Music for gymnastic exercises, ?1936, inc., unpubd
Arrs.: D. Buxtehude: Organ Prelude and Fugue, pf, 1920/?1918; F. Schubert: Waltzes, suite, pf, 1920/?1918, pf 4 hands, 1923

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DOROTHEA REDEPENNING

Prokopiev, Trajko (*b* Kumanovo, 6 Nov 1909; *d* Belgrade, 20 Jan 1979). Macedonian composer and conductor. He completed his studies in composition with Milojević and Slavenski at the Belgrade Academy of Music in 1934, and in conducting at the Prague Conservatory with Dědeček in 1947. Before World War II he was a music teacher and choirmaster in several former Yugoslav towns; he then worked in Skopje's as conductor of the Skopje SO, head of Radio Skopje's music programmes (1947–50) and as conductor of the opera (1950–73). His music is lyrical and markedly national in its dependence on Macedonian folk music.

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(*selective list*)

Stage: Labin i Dojrana, ballet, 1958; Rastanak [Separation], opera, 1972

Other works: choral cycles, incl. Kumanovke, Lenka; solo songs, chamber and pf pieces

Principal publisher: Društvo na Kompozitorite na Makedonija

STANA DURIC-KLAJN

Proksch [Prokš], **Joseph** [Josef] (*b* Reichenberg [now Liberec], 4 Aug 1794; *d* Prague, 20 Dec 1864). Bohemian teacher. Blind from the age of 13, he studied at the Prague Institute for the Blind (1809–16) with Wenzel Franz Kozeluch (piano) and Václav Farník (clarinet) and, after touring the Austrian Empire, returned to teach in Reichenberg; he also studied briefly in Berlin (1825) with J.B. Logier, a fashionable exponent of a method of teaching by simultaneous group-performances on a number of pianos. From this Proksch evolved his own teaching method and in 1831 opened his Musikbildungsanstalt in Prague, a progressive institution which offered a comprehensive musical education and which, with its public examinations and concerts, contributed much to Prague's musical life, attracting the attention of visiting celebrities such as Liszt and Berlioz. Its pupils included Jindřich Kàan, Josef Krejčí, Wilhelmine Clauss-Szavardy as well as Smetana, whose years at the institute (1843–7), and as a private harmony and composition pupil of Proksch, had a far-reaching influence on his career as a virtuoso pianist

and composer. Proksch published several books explaining his methods together with volumes of teaching material. He composed several masses and other church music, a Singspiel, incidental music, a ballet, a string quartet, orchestral music, much piano music and many piano arrangements. After his death the work of the institute was carried on by his son Theodor (1843–76), his daughter Marie (1836–1900) and his great-nephew Robert Franz Proksch (*d* 1933).

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JOHN TYRRELL

Prolatio (Lat.: 'prolation'). In the system of mensural notation of the late Middle Ages, the relationship between semibreve and minim. *See* NOTATION, §III, 3.

Prologue. A separate introductory scene to a play or opera serving to clarify and enhance the perceptual and conceptual frame of the drama, often by securing some manner of collusion with the audience. The prologue can variously outline the aesthetic intent of the work, introduce the subsequent action, and/or pay homage to a patron. The changing place of the prologue in operatic history holds an intriguing mirror to the fate of opera itself, reflecting the various political, social, cultural and philosophical pressures brought to bear on so problematic a genre.

The first opera librettists and composers exploited the prologue to proclaim the raison d'être of the new genre. In part the precedent was classical, but they also followed the example of the most obvious antecedent to opera, the pastoral play. In such pastorals as Guarini's *Il pastor fido*, the prologue permitted justification of a genre deprived of classical authority. Similar motives inspired the prologues in early opera. The librettist of the first *drammi per musica*, Ottavio Rinuccini, opted for straightforwardly classical figures: Ovid in *Dafne* (1598), Tragedy in *Euridice* (1600), Apollo in *Arianna* (1608). Similarly, in Monteverdi's *Orfeo* (1607) Music offers an important account of the new style. The choice reflects the insecurity of early opera over its dubious aesthetic foundations, and also the fear that contemporary audiences might find the notion of sung drama unacceptable. Poets responded by producing sententious verse in rigorous quatrains. This is matched by formalist musical settings, generally employing strophic techniques evoking earlier improvisatory formulae linked to epic verse. The generic associations, plus of course the speakers and their sentiments, claim credibility for an essentially incredible genre.

With the subsequent acceptance of opera (at least in some quarters), the justificatory prologue gradually lost ground. One can detect its residue in the deities that animate the prologues of Venetian 'public' opera, where disputes between the gods provide a motivation for the opera as exemplar of some moral or emotional issue (as in Monteverdi's *L'incoronazione di Poppea*, 1643). But here the rationale seems more one of allowing the stage designer leeway to display splendid scenic effects. Similarly, in France the prologue became a more straightforward encomium of the princely patron: Lully's *Alceste* (1674) refers specifically to Louis XIV's recent military campaigns in the Netherlands, equating his return with the Louis/Apollo who provides the *deus ex machina* for the happy ending.

The prologue remained a standard element in French opera until Rameau's *Zoroastre* (1749). Elsewhere, meanwhile, prologues had increasingly lost their place in public opera. The evident antipathy of Zeno, Metastasio and the Arcadians to superfluous prologues clearly had some influence here, as did the broad familiarity with and acceptance of operatic conventions and themes among an opera-going public. The prologue's function as introduction and explication was instead fulfilled by the printed programme/libretto issued for the performance, and later (following Gluck) by the instrumental overture.

19th-century aesthetics similarly militated against extraneous prologues. They are generally used only to provide background information (often set some time before the main action) necessary for the understanding of a historical plot: examples include Verdi's *Attila* (1846) and *Simon Boccanegra* (1857), Gounod's *Roméo et Juliette* (1867), Musorgsky's *Boris Godunov* (1874 version) and Borodin's *Prince Igor* (1890). An extreme case is Wagner's *Das Rheingold* (1869), essentially a musical and literary prologue to *Der Ring des Nibelungen*.

The second prologue (1875) to Boito's *Mefistofele* (1868) replaced the first 'Prologo in cielo' with one 'in teatro', involving a debate between the composer, a critic and a member of the audience. It seems no coincidence that prologues justifying the composer's decision to assay drama through music became more common as opera itself underwent a period of revaluation: Leoncavallo's *Pagliacci* (1892) has the protagonist Tonio first appear as the 'Prologo' to emphasize the claims of *verismo*, and Busoni's *Doktor Faust* (1925) a spoken prologue explaining the composer's choice of subject. Other prologues made play of the fictive nature of opera by a direct statement to the audience – as the astrologer in Rimsky-Korsakov's *The Golden Cockerel* (1909), the Animal Tamer in Berg's *Lulu* (1937), the theatre director in Poulenc's *Les mamelles de Tirésias* (1947) and the Choregos in Birtwistle's *Punch and Judy* (1968) – or by more roundabout means, as the theatrical debate in Prokofiev's *The Love for Three Oranges* (1919) and, on a more extended scale, the 'opera within an opera' of Richard Strauss's *Ariadne auf Naxos* (1916).

Similar motives lie behind prologues that establish an explicit narrative framework for the drama, usually through some 'story-telling' scenario. An early example is

Offenbach's *Les contes d'Hoffmann* (1881) and it becomes a standard topos through Kodály's *Háry János* (1926), Vaughan Williams's *The Pilgrim's Progress* (1951) and Britten's *The Turn of the Screw* (1954). In other operas by Britten, prologues set a scene (*Peter Grimes*, 1945), establish 'flashback' techniques (*Billy Budd*, 1951), and secure a direct rapport with the audience (the 'Chorus' in *The Rape of Lucretia*, 1946). All these and other prologue techniques developed in the 20th century encompass both a reversion to early operatic types (in some cases, even to classical antiquity) and experiments influenced by contemporary drama and cinema.

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TIM CARTER

Prolongation. In Schenkerian analysis (*see* ANALYSIS, §II, 4–6), the generation of the harmonic and contrapuntal substance of a piece by a linear elaboration of its fundamental structure (URSATZ). Methods of prolongation may be applied to the upper voice or the bass, or to one of the inner voices arising from early stages of elaboration; they may also link an inner voice to an outer one, or the two outer voices to each other.

An analysis of part of the main Allegro theme of the first movement of Haydn's Symphony no.104 in D, taken from Schenker's *Der freie Satz* (1935), will help to illustrate some of these methods. The Ursatz (ex.1*a*) is prolonged by an INTERRUPTION after the arrival of $\hat{2}$ over the dominant, which necessitates a return of the opening $\hat{3}$ over the tonic and the eventual completion of the motion $\hat{3}$–$\hat{2}$–$\hat{1}$ in the second half of the theme (see ex.1*b*). To reach the next stage (ex.1*c*; after Schenker 1935, fig.95*a*/5), the first bass note, *d*, is brought into a higher octave (*d′*) by an ascending REGISTER TRANSFER. This d′ initiates a linear progression (*See* ZUG (i)) through the interval of an octave which returns to the original *d* before proceeding to the dominant. The upper part imitates the octave with a linear progression of its own, beginning on d″ and proceeding in 10ths with the bass until it, too, regains its starting note, *f*♯′. This sixth-progression is preceded by an unfolding of the tonic chord, *f*♯′–*a*′–*d*″, called anarpeggiation (*see* ARPEGGIATION (ii)). The arrival on the dominant in bar 8 is delayed by a $^{6-5}_{4-3}$ suspension, itself a type of prolongation.



Other methods of prolongation include COUPLING, INITIAL ASCENT, MOTION FROM AN INNER VOICE, REACHING OVER and UNFOLDING.

WILLIAM DRABKIN

Promenade concerts. Informal concerts at which inexpensive tickets are sold for standing room or floor space (although not actually for 'promenading' in the manner of the 18th- and 19th-century London pleasure-garden concerts; *see* LONDON, §V, 4). The most famous, the London Henry Wood Promenade Concerts, started in 1895 and have been given in the Royal Albert Hall since World War II. They were anticipated by other informal concerts given from 1838, themselves modelled on those given in Paris by Philippe Musard from 1833. 'Proms' have been given elsewhere in Britain, notably in Manchester by the Hallé Orchestra. From 1972 opera and ballet proms were given at Covent Garden, and in 1976 they were introduced at the Scottish Opera in Glasgow. Similar informal concerts are given in the USA, sometimes with refreshments served to the audience; they include the 'Boston Pops' and, in New York, proms and the 'rug concerts' initiated by Boulez.

□

Promethean chord. *See* MYSTIC CHORD.

Pro-Musica. American society founded by the French pianist E. Robert Schmitz in New York in April 1920, to promote new and unfamiliar music. It was known as the Franco-American Musical Society early in its 12 years of existence, when its aim was to internationalize music by an exchange between France and the USA. A broader base was sought, the name was changed to Pro-Musica Inc., and over 40 chapters were established in the West and Midwest of the USA, Canada, Europe and East Asia. With support from socially and financially prominent patrons, Schmitz sought 'to stimulate and promote a better understanding, relationship and cooperation between nations, races, societies and classes by making available the best of the past, present and future artistic compositions in the field of music and allied arts'.

Schmitz had contacts with many musicians in Europe and was able to arrange appearances and tours for many of the most important composers of the century. Pro-Musica chapters became part of the established musical life in their respective cities, with concerts by local performers interspersed with appearances by guest composers. In 1928 Ravel's first tour of the USA was sponsored by Pro-Musica, including lecture-recitals for 30 chapters. During the same year Bartók and Respighi were introduced and made extensive tours of the USA and Canada, American works were heard by the Paris chapter, and the American tenor Roland Hayes sang in Moscow and Leningrad. Among the many artists to appear for Pro-Musica were Hindemith, Schoenberg, Honegger, Milhaud, Roussel, Tansman, Prokofiev, Casella, Bliss, Tailleferre, Schmitt, Kodály, Stravinsky, Webern, Tcherepnin and Toch.

From 1923 Pro-Musica sponsored International Referendum Concerts with programmes suggested by their international advisory board. Several important premières were given, such as two of Ives's *Three Quarter-Tone*

Pieces in February 1925. *Pro-Musica Quarterly*, published four times a year by the society, featured articles on music and news of the activities of the organization. The Pro-Musica Collection is housed at the Yale University Music Library.

VIVIAN PERLIS

Pro Musica Antiqua, New York. American ensemble founded in 1952 by NOAH GREENBERG.

Pronomus [Pronomos] (*fl* c440 BCE). Greek poet and musician, the most famous of the Theban school of auletes. An epigram (*Greek Anthology*, xvi, no.28), perhaps early in date, celebrates the skill of these performers and the special pre-eminence of Pronomus. His renown was such that he gave lessons to Alcibiades (Athenaeus, iv, 184d); Aristophanes (*Ecclesiazusae*, 102) mentions him in passing, not unfavourably. Both Pausanias (ix.12.5–6) and Athenaeus (xiv, 631e) state that he was the first to play a number of modes (*harmoniai*) on one double AULOS. The former specified these as the familiar basic group consisting of Dorian, Phrygian and Lydian; Athenaeus referred simply to 'the modes'. Schlesinger suggested that Pronomus might have achieved his feat by extending the reed mouthpiece, thus obtaining Phrygian and Lydian as species (*eidē*) of Dorian; this has been disputed. With the help of rotating bands, however, he could have produced true modes. Such fittings are known to have been in use from the middle of the 5th century BCE; they served to cover or expose auxiliary finger-holes. Alternatively, his auloi may have had the finger-holes arranged in staggered rows, although Pollux (iv.80) states that Diodorus of Thebes introduced this modification. However perfected, the aulos of Pronomus's period was undoubtedly the instrument banned from Plato's ideal state because of its 'panharmonic' capacities (*Republic*, iii, 399d3–4).

When the Peloponnesian city of Messene was founded in 369 BCE, the builders worked to the rival aulos melodies of Pronomus and the composer SACADAS OF ARGOS (Pausanias, iv.27.7). A well-known vase of the late 5th century BCE probably shows Pronomus (rather than his son, also named Pronomus), rehearsing in a room before the performance of a satyr-play. He would have been responsible for the music; by this time, any such setting would have been composed by the aulete, not by the dramatic poet.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Prooimion [proimion] (Gk.: 'proem', 'introduction'; Lat. *prooemium*, *proemium*, *premium*, *prohemium* etc.). A term used, like *anabolē*, in various musical contexts since antiquity, signifying some sense of the word 'prelude'. TERPANDER (*fl* c675 BCE) is said to have made lyric *prooimia* as prefaces to the public recitation of Homeric epics; the HOMERIC HYMNS were likewise termed *prooimia* in antiquity, although the longer hymns may well have constituted independent pieces (Allen, Halliday and Sikes, esp. pp.lxv, xciii ff). Three settings of *prooimia* survive from late antiquity (*see* MESOMEDES). For further references to the *prooimion* in antiquity, *see* ALCMAN; SACADAS OF ARGOS; and STESICHORUS.

In Byzantine chant the *prooimion* (also termed *koukoulion*, with alternative English spellings *cuculion*, *kukulion* etc.) is the introductory strophe of a KONTAKION, which differs metrically from the succeeding stanzas. The 'Prooimiac Psalm' (*ho prooimiakos psalmos*) is the introductory psalm at Hesperinos (Byzantine Vespers), Psalm ciii in the Septuagint. The simple refrains customary in the Prooimiac Psalm were greatly extended and elaborated from the 14th century (*see* HESPERINOS; KOUKOUZELES, JOANNES; KLADAS, JOANNES).

16th-century Latin humanists revived the terms *anabolē* and *prooemium*: HANS KOTTER used the latter term to mean 'prelude' in his keyboard tablatures.

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□

Proper chants (from Lat. *Proprium* [*missae et officii*]). Chants whose texts vary from day to day, as distinct from those whose texts remain constant (ORDINARY CHANTS). Strictly the term applies to chants from both Mass and Office, but it is customary to use the term chiefly to refer to Mass chants, owing to the need for terms that distinguish between those parts of the Mass most often set polyphonically from the second half of the 14th century onwards (the Ordinary), and those usually sung as plainchant. Nevertheless, there are settings of cycles of Proper chants by, for example, composers of the Notre Dame School (*see* MAGNUS LIBER), Isaac and Byrd.

The Proper chants of the Mass are the introit, gradual, alleluia, tract, offertory and communion. The sequence, sung throughout the Middle Ages on important feast days, may also be included in this category, as may also tropes, adjuncts to the above group of chants, which were always Proper to a particular feast. The principle of varying chants for reasons of liturgical propriety also affects the unvarying texts of the Ordinary (Kyrie, Gloria etc.) in that they may be sung to a small corpus of different melodies, each one for use on a different occasion (double feasts, single feasts, feasts of the BVM etc.).

See also MASS, §I, 2(iii).

□

Proper of the Saints (from Lat. *Proprium sanctorum*, *Sanctorale*). The collective name for the annual cycle of liturgical observances of the Western Church in honour of saints who have special Offices. The readings and chants make specific reference to the saint being honoured. *See* LITURGY AND LITURGICAL BOOKS, §II, 1.

□

Proper of the Time (from Lat. *Proprium de tempore*, *Temporale*). The collective name for the annual cycle of liturgical observances of the Western Church that are determined by the date of Easter. The Proper of the Time also includes Christmas, feasts of the Lord, and (exceptionally) sanctoral observances in the week following Christmas. *See* LITURGY AND LITURGICAL BOOKS, §II, 1.

□

Prophecies. Lessons from the Books of the Prophets, replacing the Epistle at Mass at various times during the year such as Epiphany and the Monday, Tuesday and Wednesday of Holy Week, and used above all on Holy Saturday, whose liturgy includes a set of nine (formerly 12) readings (not all from the Books of the Prophets, however). A further group of ancient writings, the Sibylline Oracles, was widely regarded in the Middle Ages and Renaissance as prophetic of Christ, even though it was non-canonical and not admitted to the liturgy. Music concerned with the Sibyls includes Lassus's *Prophetiae Sibyllarum*, a motet cycle for four voices representing the sayings of 12 Sibyls. *See* SIBYL, SONG OF THE.

RICHARD SHERR

Prophet. A SYNTHESIZER, several models of which (many of them programmable and polyphonic) were developed by Dave Smith and others and manufactured by Sequential Circuits in San Jose, California, between 1978 and 1987, when the company went bankrupt. *See* ELECTRONIC INSTRUMENTS, §IV, 5(iii) and fig.8.

□

Prophetia (Lat.: 'prophecy'). The *Benedictus* chant in the Mass of the Gallican rite; *see* GALLICAN CHANT, §7(iv).

Propiac, (Catherine Joseph Ferdinand) Girard de (*b* Dijon, 1759; *d* Paris, 31 Oct 1823). French man of letters and composer. He began composing at an early age and made his début in 1787 at the Comédie-Italienne with *Isabelle et Rosalvo* and *Les deux morts*, both *opéras comiques*. Between 1787 and 1790 he composed three more, which had some success. He emigrated in 1791, served in Condé's anti-Revolutionary army and stayed for a time in Hamburg. He returned to Paris after Napoleon came to power in November 1799 and under the Consulate (1799–1802) obtained a post as archivist to the Prefecture of the Seine. Thereafter he devoted himself almost exclusively to literature, though he composed two minor *opéras comiques*, *La double apothéose* (1800) and *La pension des jeunes garçons* (1801), which were probably occasional works, performed in small theatres. His literary works include several translations.

WORKS

unless otherwise stated, all are stage works first performed at the Comédie-Italienne (Salle Favart), Paris

Isabelle et Rosalvo (comédie mêlée d'ariettes, 1, M.-V. Patrat), 18 June 1787 (Brussels and Paris, 1788), excerpts pubd separately
Les deux morts (oc), 20 June 1787 (Brussels, 1788)
Les trois déesses rivales, ou Le double jugement de Paris (comédie lyrique, 1, J. de Piis), 28 July 1788 (Paris, 1788), excerpts pubd separately
La fausse paysanne, ou L'heureuse inconséquence (comédie, 3, de Piis), 26 March 1789 (Paris, ?1789), excerpts pubd separately
Les savoyards, ou La continence de Bayard (comédie, 1), 30 May 1789
La double apothéose (oc, 2), Paris, Troubadours, 1800
La pension des jeunes garçons (oc, 1), Paris, Jeunes Artistes, 1801
Romances on poems by Patrat; many romances in contemporary anthologies

PAULETTE LETAILLEUR

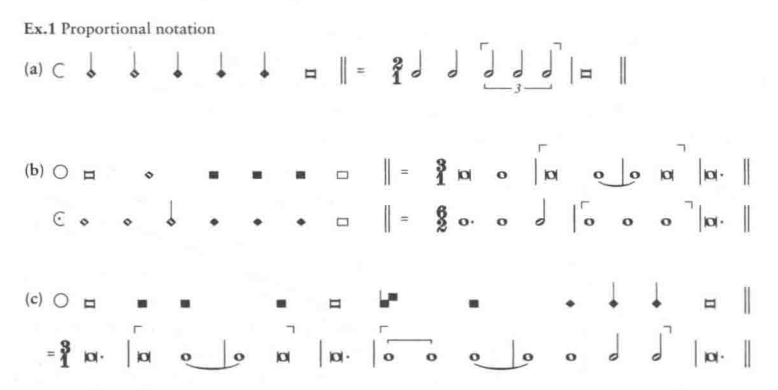
Proportional notation. A system (or systems) of graphic devices in musical notation, by the application of which the durations ostensibly prescribed for notes conveyed by pre-orthochronic notations were modified and made greater or less in accordance with a specified proportion.

1. General. 2. Coloration. 3. Proportion signs. 4. Practical usage.

1. GENERAL. Such graphic devices fall into two principal classes. First is coloration (or blackening): somewhat simplified, this may be described as the blackening of notation otherwise void, or – prior to the adoption of void notation – the execution in red full (also, rarely, red void or black void, even blue full) of notation otherwise black full. Second is the graphic modification of any of the four standard mensuration signs, either through its inscription in mirror-image or through the addition of a stroke and/or a number (or pair of numbers). The apparent note values could be either reduced in value or augmented; diminution was by far the more common. Resort to these devices is found in notation from the early 14th century to the early 18th, but enjoyed three particular periods of favour among composers: *c*1380–1420, *c*1465–1525 and *c*1580–1650. The reasons for their adoption were diverse and legion, and differed somewhat from period to period, albeit within fixed boundaries. Overall, to the extent that musicians who composed were familiar with the mathematics of the Boethian proportions by which intervals were identified and explained, it was probably natural that when seeking to invent notational neologisms to convey rhythmic patterns unnotatable by conventional means, or to render difficult notation in a more digestible form, they should resort to devices based similarly on proportional concepts.

2. COLORATION. The device that was both the simplest and the most stable and durable was that known as *coloratio*. In principle, any note or group of notes subjected to coloration or blackening was reduced to two-thirds of the value that it would have enjoyed in its pristine state. In respect of any note in mensural notation that was equal in duration to two of that next smaller in value, the coloration of three in succession caused each to undergo reduction to two-thirds of its erstwhile value, so creating a triplet (ex.1*a*). In the case of any note that was equal in duration to three of that next smaller, the coloration of three together likewise effected a proportional reduction in the value of each to two-thirds, so reducing perfect value to imperfect and commonly creating the effect called hemiola (ex.1*b*). As an aid to comprehension by the reader, coloration was usually applied to notes in groups that added up to conventional and readily recognizable ensembles of three units to be reduced overall to the value of two; this device might commonly entail the coloration of smaller notes whose values individually were not thereby affected (ex.1*c*). On occasions coloured notes could appear singly to denote imperfect value, especially to inhibit unwanted perfection and alteration.

3. PROPORTION SIGNS. In comparison with coloration, proportional usage generated by graphic modification of the standard mensuration signs was far less stable in its signification. It was practised for over 300 years; usage evolved and changed over the centuries, and at any given moment a single manifestation might convey in one cultural region a meaning somewhat different from that prevailing in another. Secure interpretation by modern



editors of such notational phenomena therefore relies on the perception and identification of fine distinctions both geographical and chronological. Because much of this work yet remains to be undertaken, few aspects of the subject are uncontroversial, and no real justice can be done to it in a brief article.

To original performer and modern editor alike, resort by the composer to a proportional signature introduced the need to resolve two principal issues: firstly, the mensural relationships prevailing among the principal components of the hierarchy of note values (primarily long, breve, semibreve, minim); and secondly, the temporal equivalence between note values of proportioned notation and those of the adjacent unproportioned notation (*integer valor*). The former issue can usually be determined by inspection; essentially, original performer and modern editor alike use their eyes and inner ears to determine which values are arriving in twos and which (if any) in threes. In the latter case, all the usual rules of perfection, imperfection and alteration apply (*see* NOTATION, §III, 3). For the second issue, the appropriate resolution can usually be calculated readily when the proportion occurs in one part contemporaneously with *integer valor* in another. However, when all the constituent voices of a polyphonic composition progress simultaneously from *integer valor* to proportion (or vice versa), the temporal relationship cannot be resolved by inspection and resort must be made to contemporary theory. At this stage, distinction must always be made between those writers who were faithfully and objectively describing current usages, and those who took up the pen to advocate novel systems and approaches consciously divergent from the contemporary practice, revised and reformed in ways commendable to the author but not necessarily to anyone else. Both are illuminating in academic terms, only the former in practical terms.

Three basic practices informed the system. (1) The inscription of a stroke through any signature conveyed *diminutio dupla*, namely execution of the notes concerned in values half those of *integer valor*. Execution of the signature in mirror image could likewise convey *diminutio dupla*, or occasionally some more irregular proportion. (2) The appending to a signature of two numbers written as a fraction (or, rarely, in succession) indicated the inauguration of performance of the upper number of notes in the time previously taken to perform the lower; whether the note value concerned was breve, semibreve or minim is usually evident on inspection, and largely may be determined by chronology. *Diminutio sesquialtera* (3 in the time of 2) was inaugurated by such a sequence as C→C3/2 (the numbers written as in the modern time signature), *diminutio dupla* (2 in the time of 1) by C→C2/1, and *diminutio tripla* (3 in the time of 1) by C→C3/1. Many other fractional diminutions were possible in theory, but were engaged in practice only rarely. (3) The appending of a single number to a signature originally conveyed diminution by a proportion indicated by the number, plus the transfer of the mensural relationships of *integer valor* to the degree next higher (*modus cum tempore*). However, following the extinction of *modus cum tempore* by the later 15th century, C→C2 could be used as an abbreviation for C→C2/1 (*dupla*), and C→C3 commonly for C→C3/2 (*sesquialtera*) or, more rarely, for C→C3/1 (*tripla*). (When not necessary for comprehension, repetition of the base-line signature could in practice be omitted.) Only one form of augmentation was ever common. Ɛ occurring simultaneously with O conveyed duple augmentation; it could be engaged, for example, to preserve the original major-prolation mensuration of the *L'homme armé* melody when used as the tenor of a mass otherwise notated in O.

4. PRACTICAL USAGE. Each resort to proportional notation was no isolated intellectual game, but was part of the standard notation practice of its particular time and location. Only chronologically, therefore, not analytically, can proportional usages be genuinely understood; some good beginnings have been made on such work, but much remains to be done. Many of the earliest manifestations of proportional usage arise in music in the style dubbed ARS SUBTILIOR (*c*1380–1420). A notational principle fundamental at this period was that of the constancy of the value of the minim from one mensuration to another succeeding it; proportional usages were developed as a means of subverting this principle. Particularly challenging in their intricacy and not intimidating in aggregate number, the interpretation of these early instances is now largely resolved.

Beyond about 1420 occurrences of proportional usage fall into two areas. The simplest – coloration/blackening and *sesquialtera* – are encountered continuously well into the 17th century, and were part of any composer's stock-in-trade, for use in any kind of composition. More complex instances occurred predominantly in sacred music, in which they could make a contribution to the composer's offering of profundity and learning. Prior to about 1450 such examples occurred commonly in motets that engaged isorhythmic diminution of the tenor, enabling that voice to be notated in a manner at once erudite and concise. By the middle of the century, however, some fluidity was entering the system, as rules yielded (albeit temporarily) to conventions. In particular, while the

juxtaposition of Ф with O simultaneously (and ¢ with C) continued to specify *diminutio dupla*, the occurrence of Ф in succession to O (and ¢ in succession to C) appears to have been intended to prescribe a tempo that was faster than O and C respectively, but less than twice as fast. There are grounds for interpreting the sequence O→¢, frequently encountered in music of the mid-century, to convey a proportion of four semibreves of ¢ to three of O.

Towards the end of the 15th century the emerging practice of choral performance for church polyphony instigated formalization of the concept of the TACTUS, entailing in its turn some radical rethinking of the practice of proportional notation. In particular, equivalence of the semibreve (rather than of the minim) was confirmed as the principle now primarily subvertible by resort to proportional notation. Some examples of cumulative proportion became common, especially C→¢3/2 serving as a means of denoting *diminutio tripla* (*sesquialtera* [3:2] and *dupla* [2:1] applied simultaneously produce 3:1). For so long as the principle of an all-pervasive uniform *tactus* subsisted, commonly measured by its similarity to the human pulse, it provided a mental anchor upon whose stability theorists such as Tinctoris and Gaffurius could hang elaborately all-inclusive systems of proportional usage (almost as impractical as they were erudite and encyclopedic), composers could create elaborate mensuration- and other canons and incorporate similar offerings of elegant learning in their church composition, and controversialists among the theorists could engage in learned disputations on finer points.

Interest in proportions other than the simplest rather waned after about 1525. By this time ¢ was established as an initiating mensuration signature in its own right. It was used in conjunction with note values that were longer than those employed under C, performed in a faster tempo so that the *tactus* fell on the breve (that is, *alla breve*). Theorists of the preciser kind proved unable to rationalize this essentially irrational usage (as a diminution ostensibly *dupla* but in practice imprecisely related to C); those more pragmatic simply accepted it, and presently recognized ¢ as a standard usage for church music, C for madrigals and other secular genres.

Towards the end of the 16th century, and especially with the inception of the Baroque style, proportional usages were revived and extended, and were applied increasingly to secular as well as to sacred genres. By about 1615 even a *diminutio sextupla* (six semibreves in the time of one) had been invented; initiated by the signature sequence C→Ф3/1, it was created to permit the notation of a triple time sufficiently quick for it to be conveyable only *in tactu aequali*. Certain composers now extended their resort to the hooked minim as an unambiguous alternative to the blackened minim; elsewhere, however, the potential for confusion between the blackened minim and the crotchet was already beginning to undermine the whole practice of coloration. In terms of the sheer quantity of music affected, this is the most significant period of proportional usage. However, the performers and scholars who first disinterred this repertory in the early 20th century found that the application of interpretations ostensibly correct for these proportions delivered results inconsistent with their aesthetic preconceptions for it. Consequently, the notation was conveniently dismissed as being in a state of 'chaotic confusion', and the evidence of the sources, both theoretical and musical, was disregarded.

It is true that some publications of the period manifest a potentially somewhat confusing proliferation and diversity of symbols to convey proportional usage, to which their composers, untutored in the correct application of a system that had been believed obsolete at the period when they were under training, were now making totally unnecessary (and sometimes incorrect or irrational) resort. Moreover, certain German practices differed from Italian; particular idiosyncrasies could be found (e.g. Giovanni Gabrieli's consistent application of the number 3 alone to denote *diminutio tripla*); and local peculiarities occurred (e.g. the use in some early 17th-century Dutch and north German sources of a practice endorsed by certain local theorists whereby three blackened minims may denote crotchet-crotchet-minim). Nevertheless, to theorists of the time, including Morley, Zacconi, Banchieri and Michael Praetorius, the primary system inherited from the past was still in good working order. Coloration, *sesquialtera*, *tripla* (and now *sextupla*) meant what they had always meant, and Praetorius in particular advocated a severe pruning of the symbols used in his day so as to clarify the basic simplicity underlying the system. Modern performance of late Renaissance and early Baroque music may well start to sound different when these principles have become further assimilated into editorial practice.

The very beginnings of the dissolution of the proportional system, and of its orderly evolution onward, can be traced to about the 1620s, with the inception of a progressive evaporation of the concept of the *tactus* on which it had come to depend. Prior to the early years of the 17th century it was a principle too pervasively fundamental to require statement that, once established at the beginning of the performance of any piece of music, the chosen *tactus* did not change; on this certitude hung all calculation of proportional usage. In avant-garde circles the principle was being questioned by as early as 1609, when the singer Aquilino Coppini observed that the emotionalism of certain of Monteverdi's most recent madrigals was best served by a degree of local flexibility in the *tactus*. From a conservative theorist such as Agostino Pisa (1611) such thoughts provoked a clear statement of the traditional immutability of the *tactus*; presently, however, that principle proved equally ungrateful to such a composer as Girolamo Frescobaldi, who risked a conscious break with received wisdom and practice by prefacing his *Primo libro di capricci* (1624) with verbal instructions for relative tempo, modifying and refining the message conveyed by his array of proportion signs (resourceful and elegant though that already was). Only slowly did the proportional system dissolve and mutate, however, and odd items in the output of Purcell, Handel and J.S. Bach show that it was still being taught to young composers far into the 17th century. Nevertheless, by then its evolution into the modern system of time signatures was well under way, though the detail of this transition still awaits its elucidation through research.

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ROGER BOWERS

Proportz (Ger.: 'proportion'). A term used in 16th- and 17th-century Germany for an after-dance derived from a duple-metre dance (e.g. allemande or pavan) by the application of *proportio sesquialtera* to the melody of the first dance, that is, three notes of the after-dance in the time of two notes in the model. Sometimes such after-dances were incorrectly labelled 'Proportz tripla', meaning that three notes of the after-dance took the time of one in the model (*see* NACHTANZ).

□

Proposta (It.: 'proposal'). In FUGUE, the SUBJECT, as opposed to the answer. The term gained currency in the writings on fugue of Italian theorists in the Baroque period; the term for the answer is *risposta*.

□

Proprietas (Lat.: 'propriety'). A term used in theoretical writings on mensural music from the mid-13th century onwards. It refers to a quality of ligatures that depended on the value of the first note of the ligature. The first note was normally assumed to be a breve unless its normal shape was modified. If the first note was of normal shape (for an ascending ligature this meant without stem, for a descending ligature this meant with a stem descending to the left) then the ligature had propriety and the first note was a breve. If the ascending ligature began with a note with a stem descending to the right, or if the descending ligature began with a note without a stem, then the ligature had no propriety and the first note was a long. Ligatures *cum opposita proprietate* were a special case, written with a stem ascending to the left, where the first two notes of the ligature were always understood to be semibreves. A quality of ligatures that depended on the value of the final note of the ligature, *perfectio* ('perfection'), was governed by similar rules. For the usual shapes for two-note ligatures *see* PERFECTIO, Table 1. Ligatures of three, four and more notes were governed by the same rules, with all but the first and last notes understood to be breves (except in the case of opposite propriety, when the second note was always a semibreve, or where a note is graphically distinguished as a long or a maxima).

See also LIGATURE (i); NOTATION, §III, 2(viii) and 3(ii); and RHYTHMIC MODES.

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PETER WRIGHT

Prosa [prose]. A text for a sequence (*see* SEQUENCE (i)). The term was sometimes used loosely in medieval sources to apply to texts of other kinds of chants, for example Kyries, or to text underlay for melismas (a phenomenon better referred to as PROSULA).

A *prosa* in the restricted sense is a Latin text constructed largely in 'couplets': two lines of text set syllabically to the same phrase of music, hence having the same (or almost the same) syllable count. Successive couplets are of varying lengths, however, so that the line structure of the whole is not regular, like verse, but rather irregular. In the early repertory (written *c*850–1000) *prosae* neither scanned nor rhymed, but later they did both, becoming almost indistinguishable from verse.

Frequently a number of *prosae* were written to one sequence melody, but (in the early repertory, at least) any given *prosa* could be sung to only one melody. *Prosae* were sung at Mass after the alleluia. Usually they were proper to a holy day or saint's day. The entire repertory consists of several thousand items, as published in Analecta Hymnica Medii Aevi (vol.liii contains most of the early repertory).

The term *prosa* is a late Latin contraction of the expression *prorsus oratio* ('straightforward discourse') being the classical circumlocution for language not cast in verse. During the early medieval period, however, the term was used particularly for 'art prose', that is, prose that was elevated in style by careful attention to rhythm (for example, use of the so-called cursus) including the construction of clauses (*cola*) and periods; and to diction, especially assonance and eventually rhyme. 'Rhymed prose' was a striking development of the 9th and 10th centuries. The couplets used in this prose (or sequence) can be viewed as a systematic application of *bicola* or pairs of clauses, as described by late Latin rhetoricians.

The term *prosa* is first applied regularly to the texts of sequences in 10th-century manuscripts. One of the earliest such appearances is in *F-Pn* lat.1240 (923–4), as *congregatio prosarum* ('collection of *prosae*' – which, however, also includes some prosulas). NOTKER of St Gallen (*c*840–912) published his *prosae* under the title *Liber hymnorum* (884). *Prosae* were regularly sung (rather than recited or read silently), and the melodies – the sequences – were in the first instance to be sung with their *prosae*; it is

presumed, however, that sequences were also sung as melismas. The terms 'prosa' and 'sequence' therefore came to be virtually interchangeable terms, each referring to melody plus text.

Prosae were composed in a wide variety of styles. Early West Frankish examples sometimes betray their descent from the tradition of highly rhythmic, sonorous, colourful but non-classical Latin cultivated particularly by Irish monks. Notker's *prosae*, on the other hand, are distinguished by their careful observance of classical canons of taste; beyond that, Notker's texts have a superior poetic quality, but they are not as musical as the West Frankish ones. During the 10th and 11th centuries, *prosae* often became *poesia per musica*, less interesting in their own right than the melodies they served; but sometimes they were vehicles for elaborate rhetorical conceits and inventions. In the hands of ADAM OF ST VICTOR in the 12th century they became exquisite meditations on sacred subjects, now cast entirely in rhyme and scansion, using the highly developed poetic-religious diction of the later Middle Ages.

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RICHARD L. CROCKER

Prosdocimus de Beldemandis [Prosdocimo de' Beldomandi] (*d* Padua, 1428). Italian music theorist, mathematician and physician. His treatises on music are particularly important in the areas of mensuration, counterpoint (including *musica ficta*) and tuning.

Prosdocimus studied at the universities of Padua and Bologna, took the doctorate in arts at Padua on 15 May 1409, and received the licence in medicine on 15 April 1411; he taught at Padua on a variety of subjects, including astrology, astronomy, mathematics and experimental philosophy, the arts and medicine, from 1422 (possibly 1420) until 1428, the year of his death. He wrote treatises on all four quadrivial arts; the manuscript *I-Fl* Ashburnham 206, in Prosdocimus's hand and dating from his student days, contains treatises (many of them standard works of the day) on the computus, arithmetic, music, astronomy, astrology, the quadrant and the astrolabe, and medicine, alongside the statutes of the Paduan college of arts and medicine and dozens of prescriptions against ills of various types.

Prosdocimus's range of interests seems typical for a Paduan doctor of his day. Italian universities were organized into two colleges, one for law and one for arts and medicine, a circumstance that encouraged a strong link between the arts and medicine; indeed the majority of members of the Paduan College of Doctors of Arts and Medicine in the late 14th century appear to have held degrees in both disciplines. As late as the 15th century, professors who were not *ordinarii* were expected to lecture on any of the arts.

Prosdocimus's eight treatises on music, admirable for their succinctness, rigour and aesthetic sensitivity, constitute a systematic survey of the main aspects of the art. The *Tractatus pratice cantus mensurabilis ad modum Ytalicorum* is the last major treatise on Italian trecento notation. The *Expositiones tractatus pratice cantus mensurabilis Johannis de Muris* not only explicate the most widely disseminated medieval treatise on mensuration (the *Libellus cantus mensurabilis*), but include a text of the treatise itself that antedates all but a few extant manuscripts of the treatise alone; Prosdocimus's discussion of the practice of *cantus planus binatim* – plainchant sung in note-against-note polyphony, nowadays usually called 'primitive polyphony' – provides the only contemporary account of the practice by a theorist. The *Parvus tractatulus de modo monacordum dividendi* presented the first monochord division that included the derivation of five flats by successive perfect 5ths downwards from F and of five sharps by successive perfect 5ths upward from B in addition to the seven natural notes. The *Contrapunctus* is important as a witness to the florid practice of *musica ficta* in Italy around the turn of the 15th century. The *Tractatus musice speculative*, despite its noncommital title, is a virulent attack on the proposal to divide the whole tone into five equal parts that Marchetto da Padova had advanced a century earlier in his *Lucidarium*; critical of what he saw as Marchetto's poor arithmetic and faulty logic, Prosdocimus revised several of his own treatises (notably those on counterpoint and the monochord) to introduce or strengthen criticisms of the earlier theorist's doctrine of tuning. (Marchetto's theories of mensuration and mode, on the other hand, he esteemed.)

15th- and 16th-century mathematicians and scientists evidently held Prosdocimus in high regard. Luca Paccioli (*Summa de arithmetica*, 1494) placed him in the distinguished company of Euclid, Boethius, Leonardus Pisanus, Jordanus de Nemore, Biagio Pelacani and Johannes de Sacrobosco; Prosdocimus's *Algorismus de integris*, a treatise on computations by whole numbers, was printed in 1483 and again in 1540, his *Scriptum super tractatu de spera Johannis de Sacrobosco*, a commentary on one of the most significant astronomical treatises of the Middle Ages, in 1531.

Prosdocimus also made his mark on music theory. Ugolino of Orvieto (*Declaratio musice discipline*, 1430s) modelled his discussions of counterpoint (including *musica ficta*) and the monochord on Prosdocimus; Giovanni del Lago owned a copy of the original version of Prosdocimus's *Contrapunctus*, and quoted from the revised version (and from other of Prosdocimus's treatises) in correspondence from the 1520s and 30s. Prosdocimus's monochord, with its sets of five flats and five sharps, the flats one Pythagorean comma lower than the sharps to which they would be enharmonically equivalent in equal temperament, may have been the prototype for a great number of monochord divisions containing five flats described in treatises of the 15th and 16th centuries. The substitution of these flats for sharpened notes produces triads that are virtually pure, which suggests that such divisions 'whetted that Renaissance appetite for sonorous triads which only meantone temperaments could fully satisfy on keyboard instruments' (see Lindley).

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JAN HERLINGER

Prose. *See* PROSA.

Prošev, Toma (*b* Skopje, 10 Nov 1931; *d* Zagreb, 12 Sept 1996). Macedonian composer and conductor. After completing studies at the Zagreb Academy of Music in 1957, he studied composition at the Ljubljana Academy of Music under Škerjanc (until 1960) and later in Paris with Boulanger (1963–4). He was music editor with Radio-televizije Zagreb (1957–60) and a lecturer at the Lisinski Music School in Zagreb (1960–67), while also conducting the Musica Viva ensemble. Returning to Skopje in 1967 as a lecturer at the Visoki Music School, he continued his conducting activities with the Sveta Sofija Ensemble, as well as in opera and ballet. In 1981 he took the doctorate in musicology in Skopje, and thereafter divided his time between Skopje and Zagreb.

Prošev's early works, written between 1950 and 1957, employ a moderately advanced European mainstream style influenced by Hindemith and making some use of folksong. From 1957 to 1963, influenced by his further studies and contacts, he made considerable use of 12-note procedures. After 1963 he composed works using free atonal methods with some debt to serial techniques, great formal freedom, frequent though clearly circumscribed aleatory coordination and occasional employment of electronic sounds.

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NIALL O'LOUGHLIN

Proske, Carl [Karl] (*b* Gröbnig, Upper Silesia, 11 Feb 1794; *d* Regensburg, 20 Dec 1861). German musicologist and editor. He was a medical doctor before settling in 1823 in

Regensburg, where he turned to the study of theology and was ordained on 11 April 1826. In 1827 he was appointed vicar-choral at the collegiate monastery of the Alte Kapelle in Regensburg; he was made a canon there in 1830. From that time he devoted himself entirely to church music reform. Proske's aim was to combat the tendency towards independence in church music and link it as closely as possible to the liturgy again. He regarded Gregorian chant and the old style of vocal polyphony as the two basic types of 'pure, exclusively sanctioned sacred song'. Proske's ideas made him an important instigator of the Cecilian movement, which had one of its major centres in Regensburg. His publishing activities began with the Denkschrift *Die Verbesserung der Domkirchenmusik* (1829–30). Between 1834 and 1838 he made three extended visits to Italy to collect liturgical vocal works; his library (left after his death to the Regensburg bishopric; now *D-Rp*) eventually contained over 5000 examples of church music from the 15th century to the 18th. The music manuscripts in the collection are contained in three volumes of the Kataloge Bayerischer Musiksammlungen series. He began publication of the collection Musica Divina in 1853, completing three volumes in 1859 (a fourth appeared in 1863), and a second selected edition, Selectus Novus Missarum, appeared between 1856 and 1861. After Proske's death a second annual volume of Musica Divina was edited by Joseph Schrems and Haberl between 1865 and 1877. Proske also edited works by Palestrina (*Missa Papae Marcelli: triplici concentu distincta, videlicet*, Mainz, 1850) and Alessandro Scarlatti (*Missa quatuor vocum, quam juxta exemplar autographum in Bibliotheca Vaticana, scil: Cod. Nr. 2925. Bibl. Alt. Othob.*, Regensburg, 1841). He composed two *a cappella* works in the *stile antico* himself: a four-part *Et incarnatus est* (MS in *D-Rp*) and a four-part setting of psalm cxxix, *De profundis* (MS in *D-Rp*; pub. in *KJb*, ii (1877), 27–30). As Proske destroyed his diaries and a large part of his correspondence before his death, his estate (*D-Rp*) contains few personal documents.

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AUGUST SCHARNAGL/RAYMOND DITTRICH

Prosodion. A song accompanying the movement of the celebrants in a religious procession. Proclus states in *Useful Knowledge*: 'It is said to be a prosodion when they process to the altars or temples, and in processing, it was sung to the accompaniment of the aulos. But the hymn, properly speaking, was sung to the accompaniment of the kithara while they stood'. The inscription preceding the second Delphic paean (*see* HYMN, §I, 3) confirms this association between the *prosodion* and the hymn or paean, which it may normally have followed. In the paean itself, the *prosodion* occupies lines 33–40 structured in eight-syllable cola, each of which could easily be subdivided into four groups of two. The emphasis on long syllables gives the *prosodion* a stately character. The text is devoted to a prayer to Apollo, Artemis and Leto; this accords with Pollux's *Onomasticon* (i.38), which characterizes a *prosodion* as a composition particularly devoted to Apollo and Artemis.

Prosodia were among the earliest musical types employed by the Greeks. In three separate locations in his *Description of Greece* (iv.4.1, iv.33.2 and v.19.10), Pausanias remarks on a *prosodion* composed by Eumelos sung by a male chorus at the temple of Apollo in Delos during the reign of Phintas (*c*740–720 BCE). Pseudo-Plutarch (*On Music*, 1132c, 1136f) credited Clonas – the follower of TERPANDER – as the first to establish auloedic *prosodia*, adding that *prosodia* were also composed by ALCMAN, PINDAR, Simonides and BACCHYLIDES. These *prosodia* were supposed to have been written in the Dorian *tonos* because of its grandeur and dignity; this may be true, although the surviving *prosodion* in the second Delphic paean is set in the Lydian *tonos*. Numerous illustrations of processions are preserved in Greek vase painting that confirm the general descriptions in literature. A red-figure *kratēr* in Ferrara (Museo nazionale, Inv. T 128) illustrates a *prosodion* accompanied by an aulete and shows both a statue of one of the gods, which has perhaps been carried in the procession, and the altar itself. The solemnity suggested in this painting suits the *prosodion*'s association with the hymn or the paean.

The *prosodion* as a type may have encompassed relatively short sections following hymns or paeans – and accompanying limited movement from the place where the hymn was sung to the altar itself – as well as longer independent compositions accompanying more extended processions. The *prosodion* apparently included some narrative about the god to whom it was addressed, but supplication was the central purpose of its text.

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THOMAS J. MATHIESEN

Prosperi, Carlo (*b* Florence, 13 March 1921; *d* Florence, 15 June 1990). Italian composer. He studied in Florence with R. Cicionesi, Dallapiccola, Frazzi and P. Rossi, taking his diploma in horn in 1940 and composition in 1949. He worked as a programming assistant for orchestral and chamber music and opera at RAI in Rome (1950–58); from 1958 he lectured on harmony and counterpoint and later (1969–89) lectured on composition at the Florence Conservatory. In 1969 he was appointed a member of the Accademia Nazionale Luigi Cherubini.

Prosperi belonged to the avant-garde Italian musical current of the 1950s, when he developed his own freely atonal language using the 12 pitches but remaining at a distance from both 12-note and serial dogmatism and subsequent developments into more radical experimentation. His mature work is characterized by particular attention to timbre and the expressive qualities of the sound (*Incanti*, *In nocte secunda*, *Tre canti di Betocchi*), his constant aim being to create music which is lyrical and communicative. His last works saw the appearance of a neo-classical strain, apparent in a limited use of sounds, forms and compositional styles from the past (*Concerto dell'arcobaleno*, *Elogio della follia*).

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(*selective list*)

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ROBERTA COSTA

Prostopeniye (Ukr.: 'plainchant'). The monophonic chant tradition preserved in the use of the Old Believers. *See* RUSSIAN AND SLAVONIC CHURCH MUSIC, §4.

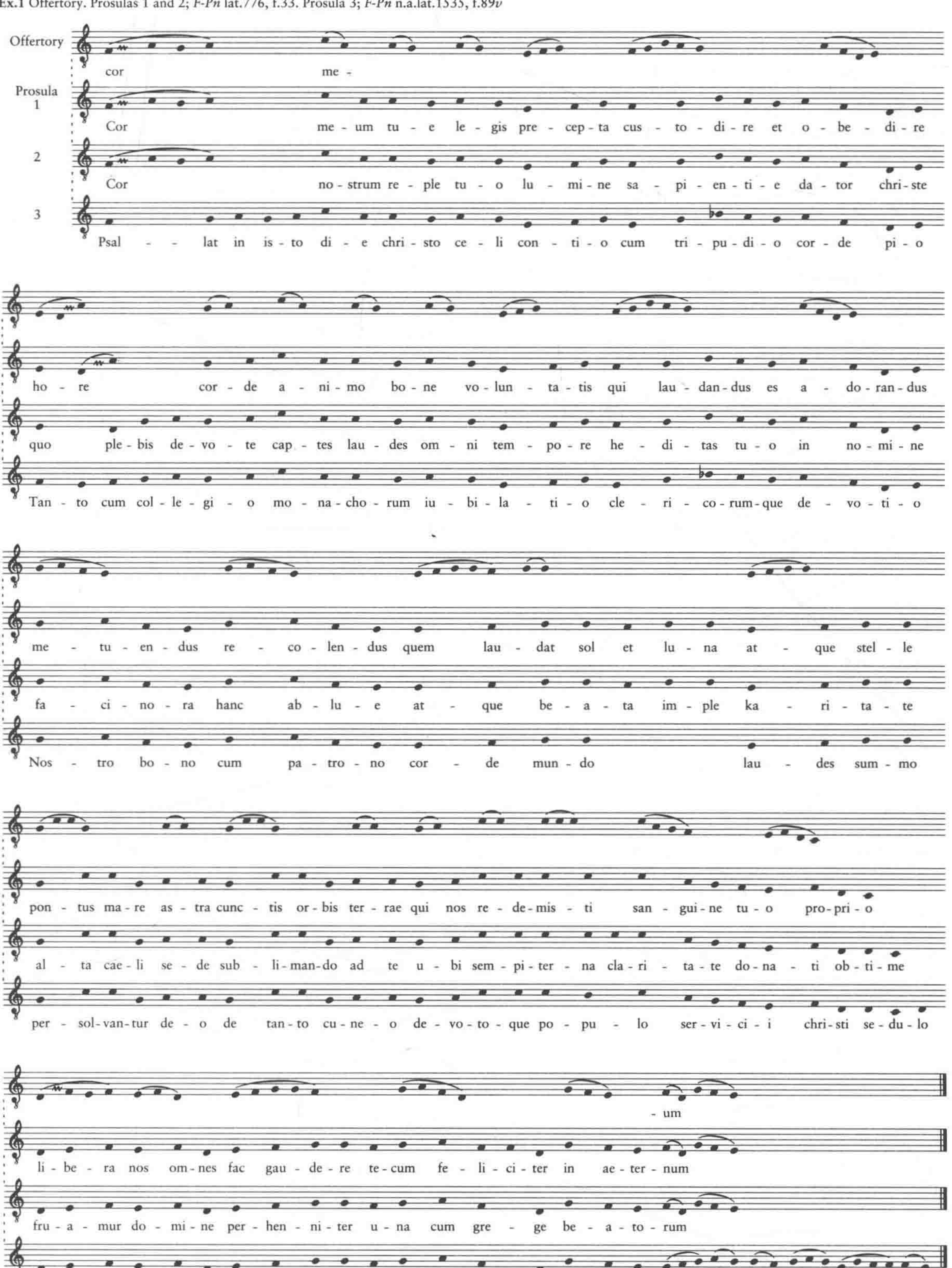
Prosula. A prosula is a text created to fit a melisma in Gregorian chant. Alternative terms similarly employed in the medieval manuscripts include 'prosa', 'tropus' and 'verba' (*see* PROSA and TROPE (i)).

There are prosulas for chants of both the Mass and the Office, and, within the Mass, for both the Ordinary and the Proper. Best known are those for the Kyrie eleison; but more numerous than these in 10th- and 11th-century sources are those for offertory verses and alleluias. The prosula is nearly always in strictly syllabic style, with one syllable for each note of the melisma. As a rule, the contours, phrasing and articulation of the melody were carefully observed by the prosula writer, so that the phrases of text match those of the melody and accented syllables fall on appropriate notes. The beginnings and endings of words in the text often coincide with the beginnings and endings of neumes in the melisma.

Since prosulas appear in virtually all the earliest manuscripts containing tropes and sequences, it could be argued that they are earlier than the manuscripts themselves, very likely dating from the 9th century. A particularly early example may be *Psalle modulamina*, a prosula to the alleluia *Christus resurgens*, which appears with neumes in *D-Mbs* Clm.9543, a collection of writings by St Ambrose. If the prosula were copied by Engyldeo, the manuscript's main scribe, not only would its date be earlier than the mid-9th century, but the manuscript itself would possibly be the earliest to include neumes. (For a persuasive presentation of this case, see Möller; although the argument is not entirely convincing, it is nevertheless significant that *Psalle modulamina* has neumes, whereas some other prosulas have none or only a few.)

The prosula seems to have served two purposes: to enrich the liturgy with new devotional texts and to make it easier for singers to memorize the melodies. The offertories of Gregorian chant, when their verses are considered, have relatively long texts, and the prosulas written for them can be properly appreciated only in this full context. Most of them restate in new words, sometimes in striking phraseology, the subject matter of the offertory; a few add new images and ideas. In one respect, however, the existence of prosulas signals a decline. The apparently subtle rhythmic distinctions represented in the notation of melismas in manuscripts such as those of St Gallen must have been lost when words were applied to these melodies.

Among the offertories for which prosulas were provided is that for Quinquagesima, *Benedictus es*. (It is noteworthy that offertory prosulas were sung frequently on days when, because of the liturgical season in which they occur, there are no tropes, and perhaps no Gloria or *prosa*.) The long melisma on the syllable 'me-' of 'cor meum' at the end of the third verse of this offertory is given a prosula in various sources; it is shown with two prosulas from the 11th-century Aquitanian gradual *F-Pn* lat.776 in ex.1. Occasionally the prosulas use more or fewer notes than the melisma, making it evident that the melismatic and texted versions could not have been sung simultaneously.



Ex.1 Offertory. Prosulas 1 and 2; *F-Pn* lat.776, f.33. Prosula 3; *F-Pn* n.a.lat.1535, f.89*v*

The third text in the example appears with this melody when it is borrowed for use in the Responsory *Petre amas me* in the 13th-century Sens antiphoner *F-Pn* n.a.lat.1535; in it the structure depends rather less than usual on that of the melisma, and more on the principle of having several phrases in succession, wherever possible containing the same number of syllables, having the same pattern of accents and ending in the same sound.

Alleluia prosulas were written to fit the music for the word 'Alleluia' and the jubilus that followed, and often also for one or more melismas in the alleluia verse. Occasionally the prosula was made to cover the entire verse, incorporating all or most of the existing text, as in this alleluia from *F-Pn* lat.776:

Alleluia. V. Letabitur iustus in domino et sperabit in eo et laudabuntur.omnes recti corde.

[Prosula] *Alle*viata christe *lu*mine clara illustra corpora nostra munda hac animas gaudi*a* sanctorum coniungas splendore in aeterna requie. V. *Leta*ndo sublima*bitur iustus* fulgidus nec non et fide actus *in* dominico.populo fervens *domino et sperat* ut sua capiat regni premia christus cum.regnaverit ad iuditium micans gaudebit et rutila*bit in eo et laude* dignissima tunc gloria*buntur* florigero solio sedentes *omnes recti* probi et casti corpora simul *corda* cum quibus redemptor te gaudent te alm*e* pneumate feliciter congaudenter una protecti tuo iuvamina.

Texts for the Kyrie eleison of the Mass, on the other hand, often omit the word 'Kyrie'; they are not regarded as prosulas by some writers, who believe that in these works the music was written after the text, to fit the expanded version.

The manuscripts in which prosulas appear vary in character (*see* SOURCES, MS). Some are graduals, in which the prosulas follow immediately the melismas to which they are set (*F-Pn* lat.776., 903, n.a.lat.1235; *I-BV* VI-34). Others are tropers. In some of these the prosulas appear together, in the order in which they fall in the liturgical year (*F-Pn* lat.1084, 1118, 1338, n.a.lat.1871; *D-Mbs* Clm.14322). In others, each of them stands with the tropes and *prosae* for its day, in the order in which they appear in the service (*F-Pn* lat.9449; *I-Rc* 1741; *Rn* 1343; the troper of *Ra* 123). An exceptional case is the manuscript *D-W* Gud.lat.79 which, though not strictly a liturgical book, gives an enormous collection of alleluia prosulas ordered according to the liturgical year. Its early date (10th century) raises the possibility that the repertory of prosulas in southern France was once much larger than the surviving manuscripts would suggest. It must be added that when the melodies are not notated, or are written imprecisely (as is the case with *W* Gud.lat.79), sorting the prosulas out and identifying the melodies that underlie them can be difficult.

When prosulas for the Office are found, they are for the responsories of Matins or Vespers; such texts are usually given in antiphoners and breviaries, although a few appear in tropers. Prosulas may occur at two points in a responsory: in a melisma towards the end of that part of the responsory that serves as a refrain after the verse (itself sometimes a later addition to the work), or in the verse, where the prosula is fitted in around the existing text. *Descendit de celis*, an old responsory for Christmas, is one of the most frequently given prosulas; it has a full complement of them in, for example, the 11th-century Nevers Troper *F-Pn* lat.9449. Another instance where prosulas are written for a melody that is a later addition to a chant occurs in troped versions of the Gloria in excelsis Deo, where various texts, known as 'Regnum prosulae', are set to a melody interposed between the phrases 'Jesu Christe' and 'Cum Sancto Spiritu'.

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RUTH STEINER/KEITH FALCONER

Prot, Félix-Jean (*b* Senlis, Oise, 1747; *d* Paris, early 1823). French composer, violinist and violist. He studied the violin with Desmarets and composition with Gianotti, joining the orchestra of the Comédie-Française as a violist in 1775 and remaining there for 47 years. As a composer he wrote four operas and a considerable amount of chamber music for strings, some being destined for performance by young students and other amateurs. This suggests that Prot was also active as a teacher, and highlights the growing fashion in the 18th century for informal music-making.

Prot's first stage work, *Les rêveries renouvelées des grecs* (1779), was a reworking of a popular libretto by Favart, *La petite Iphigénie*, first heard in 1757 (this in turn was a parody of Guimond de la Touche's tragedy *Iphigénie en Tauride*). *Le bal bourgeois*, which received a private performance at Brunoy the following year, was indebted to similar sources: Favart's original had been given at the Foire St Germain in 1738 and reworked (though not by Prot, as has previously been suggested) for the Foire St Laurent in 1761. Further works enjoyed a modest success at the Comédie-Italienne: *Le printemps* included several 'tableaux agréables' (according to the

Mercure de France) although the use of patois in the vaudevilles was apparently considered distasteful by some, and the libretto *L'amour à l'épreuve* received praise for an adroitly managed comic intrigue. Prot aimed, essentially, to please with charming but light music which, unlike the style developed by contemporaries such as Grétry, was not destined to extend the musico-dramatic boundaries of the nascent *opéra-comique*.

His early chamber works were didactic and many of the duos were provided with an optional bass line. Though initially perferring a two-movement format, Prot later adopted a three-movement pattern which, alongside the more pervasive use of strong, concise and repetitive motifs and increased technical demands on the performers, reflected Italian influences. His *Simphonie concertante* for two solo violas and orchestra is one of the earliest known works with this instrumentation and has a good deal of melodic charm: it also makes use of the chronometre figures developed by Renaudin as a means of designating tempos with greater accuracy.

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printed works published in Paris

STAGE

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Le printemps (divertissement pastoral, 1, A.P.A. de Piis and P.Y. Barré), Marly, 19 May 1781 (1781)
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ARISTIDE WIRSTA/ELISABETH COOK

Prota. Italian family of musicians. They were active in Naples in the 18th and early 19th centuries.

(1) Ignazio Prota (*b* Naples, 15 Sept 1690; *d* Naples, Jan 1748). Teacher and composer. As a child he received musical instruction from his uncle, the priest Filippo Prota (*d* Naples, 1 Jan 1740), *maestro di cappella* of S Giorgio Maggiore, Naples, of whose works only a *Lectio III primi nocturni sabati sancti* for contralto survives (*I-Nf*). In 1706 Ignazio entered the Neapolitan conservatory S Maria di Loreto, where he completed his musical training under the *primo maestro* Gaetano Veneziano and the *secondo maestro* Giuliano Perugino. On 9 March 1713 he married the 14-year-old Caterina d'Ambrosio. Of their descendants, two sons, (2) Tommaso and (3) Giuseppe, two grandsons, Ignazio and (4) Gabriele, and a great-grandson, (5) Giovanni, became musicians. The relationship of a Gaetano Prota, an oboist in the Teatro S Carlo orchestra in Naples with (3) Giuseppe during the 1786 season, is not known.

Ignazio contributed a prologue, several arias and three *buffo* scenes to a performance of C.F. Pollarolo's *Tito Manlio* at the Teatro S Bartolomeo in Naples in 1720. The following year he composed his first *opera buffa*, in Neapolitan dialect, *La finta fattucchiera*, for the Teatro dei Fiorentini. After his appointment as a *maestro* of the Neapolitan conservatory S Onofrio a Capuana in June 1722, he curtailed his promising career as an operatic composer in favour of teaching. He served S Onofrio for 26 years until his death, first with *maestro* Francesco Feo (1723), then Leonardo Leo (1739), and finally Francesco Durante (1745). He never attained the first position, but was highly respected by his students, among them Gennaro Manna, Jommelli, Latilla and Domenico Fischietti. His successor at S Onofrio was Girolamo Abos, who had assisted him since 1742. In 19th-century literature (Fétis, Florimo, Eitner) various members of the Prota family are confused, and Ignazio's biography is discussed under the name of his son (3) Giuseppe.

WORKS

STAGE

performed in Naples; music lost unless otherwise indicated

La finta fattucchiera (ob, A. Birini), Fiorentini, spr. 1721
La vedova ingegnosa [Strabone e Drusilla] (int, T. Mariani), S Bartolomeo, 12 July 1735 [perf. with L. Leo: Emira]
La Camilla (ob, A. Palomba), Nuovo, wint. 1737
Contribs. to C.F. Pollarolo: Titi Manlio, 1720, 1 aria *I-Nc*

(2) Tommaso Prota (*b* Naples, ?1727; *d* after 1768). Composer, son of (1) Ignazio Prota. In a legal document of 1750, Tommaso Prota, Tommaso Traetta, Gennaro Piano, Antonio Cherubino and others are referred to as having been students at the conservatory S Maria di Loreto; it has therefore been assumed that Prota and Traetta (*b* 1727) were approximate contemporaries. In 1748 Tommaso presented himself to the Neapolitan public with an *opera buffa*, *La moglie padrona*, at the Teatro Nuovo. From existing manuscripts, performance records, and publications of his works it seems that Tommaso left Naples for Malta, worked in various Italian cities and perhaps also in Paris and London.

WORKS

STAGE

all lost

La moglie padrona (ob, A. Villano), Naples, Nuovo, 1748
L'abate, ossia Il poeta moderno (ob), Valletta, Manoel, 1752
Il cicisbeo burlato (int), Bologna, Marsigli-Rossi, Jan 1764

OTHER VOCAL

Tirsi e Doralice (cant.), 2vv, insts, *F-Pc*
Marte, Tebo, e Minerva (prol), 3vv, insts, *Pc*
Meditazione del Giudizio, dell'inferno, e del paradiso, 3vv, vns, bc, *GB-Lbl*
Salve regina, B, vns, bc, *Lbl*
Vespere autem sabathi, 3vv, vns, bc (1768), *I-Nc*

INSTRUMENTAL

6 sonate, 2 fl, bc, op.1 (Paris, n.d.)
6 sonate ovvero divertimenti da camera, 2 fl/vn, bc (London, n.d.)
Sinfonia, 2 vn, mand, bc; sonata, mand, bc: *F-Pc*
Sinfonia, vn, bc, Pisa, 1756; sonata, 2 fl, bc: *GB-Er*
Concerto, fl, vns, bc: *I-Nc*

(3) Giuseppe Prota (*b* Naples, 3 Dec 1737; *d* Naples, 21 July 1807). Oboist and teacher, son of (1) Ignazio Prota. In 1748, after his father's death, he entered the conservatory S Maria di Loreto, where he studied woodwind instruments under Cherubino Corona. He was soon recognized as an outstanding player, and in 1762,

when only 24, succeeded Corona as teacher of the oboe, bassoon and flute at the Loreto Conservatory. When the Mozarts visited Naples in 1770, Leopold listed 'Sgr Broda suonatore del'oboe' in his travel notes among the prominent Neapolitan musicians. On 8 June 1778 Giuseppe became oboist of the royal chapel, and in the following year teacher of wind instruments at the conservatory S Maria della Pietà dei Turchini; he held these positions until his death. His son Ignazio was also an instrumentalist, and in 1813 was first oboe at the Teatro S Cecilia in Palermo.

(4) Gabriele Prota (*b* Naples, 19 May 1755; *d* Naples, 22 June 1843). Composer, grandson of (1) Ignazio Prota. In 1780 he was *maestro* of the SS Annunziata in Naples, and later of the monastery church S Chiara. In 1785, according to Prota-Giurleo, he married a young Parisian, Rosalie Laurent, who had been educated in Naples. During the 1790s he composed several successful *opere buffe*, among them *I studenti*, for Neapolitan theatres. Gabriele and his wife became politically associated with the Jacobin cause and the 1799 republican uprising, and were incarcerated after the Bourbons had crushed the revolution. In 1806, when the French began to rule Naples, King Joseph Bonaparte appointed Mme Prota director of the newly formed music school for women, the Collegio delle Donzelle, and Gabriele became *maestro di cappella* and singing teacher there. Because of the success of the institution, both were allowed to retain their positions after the Bourbons returned to power in Naples in 1815.

WORKS

OPERAS

Ezio (os, P. Metastasio), Perugia, Civico del Verzaro, carn. 1784
Le donne dispettose (ob, G. Palomba), Naples, Fondo, carn. 1793
Le furberie deluse (ob, Palomba), Naples, Nuovo, carn. 1793
I studenti (ob, Palomba), Naples, Fondo, May 1796, *I-Nc*

SACRED VOCAL

Kyrie, 4 S, vns, b; Litanie, 4vv, vns, b; Miserere (per la Settimana Santa), 4vv, vns, b: all *I-Nc*
Stabat mater, Naples, April 1819, lost

(5) Giovanni Prota (*b* Naples, *c*1786; *d* Naples, ? 13 June 1843). Composer and teacher, son of (4) Gabriele Prota and Rosalie Laurent. His approximate date of birth is based on Prota-Giurleo's claim that the parents were married in 1785. A *Missa di requiem a due cori con più stromenti* dated 20 December 1798, attributed to Giovanni (held in Naples) would therefore represent the efforts of a 12-year-old. His first opera, *Il servo furbo (astuto)*, was staged at the Teatro dei Fiorentini in Naples in 1803. After the performance of his *opera buffa*, *Amor dal naufragio*, at the Teatro Nuovo in 1810, the *Corriere di Napoli* praised 'Sig Prota, giovine maestro di cappella' for his accomplishments in the genre. About 1820, Giovanni became a singing teacher and *maestro e compositore* at the Educandato dei Miracoli, in Naples. Much of his church music (the manuscripts are dated) was written when he was at this institution.

WORKS

SACRED VOCAL

in I-Mc, Nc, unless otherwise stated

Mass (Ky, Gl, Cr), 2vv, org; 8 masses (Ky, Gl), 2–7vv, org/orch [2 dated: June 1821 and 10 April 1825]; 4 Pastoral masses [1 dated 1824]; 1 Ky, 4vv, orch; 3 Cr; 6 Requiem masses, 3–8vv, org/orch [1 dated 20 Dec 1798]
14 lessons for the nocturnes of Holy Week, 1–2vv, org; 7 Domine salvum fac, 1–3vv, chorus, b/org; 6 lessons for the nocturnes De' morti, 1v, orch; 5 litanies, 1–3vv, org/orch, incl. Litanie pastorali; 3 Dixit Dominus, 2–3vv, org/orch; 3 Mag, 3vv, org, *F-Pc*; Miserere, 2vv, org; Miserere, 3vv, org, 20 Feb 1813; Ecce sacerdos, 3vv, org; Ecce sacerdos, 5vv, orch; Salve regina, S, org; Salve regina, S, orch; Tantum ergo, 1v, org; Tantum ergo, 2vv, org; Tota pulchra es, 1v, org, *F-Pc*; Tota pulchra es, 3vv, org
Ave maris stella, 3vv, org; Libera me, 3vv, org; Mottetto pastorale, 5 Dec 1825; Nonna volgarizzato, S/T, org; Responsorium S.P. Francisci, 3vv, orch; Rorate coeli, 3vv, org; Sette stazioni della Vergine addolorata, 2vv, org; Sette stazioni della Vergine addolorata, 3vv, org; Tre ore d'agonia di Nostro Signore, 2vv, vns; Tre ore d'agonia di Nostro Signore, 3vv, bc; Turba (Passio del Venerdi Santo), 4vv, org; Veni Creator, 4vv, orch; Veni dilecta mea, S, orch; Veni sponsa, 3vv, org

OPERAS

all performed in Naples

Il servo furbo (ob, G. Palomba), Fiorentini, carn. 1803, *I-Nc*
Amor dal naufragio (ob, A.L. Tottola), Nuovo, Jan 1810, sinfonia *Nc*
Il cimento felice (dg, M. Cimorelli), Fiorentini, aut. 1815, *Nc*, aria and duet *Mc*

OTHER SECULAR VOCAL

Solfeggi for various vv, bc, *I-Mc*
Sciogliе Eurilla dal lido (sonetto), S, pf, *Mc*
Il baciamente (cant.), 5vv, 1831, lost

INSTRUMENTAL

2 pastorales, org; 6 trattenimenti, org: all *I-Mc*
Sonata di cembalo, *GB-Lbl*
Sinfonia, B♭, orch; Sinfonia 'Giuseppe Riconosciuto', pf arr.; Sinfonia 'Armida e Rinaldo', pf arr.; Sinfonia 'Amor dal naufragio', pf: all *I-Nc*

WRITINGS

Principii della musica a dialogo (Naples, 1829)

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U. Rolandi: *Musica e musicisti in Malta* (Livorno, 1932)
U. Prota-Giurleo: *La famiglia napoletana dei Prota nella storia della musica* (Milan, 1957)

HANNS-BERTOLD DIETZ

Prota-Giurleo, Ulisse (*b* Naples, 13 March 1886; *d* Perugia, 9 Feb 1966). Italian musicologist. He spent most of his life in Naples and dedicated himself to the history of Neapolitan music and theatre. He began work in this field in 1912 on the encouragement of his teacher Salvatore Di Giacomo, whom he assisted in compiling a music catalogue of the Oratorio di S Filippo (1918) and two volumes on the four conservatories in Naples (1924–8). From 1920 to 1930 he gathered information on the history of music in Naples and on Neapolitan theatrical and artistic life (with special reference to the 17th and 18th centuries), making important contributions to knowledge of the Scarlatti family, Logroscino and the early history of *opera buffa*, Sacchini, Cimarosa, Porpora, Piccinni, Provenzale and others, and to the history of Neapolitan organists of the 17th and 18th centuries. His aim to publish a lengthy history of music in Naples was thwarted by the lack of an interested publisher; instead, part of his research appeared as 'Breve storia del teatro di corte e della musica a Napoli nei secoli XVII e XVIII' (1952). It bears comparison with the work of Croce, Di Giacomo and Pannain as one of the most important 20th-century essays on the history of Neapolitan music.

WRITINGS

Musicisti napoletani alla corte di Portogallo (Naples, 1923)
Musicisti napoletani in Russia (Naples, 1923)
La prima calcografia musicale a Napoli (Naples, 1923)
Alessandro Scarlatti 'il Palermitano' (Naples, 1926)

La grande orchestra del R. Teatro San Carlo nel Settecento (Naples, 1927)
Nicola Logroscino, 'il dio dell'opera buffa' (la vita e le opere) (Naples, 1927)
'Notizie sul musicista belga Jean Macque', *IMSCR I: Liège 1930*, 191–7
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Francesco Cirillo e l'introduzione del melodramma a Napoli (Grumo Nevano, 1952)
Francesco Durante nel 2° centenario della sua morte (Frattamaggiore, 1955), 15–36
La famiglia napoletana dei Prota nella storia della musica (Milan, 1957)
Miserere, tradotto per l'intelligenze del basso popolo napoletano da Nicola Valletta (Naples, 1960)
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Gian Leonardo dell'Arpa nella storia della musica (Naples, 1964)
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with A. Giovine: *Giacomo Insanguine detto Monopoli, musicista monopolitano: cenni biografici, elenco di rappresentazioni, bibliografia, indici vari e iconografia* (Bari, 1969)
Celebrità della strada nel Seicento napoletano con un gruzzoletto di venti villanelle autentiche (Rome, 1978)
'Ricordi di giacomiani', *Tiempe belle 'e 'na vota* (Naples, 1982)
Scritti inediti e rari: Ulisse Prota-Giurleo (Naples, 1988)

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Scritti inediti e rari: Ulisse Prota-Giurleo (Naples, 1988) [incl. G. Borrelli: 'Ricordi di Ulisse Prota-Giurleo nel centenario della nascita', 9–20; list of writings, 105–28]

CAROLYN GIANTURCO

Protheroe, Daniel (William) (*b* Cwmgiedd, nr Ystradgynlais, 24 Nov 1866; *d* Chicago, 25 Feb 1934). Welsh conductor and composer. Before his voice broke, he won at the National Eisteddfod in 1880 and 1881. He was briefly conductor of the Ystradgynlais Choir before he emigrated at 19 to Scranton, Pennsylvania. His first music teachers in Wales had included J.T. Rees, and he continued his studies, gaining the BMus (Toronto) in 1890 and DMus in New York. At Scranton he was conductor of the Cymmrodorion Choral Society for eight years, and on moving to Milwaukee in 1894 and subsequently to Chicago he conducted a number of flourishing choirs. In Chicago he was also on the staff of Sherwood Music School and director of music at the Central Church. The foremost musician in the Welsh community in the USA, Protheroe frequently visited Wales, where he was also admired as a conductor (e.g. at the Harlech Festival, 1931), eisteddfod adjudicator and composer. Of his compositions, those for male-voice choir have enjoyed lasting popularity (e.g. *Invictus*, *Nidaros*, *Jesu, lover of my soul*), as have a number of his hymn tunes ('Milwaukee', 'Wilkesbarre', 'Hiraeth', 'Cwmgiedd'). Another well-known piece is the arrangement for male voices and piano, published under the title *Laudamus* in 1932, of the hymn tune 'Bryn Calfaria' by William Owen. Protheroe also wrote a string quartet and the symphonic poem *In the Cambrian Hills*. He edited *Can a Mawl* (Chicago, 1918), the hymnbook of the Welsh Calvinistic Methodists in the USA, and published *Arwain corau* (1914) and *Nodau damweiniol a d'rawyd* (1924).

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OWAIN EDWARDS

Protopopov, Sergey Vladimirovich (*b* Moscow, 21 March/2 April 1893; *d* 14 Dec 1954). Russian composer and theorist. He studied medicine at Moscow University before attending the Kiev Conservatory, where he studied with Boleslav Yavorsky, graduating in 1921. He then moved back to Moscow and became associated with the Association for Contemporary Music (ASM). In 1927, his Second Sonata was published by Universal Edition and performed by the Austrian pianist Friedrich Wührer; he also became involved in a close relationship with his former teacher Yavorsky who in 1928 gave the first performance of the substantial single-movement Third Sonata. Protopopov's career as a composer of avant-garde tendencies understandably tailed off after the later 1920s. He then held positions as a choral conductor and as a teacher at the Moscow Conservatory (1938–43). Little more is known of his life. Almost all his works are based on or to some extent influenced by Yavorsky's theories; like that of Aleksandr Krein and Aleksey Melkikh who also studied with Yavorsky, Protopopov's harmony is unmistakably stamped with the personality of Skryabin and, as such, is based on permutations of octatonic and dominant-type modes. Protopopov, however, eschewed the lyrical approach of his two colleagues in favour of a language which is at times violently aggressive and at others entrancingly obscure. His second and third piano sonatas both employ canonic strategies to create vast sonic edifices employing the entire range of the keyboard. He also produced extended 'scenas' for two voices and piano based on Russian folk sources, while his romances reveal a more intimate facet of his creative personality. The striking works he wrote in the 1920s were initially neglected by Russian performers and musicologists but began to be revived in the West in the 1980s. He elucidated Yavorsky's theories of modal rhythm and expanded them to include microtonal structures of 24, 48 and 72 degrees per octave; almost every piece or movement by Protopopov is preceded by a staff defining its modality in Yavorsky's nomenclature.

WORKS

Pf: 3 sonatas: no.1, op.1, 1920–22; no.2, op.5, 1924; no.3 'alla memoria di Leonardo da Vinci', 1924–8; étude, ?1940
Vocal: Yunost' [Youth] (S. Lipsky), op.3, Mez, pf trio, 1917; 2 skazki [2 Tales] (A. Afanas'yev, B. Shergin, after folk tales of the Arkhangel'sk region), op.4, 2 vv, pf, 1922; Skazka o divnom gudochke [Tale About the Magic Horn] (Shergin), op.7, 1v, pf, ?1925; Yunost' [Youth] (S. Lipsky), 3 songs, op.8, S, pf, 1917–26 [incl. arr. of op.3]; 2 stikhotvoreniya [2 Verses] (A.S. Pushkin), op.10, 1v, pf, 1928; Poema lyubvi [Poem of Love] (Pushkin), 1v, pf, ?1928
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JONATHAN POWELL

Protopopov, Vladimir Vasil'yevich (*b* Moscow, 30 June/13 July 1908). Russian musicologist. He graduated from the Moscow District Music Technical College (1930), where he had studied composition with Iosif Dubovsky, and from Lev Mazel''s theory and musicology class at the Moscow Conservatory (1938). He took the *Kandidat* degree in 1942 with a dissertation on Taneyev's chamber music, and in 1960 was awarded the doctorate for his work on Glinka's operas. In 1938 he joined the teaching staff of the Moscow Conservatory, in 1943 was appointed senior lecturer and in 1962 professor. He collaborated with Asaf'yev at the Conservatory on the commission 'Glinka i yego sovremenniki' ('Glinka and his contemporaries', 1944–8). From 1948 to 1960 he was also a senior research fellow at the Institute for the History of the Arts in Moscow.

Protopopov is the author of many important studies devoted to matters of the history and theory of Russian and Western European music. He developed a history of polyphony that considers music of various national schools from the Renaissance to the early 20th century. Important, too, are his writings on the theory of musical form as it affects the use of a multi-layered structure, the basic principles of composition and their interaction, the formation and evolution of sonata and sonata-cyclic forms, and the principles of form to be found in the music of Bach and Beethoven. He has also contributed significantly to studies of Glinka, Tchaikovsky and Rimsky-Korsakov (and has been involved in the edition of their complete works) as well as Russian and Ukrainian musicians of the 17th and 18th centuries (Titov, Dilets'ky).

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'O tematizme i melodike S.I. Taneyeva' [On Taneyev's use of themes and melody], *SovM* (1940), no.7, pp.49–60; repr. in *IIS*, 60–75

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TAT'YANA DUBRAVSKAYA

Prōtopsaltēs. The lead chanter on the right-hand choir of a Byzantine church.

Prototype melody. A term used in literature on Gregorian chant to describe melodies adapted to new texts; *see* CENTONIZATION.

Protschka, Josef (Franz Hermann) (*b* Prague, 5 Feb 1944). German tenor of Czech birth. He studied in Cologne and made his début in 1977 at Giessen; after singing in Saarbrücken, in 1980 he was engaged at Cologne. He has also appeared in other major German houses, and sang Peisander (*Il ritorno d'Ulisse*) in Salzburg (1985), Idomeneus at Drottningholm (1986), and the title role of *Fierrabras* in Vienna (1988). His other roles have included Tamino, Don Ottavio, Max, Lionel, Faust, Werther, Jeník, Loge, Tom Rakewell and Titus, which he sang in Salzburg and Houston (1991). Protschka's warm-toned and lyrical voice has become stronger and more dramatic, enabling him to tackle heavier roles such as Florestan (the role of his Covent Garden début in 1990), Erik and Lohengrin. He is also a sensitive recitalist, and has made fine recordings of lieder by Mozart, Schubert and Mendelssohn. Notable among his operatic recordings are Florestan, Fierrabras, Erik and Elis in Schreker's *Der Schatzgräber*.

ELIZABETH FORBES

Prout, Ebenezer (*b* Oundle, 1 March 1835; *d* Hackney, 5 Dec 1909). English musical theorist, editor and teacher. The son of a Congregationalist minister, Prout showed exceptional musical promise as a child, but his father opposed a career in music, and, apart from a course of piano lessons from Charles Salaman, he was entirely self-taught as a musician. He worked as a schoolmaster from 1852, taking the degree of BA (London) in 1854, but in 1859 he turned to music as a profession, initially teaching a singing class at a ladies' school in Hackney and taking private pupils, the first of whom was the organist John Locke Gray. He was organist of several nonconformist chapels, including the Union Chapel, Islington (1861–73), and from 1861 to 1885 was professor of the piano at the Crystal Palace School of Art. In 1862 he won a Society of British Musicians prize with his String Quartet in E op.1, and in 1865 another with his Piano Quartet in E♭ op.2. These works, and the Piano Quintet in G op.3, were published and occasionally played at concerts, but suffer from a rigidity of phrasing and lack originality. Prout taught at the National Training School for Music from 1876 to 1882, at the RAM from 1879, where his pupils included Henry Wood, Edward German and Tobias Matthay, and at the GSM from 1884. From 1876 to 1890 he was conductor of the Hackney Choral Association, for which he composed the cantatas *Hereward* (1878) and *Alfred* (1882).

In 1876 he published *Instrumentation*, the first of a series of treatises which established his reputation as an authority on music theory and were extremely influential on music students well into the 20th century. The first British theorist to write extensively on musical form, melodic construction, contrapuntal techniques and orchestration, his books provided a multitude of actual examples, drawn from his encyclopedic and detailed knowledge of music from Bach to Sullivan. His writing was informed by his reading of German theorists, particularly Riemann, and *Fugue* and *Musical Form* were translated into Russian, *Instrumentation* into Italian and *The Orchestra* into German. Prout was not afraid to modify or even reject his earlier ideas: originally his theory of harmony was in agreement with that of Alfred Day, but in the 16th edition of *Harmony* (1901), he abandoned it in favour of an aesthetic rather than scientific basis for the construction of chords. His success as a theoretician led to his appointment in 1894 as professor of music at Trinity College, Dublin, and the following year he received the honorary degrees of MusD from Dublin and MusDoc from Edinburgh.

From 1871 to 1875 he was the first editor of the *Monthly Musical Record*, to which he contributed, among much else, analyses of the later works of Wagner; he was also music critic of *The Academy* (1874–9) and *The Athenaeum* (1879–89), and contributed 53 articles to the first edition of *Grove's Dictionary*.

Prout's name also became prominent through his edition of Handel's *Messiah* (1902), which he based on a thorough examination of the autograph and the transcripts of the amanuensis J.C. Smith. He eliminated textual errors current since Handel's day, but failed to understand the complex history of the variant movements, and retained Mozart's additional accompaniments, which he edited and added to, justifying their necessity in performance by large choral societies, as was then the rule. His manifesto of editorial policy, forming the preface to the full score, was reprinted in *MT* (xliii, 1902). He also edited *Samson* (1880) and two series of arias from Bach and Handel.

In addition to the works mentioned above, Prout's compositions include four symphonies, several choral

works with orchestra, an Organ Sonata, an Organ Concerto in E minor op.5, which was performed by Stainer at the Crystal Palace in 1872, another in E♭ op.35 (1885), and a Concertante Duet in A op.6 for piano and harmonium. These works were well received but have not been revived. His library was acquired by Trinity College, Dublin.

For Prout's place in the history of analysis *see* ANALYSIS, §II, 3.

WRITINGS

most with numerous re-editions

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with E. Holmes: *The Life of Mozart* (London, 2/1878/*R*)
Harmony: its Theory and Practice (London, 1889; 20/1903)
Counterpoint: Strict and Free (London, 1890/*R*)
Double Counterpoint and Canon (London, 1891)
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ROSEMARY WILLIAMSON

Provedi, Francesco (*b* Siena, *c*1710; *d* ?Siena, after 1755). Italian music theorist. He was a knife maker by profession who had an interest in music history and theory; according to Schmidl he was also a chapel singer at S Maria in Provenzano. He published two treatises. His *Lettera* (dated 4 October 1743) argues in favour of Guido of Arezzo's more complicated method of sight-singing as opposed to the French one of Anselmo then recently introduced by F. Frittelli, *maestro di cappella* of Siena Cathedral. Provedi's *Paragone* (1752) purports to establish continuity between the music of the Greeks and Gregorian chant. Correspondence between Padre Martini and Provedi on the latter's writings continued up to 1755.

WRITINGS

Lettera di Francesco Provedi Coltellinajo Sanese ad un suo amico in Roma, in cui si esamina qual sistema di musica sia più perfetto, o quello di Guido Aretino o quello di Anselmo Fiammingo (Siena, 1744)
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A. Schnoebelen: *Padre Martini's Collection of Letters in the Civico Museo Bibliografico Musicale in Bologna* (New York, 1979)

CAROLYN GIANTURCO

Provenzale, Francesco (*b* Naples, before 15 Sept 1624; *d* Naples, 6 Sept 1704). Italian composer and teacher. He was the first prominent Neapolitan musician to compose opera, but his work was mainly devoted to teaching and he taught many important Neapolitan musicians active in the first part of the 18th century.

1. Life and musical activities. 2. Works.

1. LIFE AND MUSICAL ACTIVITIES. As a young boy Provenzale may have studied with Giovanni Salvatore and Erasmo Bartoli at the Conservatorio della Pietà dei Turchini, close to his family home in Naples. There is, however, no record of his activities prior to 1658, when his opera *Theseo* was performed in Naples: the libretto states that Provenzale was the composer of at least three other operas performed in Naples; *Il Ciro*, *Xerse* and *Artemisia*. He may have composed music for the *Febiarmonici* (a musical group that had been active in Naples

Ex.1 *Lo schiavo di sua moglie*, Act 3, Menalippa's aria



from at least 1650), succeeding Francesco Cirillo. A member of the *Febiarmonici* witnessed the marriage of Provenzale to Chiara Basile on 12 January 1660.

An opera with the title 'Il Ciro' and with music by an unstated Neapolitan composer was presented at the Teatro di SS Giovanni e Paolo, Venice, in 1654, with additional music by Cavalli. There seems no doubt that this Neapolitan opera was Provenzale's and it may have been the first such work to be performed on a Venetian stage. Provenzale may afterwards have returned the compliment that Cavalli paid him by adapting his *Il Ciro*. Cavalli wrote two original operas called *Xerse* and *Artemisia* for Venice, in 1654 and 1656 respectively. Since the operatic company then in Naples was in the habit of borrowing extensively from the Venetian repertory, it is possible that Provenzale's *Xerse* and *Artemisia* were arrangements of Cavalli's operas rather than compositions totally his own. On 7 May 1663 Provenzale was appointed *maestro* of the Conservatorio di S Maria di Loreto (even if already working there since at least 1661). He was replaced by his *vicemaestro*, Giuseppe Cavallo, in 1675, by which time Provenzale had already been *maestro* for two years at the more prestigious Conservatorio della Pietà dei Turchini. While at S Maria di Loreto, he produced a number of sacred *melodrammi*, including *Il martirio di S Gennaro* (1663), *La colomba ferita* (1670), *La fenice d'Avila* (1672) and possibly *La Vittoria fuggitiva*. These works received numerous performances in Naples and its surroundings by students of the conservatory. Provenzale gradually gained status in the city, taking on posts as *maestro di cappella* at numerous churches and congregations, including S Domenico maggiore (1667), S Angelo a Nilo (1669), Monte degli Agonizzanti in S Maria Ancillarum (1679) and the Monastero di S Chiara (1679). He was also appointed *maestro della Fidelissima Città di Napoli* at the Tesoro di S Gennaro in 1665 (an appointment which did not come into effect until 1686), and *maestro onorario* to the royal chapel (1680). He resigned from the royal chapel in 1684 (taking six of its best singers with him) after twice being overlooked for the position of chief *maestro*. In 1689 his only printed work appeared in Naples, the *Mottetti a due voci*.

Provenzale led a comfortable life, financially. As was common at that time, he received a percentage of the earnings of his pupils for organizing performances for them and for making arrangements to leave them prestigious posts at his retirement or death. In 1699 he was removed from his post as *maestro* of S Gennaro because of 'incapacity and old age', his pupil Gaetano Greco replacing him, and in 1702 the Conservatorio dei Turchini came to the same decision. However, he continued to serve the royal chapel as deputy to Alessandro Scarlatti (who was appointed *maestro* in 1684 over Provenzale's head), a post which he had resumed in 1688. From 1691 he was *maestro di camera* there and continued to serve until a few days before his death, by which time he was finally chief *maestro*, a post which was passed on to his favourite pupil, Gaetano Veneziano. Provenzale had three children, not one as was previously thought: his son, Giuseppe (*b* 5 March 1665), had a brilliant ecclesiastical career; a daughter, Grazia, was married in 1674, taking with her the considerable dowry of 3000 ducats; and a second daughter, Anna Maria, entered the Monastero di S Teresa di Massalubrense in 1684.

2. WORKS. Provenzale's surviving music consists of two operas, *Lo schiavo di sua moglie* and *La Stellidaura vendicante*, the sacred *melodramma La colomba ferita*, some instrumental sections from theatrical compositions, and 24 sacred works, including the 13 printed motets. This must be only a small part of his total output: at S Maria di Loreto alone he was expected to compose a mass with instruments every four months, a mass for double choir with instruments at the end of each year, a motet every month and 'recitative compositions' for special occasions. In *La Stellidaura vendicante* the narrative structure plays on the themes of love and misunderstandings (the text is to some extent a Neapolitan parody of *Romeo and Juliet*), but with little or no dramatic impact. *Lo schiavo di sua moglie* is the first *commedia per musica* using disguised characters (which were very fashionable in the 18th century), with interjections in a foreign tongue (Selim the Turk) and a comic character (the gardener Sciarra), who sings in Neapolitan. Both operas employ characteristics which fall between traditional Venetian models and Neapolitan innovation: arias abound with descending tetrachords, representing a lament, or passacaglias where the versets are interrupted by pauses which give the effect of a sigh (ex.1).

Ex.2 *Pange lingua* in D minor



La colomba ferita is the best of Provenzale's surviving works. The structure is close to that of the operas but it has more abundant and diverse material, with instrumental ritornellos, dialogue, ariosos and polyvocal structures in the style of a motet. It is also more successful in dramatic terms, with many disguised characters. Dramatic characteristics are also evident in the short Christmas cantata *Su i palchi delle stelle* and the *Passione*. Several secular cantatas attributed to him may also, at least in part, be derived from dramatic scores which do not

survive, but they take on quite original characteristics and their style suggests a connection with Luigi Rossi. The two cantatas now in Milan are in a different style, with alternating arias and recitatives, and certainly date from a late period.

Provenzale's impressive *Missa defunctorum* was probably composed for an important state funeral, such as that of Filippo IV in 1665. The style is solemn and archaic, with homophonic, chordal progressions interrupted only occasionally by a delayed resolution (*Libera me*) and wonderful dissonances (*Lacrimosa*). The *Vespro breve* suggest a connection between Provenzale and the congregation of the Oratorio di Girolamini, the only evidence of this until now being his renting a house of theirs in the 1670s. The motets display the more modern side of the composer, particularly those for two voices from the collection printed in 1689: the vocal writing is in the bel canto style and often full of technical difficulties over an extremely complex harmonic bass. From the number of copies in existence his most successful sacred composition appears to have been the *Pange lingua* in C minor, very similar in style to the *Missa defunctorum*; it was still being performed during the Forty Hours Devotion at the end of the 18th century. A second *Pange lingua* in D minor is attributed to Provenzale in an 18th-century manuscript at Naples. It would be extraordinary if it were by Provenzale as it anticipates the compositional style of Pergolesi at the beginning of his famous *Stabat mater* (ex.2).

WORKS

DRAMATIC

Il Ciro (drama per musica), G.C. Sorrentino, Naples, S Bartolomeo, ?1653; with musical addns by F. Cavalli, Venice, SS Giovanni e Paolo, 4 Feb 1654; further musical addns by A. Mattioli, Venice, 1665, *I-Vnm*

Xerse (drama per musica, N. Minato), Naples, S Bartolomeo, 1657 [? adaptation of Cavalli's Xerse]

Artemisia (Minato), Naples, S Bartolomeo, ?1658 [? adaptation of Cavalli's Artemisia]

Il Theseo, o vero L'incostanza trionfante (dramma per musica, 3, G. delle Chiavi), Naples, S. Bartolomeo, 20 Nov 1658

Il martirio di S Gennaro (melodrama sacro), Naples, ?Conservatorio di S Maria di Loreto, 1663

La colomba ferita (dramma sacro, prol, 3, G. Castaldo), Naples, Conservatorio di S Maria di Loreto, 1670, *Nc*

Lo schiavo di sua moglie (melodramma, prol, 3, F.A. Paolella), Naples, Palazzo Reale, 21 April 1672, *Rsc*; sinfonia and 3 arias ed. in Rolland

La fenice d'Avila Teresa di Giesù (melodramma sacro, 3, Castaldo), Naples, Conservatorio di S Maria di Loreto, 6 Nov 1672

Difendere l'offensore, o vero La Stellidaura vendicante (melodramma, 3, A. Perrucci), Naples, Villa Cursi Cicinelli, Mergellina, 2 Sept 1674, *Rsc*, 8 arias *Nc*; 1 aria, ed. L. Landshoff, *Alte Meister des Bel Canto*, i (Leipzig, 1912), 1 duo ed. in Rolland

Arias and cants., 1v, 2 vn, bc, *Mc*: Amarilli che del fiero; Care selve, amati orrori

Doubtful: La Cloridea (P. Sanz Palomera), Naples, Royal Palace, 1660; La Geneviefa, ? Palermo, 1666–7, cited in *FétisB*; La Bisalva o vero Offendere chi più s'ama (Sanz Palomera), Naples, S Bartolomeo, 22 Dec 1667; La Vittoria fuggitiva (Castaldo), Naples, 1672, ?adaptation of work by F. Marinelli, 1653; La vita di Santa Rosa (?Castaldo), Naples, 1679; L'Infedeltà abbattuta, ?Assisi, cited in *FétisB*; Lamento di Marinetta per la morte di Ma saniello suo marito, 1v, bc, *Bc*; Arias and cants., 1v, bc, *Nc*: A che mirarmi o stelle; All'impero d'amore; E come oh Dei; Gionto il fatal dì; La mia speme; Sdegnosetta che vuoi tu; Squarciato appena havea; Voi care ombre notturne; 5 org works, 1675–7, *F-Pn*, attrib. 'Franz. Provinz. Organista'

SACRED

Missa defunctorum, 4vv, 2 vn, bc, ? Naples, Jan 1665, *I-Mc*, *Nf*, *Nc*

Pange Lingua, 9vv, insts, *Bc*, *Mc*, *Nc*, *Nf*; arr. 8vv, 1770, *Nc*, arr. 4vv, 1770, *Mc*

Dialogo della Passione, 5vv, 2 vn, bc, *Nf*

[10] vespro breve, 5vv, bc, *Nf*, *Nn*, inc.

[13] Motetti, 2vv, bc (Naples, 1689)

Su i palchi delle stelle (sacred cant.) S, 2 vn, bc, *Nc*; O Maria (motet), 4vv, org, 1679, *Nf*; Beatus vir, S, 2 vn, violetta, arciliuto, bc, *Nf*, *Nn*; In conspectum angelorum, 2vv, 2 vn, bc, *Nf*, *Nn*; Quo fugiam, 4vv, bc, *Nf*; Magnum secundum nomen, 3vv, bc, *Nf*

Doubtful: Pange lingua, 2vv, 2 vn, *Nc* (attrib. Provenzale), *Mc*

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D. Fabris: 'La musica sacra di Francesco Provenzale', *AnMc*, xxx (1998), 323–72

MICHAEL F. ROBINSON/DINKO FABRIS

Provesi, Ferdinando (Angelo Maria) (*b* Parma, 20 April 1770; *d* Busseto, 26 July 1833). Italian organist and composer. After completing his musical studies he was appointed organist at Scandolara, then at Soresina, Sissa and Cremona. He was imprisoned for approximately two years (1801–2) for stealing from the church's collection basket in Sissa. From 1816 he served as organist at S Bartolomeo, Busseto, and from 1820 was *maestro di cappella* there. He also directed the Società Filarmonica of Busseto at the home of Antonio Barezzi, served as director of the Scuola Comunale di Musica, and founded a poetry society. He was one of Verdi's early music teachers.

Provesi was an able contrapuntist and poet, writing the librettos for several of his operas. His theatrical music is not noteworthy, although a few of his instrumental and sacred works exhibit a certain melodic and rhythmic vigour. None of his works was published during his lifetime.

WORKS

MSS in I-Fc, PAc, Biblioteca della Cassada Risparmio di Parma e Piacenza

STAGE

all performed in Busseto

La clemenza di Cesare (dramma serio)

Una difficile persuasione (farsa, 2)

Eurisio e Camilla, ossia La costanza alla prova (melodramma semiserio, 2)

Pigmalione (melodramma)

Le nozze campestri (farsa)

L'ebreo di Livonia (farsa)

OTHER WORKS

Sacred: Requiem, Ave Maris stella, masses, lits, hymns, pss, motets and other works

Inst: Sinfonias, incl. Sinfonia 'La Clemenza di Tito' and Sinfonia in C Major (Milan, 1941); org sonatas, chbr music

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A. Moroni: 'F.P. maestro di Giuseppe Verdi', *Biblioteca*, lxx/2 (1971), 107–16 [incl. extensive list of works]

ROBERTA MONTEMORRA MARVIN

Prowett, Stephen (*b* *c*1495; *d* Norwich, 1560). English composer. Two voices of his five-voice settings of the Jesus antiphon *O bone Jesu* and a Marian antiphon *Plaude potentissima parens plasmatoris* survive in a pair of partbooks dating from about 1530: *GB-Cu* Dd.xiii.27 and *Cjc* K31 (James 234). The latter composition is chiefly remarkable for the unrelievedly alliterative nature of its text.

A plausible candidate for identification with the composer (given the title 'dom' in the sources) is the Stephen Prowett, priest of Norwich, to whom a reference occurs in the accounts of the churchwardens of St Mary's, Bungay, Suffolk, in 1526. Probably he was then associated with either the parish church of St Peter Mancroft, Norwich, or the nearby collegiate church of St Mary de Campis – both institutions maintained choirs, and probably expert ones. In 1534 he received payment for composing a new ballet for use during the annual Corpus Christi pageant of the Norwich Company of Grocers. In 1547 he was one of the stipendiary priests at St Peter Mancroft; subsequently he became the parish chaplain, and in 1556 became rector of the church. His will was proved in March 1560, and among his effects was 'a payer of Clavycords'.

ROGER BOWERS

Prowo, Pierre (*b* Altona, nr Hamburg, 8 April 1697; *d* Altona, 8 Nov 1757). German organist and composer. He came from a family of good standing and sympathetic towards music. He is known to have been organist of the Reformed church at Altona from 1738. A large number of his instrumental works survive, and show competence as a secondary master in the development between suite and sonata.

WORKS

surviving works in D-SWl

Jahrmarkt von St Germain (op), Hamburg, 1738, recits only; lost

Die Vereinigung der Vier Temperamenten, cant., S, S, S, B, chorus, orch, 16 June 1736; lost

Conc., fl, 2 vn, bc; 6 concs., 3 ob, 2 bn, 1 ed. R.J. Koch (Wolfenbüttel, 1959); 6 concs., 2 rec, 2 ob, 2 bn, bc, 1 ed. in EDM, xiv (1941)

13 sonatas, 2 rec, bc; 7 sonatas, fl, vn, bc; sonata, rec, fl, bc; sonata, fl, b viol, bc; 12 sonatas, fl, bc; sonata, ob, bc

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R.J. Koch: Preface to P. Prowo: *Concerto à 5* (Wolfenbüttel, 1959)

KURT STEPHENSON

PRS [Performing Right Society]. *See* COPYRIGHT, §III, 16(i).

Pruck, Arnold de. *See* BRUCK, ARNOLD VON.

Pruden, Larry (*b* New Plymouth, 28 July 1925; *d* Wellington, 1 Oct 1982). New Zealand composer. He began composing at the age of 12 and was self-taught until he won a government bursary to study composition, conducting and percussion at the Guildhall School of Music, London (1951–4), becoming, with his compatriots Edwin Carr and David Farquhar, a member of Frankel's composition class. In 1955 he joined the staff of the NZBC, and in 1975 he was appointed Mozart Fellow at the University of Otago. Most of his colourful and approachable works have related to places; examples include the *Harbour Nocturne* (1956), *Dances of Brittany* (1956), *A Back-Country Overture* (1961), *Haast Highway* (1975), winner of the 1975 New Zealand Brass Bands Association competition and *Taranaki, a Provincial Overture* (1976). His other works include a lyrical *Soliloquy for Strings* (1952) and a String Trio (1954), a committed work with a lively opening, lyrical second movement and spirited scherzo.

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J.M. THOMSON

Prudencio (Bilbao), Cergio (*b* La Paz, 3 Nov 1955). Bolivian composer, conductor and pedagogue. After studying composition with Villalpando and conducting with Carlos Rosso at the Catholic University, he attended the Latin American Contemporary Music Courses in Brazil and Venezuela. As a member of a pioneering research team at La Paz's state university, he was a key figure in the foundation of the first orchestra of native Bolivian instruments (OEIN), remaining its director since 1980. Following a period in public office where he was arts officer of the municipal government of La Paz, he began freelance work for video producers, also composing film scores, notably for Jorge Sanjinés's *Para recibir el canto de los pájaros* and Mela Márquez's *Sayariy*.

Prudencio's primary contribution lies in his longstanding leadership of OEIN. Driven by his avowed desire 'to transcend . . . ethnological and archaeological rhetoric . . . , incorporating [instead] structural concepts of indigenous music', he has almost single-handedly kept the ensemble going. The task has involved researching and classifying the instruments, studying their original repertory and their application to a contemporary idiom, and, fundamentally, passing on this knowledge to the younger generation. Consistent with his forceful theoretical writings, his compositions strive towards a new musical language, recognisably Bolivian and yet 'neither folk-derived nor nationalistic'. *La ciudad*, written for OEIN's inaugural concert (1980), is an arresting journey into, until then, uncharted sonorities, loosely following the atmospheric descriptions of Blanca Wiethüchter's eponymous poem.

WORKS
(*selective list*)

OEIN: La ciudad, 1980; Cantos de piedra, 1989; Cantos de tierra, 1990; Los peregrinos, 1995; Cantos meridianos, with A, tpt, didgeridoo, 1996

Other works: Gestación, str qt, 1976; Tríptica, 4 amp charangos, 1984; Awasqa, el-ac, 1986; Juegos imaginados, 2 perc, 1985–7; Umbrales, pf, 1994; Paisaje con habitantes, vn, vc, db, 1994; Y cantó una historia, va, 1995–6; A la sombra de la highera, 4 perc, 1997

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AGUSTÍN FERNÁNDEZ

Prudent (i) [first name unknown] (*d* ?Paris, 1780/81). French composer. Very little is known of his life except that he taught the violin and composition, worked in Paris and was known as *maître de musique et d'instruments*. He published some cantatilles in 1745 and wrote a successful motet for the Concert Spirituel in 1766. He may also be the Prudent mentioned by *Les spectacles de Paris* of 1758 as a violinist in the orchestra of the Concert Spirituel. Prudent's principal opera, *Les jardiniers*, is interesting in that it represents the *opéra comique* of the 1760s and 70s at its least complex. Comic elements play a large part in descriptive arias and in ensembles expressing contradictory feelings; the music for the two lovers, however, ranges from the sentimental to the pathetic, with various instrumental effects and frequent recourse to the key of G minor. The public was clearly avid for this kind of opera, for *Les jardiniers* was revived in 1781.

WORKS
all printed works published in Paris

Les jardiniers (comédie mêlée d'ariettes, 2, Davesne), Paris, Comédie-Italienne (Hôtel de Bourgogne), 15 July 1771 (1772), arias (1771)

L'heureux engagement (oc, R.-T. Pleinchesne), Paris, Ambigu-Comique, 8 Oct 1772

Other vocal: Diligite justitiam, motet, chorus, 1766; Cantatilles, with insts, incl. Les quatre saisons du coeur (1745), La fierté inutile (1745), L'heureux caprice (1745), L'aurore de l'amour (n.d.), L'innocence (n.d.), La sérénade (n.d.), others, lost

Inst: Les bouquets de Chassenay, hurdy-gurdy, bagpipe, tr viol, vn, b (n.d.), ? other works

MICHEL NOIRAY/R

Prudent (ii). *See* THIERIOT, PRUDENT.

Prudent, Emile (Racine Gauthier) (*b* Angoulême, 3 Feb 1817; *d* Paris, 14 May 1863). French pianist, composer and teacher. Entering the Paris Conservatoire at the age of ten, he won the first piano prize in 1833. He continued his studies there until he heard Thalberg perform in 1836, a transformative event which inspired Prudent to retire to Angoulême to perfect his technique to an equivalent degree. By 1840 he had begun to give concerts in the provinces, but his Paris début did not take place until March 1842. The most successful piece at the concert, the Thalbergian fantasy on *Lucia di Lammermoor* (op.8), eventually sold over 10,000 copies. Less than two months later (28 April) Prudent played in a two-piano recital with Thalberg himself at the Théâtre Italien, and was judged his equal by critics delighted at the discovery of a French rival to Thalberg and Liszt. The enthusiasm with which French critics greeted Prudent as a representative of the *juste milieu* between the other two performers was combined with public admiration for his dramatic performance style. His prestige grew steadily through the decade as he gave lessons in Paris and toured extensively in France and Europe. In 1850 his most ambitious work, the Concerto-Symphonie, was well received, but as time went on it became clear that Prudent was not living up to earlier critical expectations, apparently unable to move beyond the harmonic vocabulary, technical tricks and small scale of his earlier works. As the years went by he was also accused of excessive mannerisms onstage, and of working out his spontaneous gestures in advance. His popularity with audiences, however, appears to have remained constant, and many of the character pieces in which he specialized, such as *La danse des fées* and *Rêve d'Ariel*, were anthologized for decades after his death.

WORKS
(*selective list*)
all works published in Paris

PIANO AND ORCHESTRA

Concerto-Symphonie, g, op.34, 1850

La prairie, conc., D, op.48, 1856

Les trois rêves, op.67 (1863)

PIANO SOLO

Fantasias and variations incl.: Lucia di Lammermoor, op.8 (1842); Les Huguenots, op.18 (*c*1844); La Sonnambula, op.23 (1845); La Juive, op.26 (1846); La Dame blanche (?1846); La Favorite (*c*1846); Guillaume Tell, op.37 (1851); Robert le Diable, op.38 (1851); Le Domino noir, op.51 (1858); 'La donna e mobile' from Rigoletto, op.62 (1861); La Traviata, op.66 (1863)

Character pieces and studies incl.: Souvenirs de la Marquise, op.3 (before 1835); Andante, op.9 (1842); Souvenirs de Beethoven, op.10 (1842); Souvenirs de Schubert, op.14 (1844); 6 études de genre, op.16 (1844); Seguidille, op.25 (1846); Air et marche arabe, op.32 (1849); Farandole, op.33 (1849); La réveil [/danse] des fées, op.41 (1853); Le retour des bergers, op.42 (1853); 6 romances sans paroles, op.46 (1856); Oberon, op.50 (1857); Adieu printemps, op.53 (1859); Folie, op.56 (1859); Études-lieder, op.60 (1861); Rêve d'Ariel, op.64 (1861); Solitude, op.65 (1862)

Transcriptions incl.: Grand trio de Guillaume Tell (1844); Trio de Robert le Diable, op.20 (1845); Miserere du Trovatore de Verdi, op.55 (1859); 'J'ai perdu mon Eurydice', from Gluck's Orfeo (1859); Marche solennelle from Gluck's Alceste (1861)

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BENJAMIN WALTON

Prudenzani [Prodenzani], **Simone** [Simone di Ugolino de' Prodenzani] (*b* Prodo, nr Orvieto, 2nd half of 14th century; *d c*1438). Italian poet. His main works are a narrative series of sonnets, entitled *Liber Saporecti* (or *Saporetto*, i.e. 'sauce'; *c*1415), divided into four parts, and a series of 18 *novelle* in ballata metre called *Liber Solatii* (or, in the vernacular, *Sollazzo*). The first two parts of the *Saporetto* describe the entertainment provided by a minstrel named Sollazzo (i.e. 'amusement') on Christmas evenings at the fictitious court of Pierbaldo, lord of

Buongoverno. A number of sonnets provide valuable evidence of the musical repertory then in vogue, specifying the pieces performed by the minstrel (naming them by incipit) and the manner in which he performed them, both on instruments and vocally. The bulk of this repertory is Italian music of the late Trecento, but it also takes into account novelties from the international repertory (including pieces by PIERRE DES MOLINS and JAQUEMIN DE SENLECHES) as well as aspects of a more locally characterized style (including several types of dance music and Sicilian genres). Among the composers explicitly cited are BARTOLINO DA PADOVA (credited with having composed 'French rondeaux', now lost), FRANCESCO LANDINI, ANTONIO ZACARA DA TERAMO and JOHANNES CICONIA. Their pieces are mentioned in sequences reflecting those found in sources such as the manuscripts *I-FZc* 117 and *I-La* 184. Taken as a whole, the *Saporetto* is an important witness to the musical life of central Italy in the early Quattrocento. More specifically, it may outline the repertory associated with the anti-schismatic government of Orvieto after 1400.

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GIANLUCA D'AGOSTINO

Pruett, James W(orrell) (*b* Mount Airy, NC, 23 Dec 1932). American music librarian and musicologist. He attended the University of North Carolina (BA 1955, MA 1957, PhD 1962) and from 1955 was on the staff of the library there, first as a reference assistant and later (1961–76) as music librarian. In 1963 he joined the faculty of the music department, where he became professor of music in 1974 and chairman of the music department in 1976; posts he held until 1986. In 1987 he became chief of the music division of the Library of Congress. While there he was responsible for the acquisition of the personal papers of Irving Berlin, Leonard Bernstein, Artur Rubinstein and others. He expanded the concert programme to include jazz, and he established the Leonore S. Gershwin/Library of Congress Recording and Publishing Project. Pruett has been active in the AMS and the Music Library Association (president, 1973–5), and was editor of *Notes* from 1974 to 1977.

WRITINGS

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PAULA MORGAN

Prugg, Jacob de. *See* BROUCK, JACOB DE.

Prumier, Antoine (*b* Paris, 2 July 1794; *d* Paris, 20 July 1868). French harpist and composer. He studied the harp with his mother and showed an early talent for both music and mathematics. In 1810, after taking first prize in mathematics at the Lycée Bonaparte, he entered the Conservatoire, where he studied the harp under Naderman and took *second prix* in Catel's harmony class (1812). He graduated in humanities at the Ecole Polytechnique and in sciences at the Ecole Normale (1814), then re-entered the Conservatoire and studied counterpoint under Eler. He became harpist at the Théâtre Italien, but moved to the Opéra-Comique in 1835 when he became professor at the Conservatoire, succeeding Naderman. He retired in 1867. Not a highly regarded performer, Prumier was nevertheless a good teacher; among his pupils were Josef Hasselmans and Samuele Merlow. He was a member of the Conservatoire education committee and a captain in the National Guard; he received the Légion d'Honneur in 1845, and an Association des Artistes Musiciens award in 1850. He wrote about 100 examination pieces for use at the Conservatoire: fantasies, rondos and variations for harp. His *Méthode pour harpe à double mouvement* op.76 (Paris, 1865) recommended the five-finger technique (after Mme de Genlis), which was later replaced by the four-finger technique.

Prumier's son Ange-Conrad (*b* Paris, 5 Jan 1820; *d* Paris, 3 April 1884) studied with his father at the Conservatoire, where he took the *premier prix* for the harp in 1838 and for counterpoint and fugue in 1845, and succeeded him at the Opéra-Comique in 1840. He also played at the Opéra and the Pasdeloup and Conservatoire concerts. He was tutor of preparatory harp classes at the Conservatoire from 1838 to 1851, and in 1870 succeeded Labarre as professor. His *Etudes spéciales pour la harpe* (Paris, 1866), a continuation of his father's *Méthode*, advocated holding the harp on either shoulder, but the practice was not generally accepted. His compositions include Conservatoire examination pieces, liturgical music, character-pieces, and works for harp and other instruments.

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ALICE LAWSON ABER-COUNT

Prunet. *See* PERRINET.

Prunières, Henry (*b* Paris, 24 May 1886; *d* Nanterre, 11 April 1942). French musicologist. He was a pupil of Rolland at the Sorbonne from 1906, taking the doctorat ès lettres there in 1913 with dissertations on Italian opera in France before Lully and the *ballet de cour* in France before Benserade and Lully; later he also took the diploma of advanced librarianship (1935). After compiling a catalogue of the music in the Biblioteca Laurenziana, Florence (1908), he taught at the Ecole des Hautes Etudes Sociales (1909–14). In 1920 he founded and directed (until 1939) the *Revue musicale* and from 1921 its series of concerts, largely of contemporary music, given in the Théâtre du Vieux-Colombier; at these, he ardently promoted the music of Bartók, Malipiero, Pizzetti and Casella. Concurrently he worked as Paris music correspondent of the *New York Times* (1924–35) and general secretary and chairman of the French section of the International Music Society, of which he was a co-founder.

Prunières' writings are largely centred on French music of the 17th century. Above all, he was responsible, almost singlehandedly, for rediscovering Lully and identifying him as the founder of French music and the creator of a style which dominated French music until the Revolution. The background to his Lully studies is admirably covered in the doctoral dissertations, and he returned repeatedly to the period in articles published throughout his life. One of his last enterprises was a collected edition of Lully's music, which was completed after his death. Of these volumes, the most useful is *Alceste* since there is no complete full score of this work dating from Lully's lifetime; Prunières' collation of librettos, partbooks and incomplete versions is masterly. Nothing that Prunières wrote later is as enduringly valuable as the two dissertations. His short books *Lully* (1910) and *Claudio Monteverdi* (1924) are hampered by the limitations of the series to which they belong, and they may appear simplistic or facile because Prunières was constrained to present only the conclusions of his studies and not the research itself. In *Cavalli et l'opéra vénitien* (1931), however, he overcame these restraints. This is probably his most successful book for the general reader, combining something of the breadth of scope of his scholarly writing with the lively anecdotal style in which it came naturally to him to communicate his passion for the 17th century.

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PATRICIA HOWARD

Pruslin, Stephen (Lawrence) (*b* Brooklyn, New York, 16 April 1940). American pianist, librettist, writer and broadcaster. He studied music at Brandeis University (1958–61) and Princeton University (1961–3). At the same time, he took piano lessons with Luise Vosgerchian and then with Schoenberg's pianist, Steuermann, from whom he inherited a lifelong fascination with *Pierrot lunaire* (he has published his own translation of *Pierrot*). He taught at Princeton until 1964, when he moved permanently to London. He made his recital début in 1970 at the Purcell Room.

In 1967 Pruslin was one of the founders of the Pierrot Players, subsequently reconstituted as The Fires of London, both of whose names he invented. A leading interpreter of contemporary piano music, Pruslin has worked closely with such composers as Birtwistle, Carter (of whose *Night Fantasies* he was one of the earliest exponents), Henze and Maxwell Davies (who wrote his

Piano Sonata for Pruslin in 1981). He has appeared at most major international festivals and has made many important recordings.

He devised the music for Derek Jarman's film *The Tempest* (1980) and for the Broadway and London productions of Peter Ustinov's play *Beethoven's Tenth* (1983). He has written two opera librettos: the first for Birtwistle's *Punch and Judy* (1966–7), acclaimed by W.H. Auden as 'one of the most outstanding and original opera librettos of the century'; the second for Butler's *Craig's Progress* (1993–4). He is also the author of numerous articles on contemporary music.

JONATHAN CROSS

Psalinis, Ubertus de. *See* HYMBERT DE SALINIS.

Psallendae. Processional antiphons sung during certain Offices in the Ambrosian rite. *See* AMBROSIAN CHANT, §6(ii).

Psallendi. Chants sung at Matins and Vespers in the Mozarabic rite. *See* MOZARABIC CHANT, §3(viii).

Psalm (Lat. *psalmus*; Gk. *psalmos*). An ancient Near Eastern or ancient Egyptian sacred poem exhibiting the following main characteristics: a theocentric subject, short bifurcated units of literary construction, and parallelism of clauses (*parallelismus membrorum*, 'thought rhyme'); or a setting of such a poem to music. The Greek word itself, used in the Septuagint for the book of *Psalms*, and in the New Testament, referred properly to a song with plucked string accompaniment (elsewhere in antiquity it referred also to the movement of the fingers in plucking strings, or to the sound of string instruments). In later usage, the word referred loosely to a metrical or non-metrical sacred poem or song.

This article discusses the music associated with the biblical *Psalms* and other psalmodic texts such as the biblical canticles, in ancient Judaism, early Christianity and the traditions springing from Eastern and Western Christianity. No detailed account is given here of the various independent musical forms of the Christian liturgy that originated ultimately in psalmody, even though these often retained psalmodic texts; for these *see* ANTIPHON; COMMUNION; GRADUAL (i); INTROIT (i); OFFERTORY etc. For metrical psalm settings, *see* PSALMS, METRICAL.

On psalmody in the Jewish Synagogue, *see* JEWISH MUSIC, §III, 2(i).

I. Biblical and early Christian period. II. Latin monophonic psalmody. III. Byzantine psalmody. IV. Polyphonic psalms.

I. Biblical and early Christian period

1. Introduction. 2. The book of *Psalms*: general musical aspects. 3. Ancient Judaism: (i) Temple of Jerusalem: liturgical use (ii) Temple of Jerusalem: extra-liturgical use (iii) Outside the Temple. 4. Early Christianity: (i) Psalms of the Psalter (ii) Other psalmodic material. 5. Performing practice.

1. INTRODUCTION. The most significant collection of psalms as sacred poetry (see initial definition above) is that of the 150 items comprising the *Sefer tehillim* ('Book of Praises'; in normal English usage, 'book of *Psalms*' or 'Psalter') in the Hebrew scriptures (Old Testament) of the Jews. The *Sefer tehillim* belongs to the Ketuvim ('Writings'), the last of three sub-divisions within the Jewish scriptures of which the others are Torah ('Law') and Nevi'im ('Prophets'). The standard printed text of the Hebrew scriptures follows the Masoretic Text – that agreed and codified by the Jewish Masoretes in the early Middle Ages.

The Hebrew Jewish Scriptures were early translated into Greek, the Law perhaps as early as the mid-3rd century BCE. By about 130 BCE the 'law, the prophets and the other books of our [i.e. the Jews'] fathers' were known in Greek (*Sirach*, 'Prologue'); it is generally assumed that the 'other books of our fathers' included the Ketuvim. Probably by the turn of the era the material constituting what in Christendom came to be known as the Apocrypha and the Deuterocanonical Books had been added. The Greek translation is known collectively as the Septuagint; it is the version of the Jewish scriptures with which Hellenized Jews and Greek-speaking early Christians were most familiar. Septuagint *Psalms* is the basis of the book of *Psalms* in the Vulgate, Jerome's Latin version of the Bible.

Psalm-numbering conventions are different in printed editions of the Septuagint compared with printed editions of the Masoretic Text. The 'Masoretic Text' convention is followed in the King James Version (1611) and all post-Reformation Protestant bibles; the 'Septuagint' convention is followed in the Vulgate, the English versions of Wycliffe and Coverdale, and most Roman Catholic translations based on the Vulgate, although some recent Roman Catholic translations follow the 'Masoretic Text' convention. The Septuagint Psalter contains 151 psalms, but Psalm cli is designated extra-canonical. The concordances are given in Table 1.

Superscriptions (or 'headings', sometimes erroneously called 'titles'), containing musical, historical or liturgical notes, precede 113 psalms. They are regarded by some as late additions and are therefore omitted in certain modern translations (e.g. the New English Bible). Superscriptions are not part of the psalm texts, hence English versions ignore them in verse-numbering, unlike the printed editions of the Masoretic Text, Septuagint and Vulgate. (*See* BIBLICAL INSTRUMENTS, §3(xv).)

2. THE BOOK OF 'PSALMS': GENERAL MUSICAL ASPECTS. The psalms were intended for singing with instrumental accompaniment. In two of the earliest complete manuscripts of the Septuagint, the Codex Vaticanus (4th century) and the Codex Alexandrinus (4th–6th centuries), the book of *Psalms* is entitled, respectively, 'Psalmoi', that is, 'songs sung to [the accompaniment of] plucked string instruments' and 'Psaltērion', that is, '[to or for] plucked strings'. *Psalms* is rich throughout in references to song, singing, musical instruments (string, wind and percussion) and the playing of instruments in conjunction with song.

TABLE 1

Masoretic, Protestant	*Septuagint, Vulgate, Roman Catholic*
1–8	1–8
9–10	9
11–113	10–112
114–15	113
116 vv. 1–9	114
116 vv. 10–19	115
117–46	116–45
147 vv. 1–11	146
147 vv. 12–29	147
148–50	148–50

The Hebrew term 'mizmor' (Septuagint: 'psalmos') in the superscriptions of 57 psalms may be a generic term for instrumentally accompanied song. The superscriptions of 19 psalms contain expressions thought to be the names of tunes or modes to which they were sung (*see* BIBLICAL INSTRUMENTS, §3(xv); see also Wulstan; Bayer; Smith, 1990 and 1994).

3. ANCIENT JUDAISM.

(i) Temple of Jerusalem: liturgical use. The three successive Temples in Jerusalem (First Temple: built by Solomon, *d* 922, and destroyed 586 BCE; Second Temple: 516/515–20/19 BCE; Herod's Temple: 20/19 BCE–70 CE) were the centre of ancient Jewish worship. Psalms of the Psalter, many of which had cultic significance for ancient Judaism, were ritually important. In accordance with ancient Davidic tradition, they were performed by Levites (hereditary male Temple functionaries and musicians) who sang as a choir and played instruments (Smith, 1990, p.167). Sources specify that the Levites sang Psalms xxiv, xlviii, lxxxii, xciv, lxxxi, xciii and xcii as daily Proper psalms, one for each day of the week, at the daily sacrifices (Mishnah, *Tamid* vii.4; Babylonian Talmud, *Rosh ha-shanah* 31*a*); Psalms cxiii–cxviii (the *hallel*) at the feast of Passover Pesaḥ, during the sacrifice of the lambs (Mishnah, *Pesaḥim* v.7); and Psalm xxx during the presentation of first-fruits (Mishnah, *Bikurim* iii.4; the superscription to this psalm in the Masoretic Text and Septuagint allocates it, however, to the dedication of the Temple – cf Septuagint 2 *Maccabees* x.7). The allocation of Psalms xxiv, xlviii and xcii–xciv to their respective weekdays is confirmed in the superscriptions to their Septuagint equivalents; the allocation of Psalm xcii to the Sabbath receives additional confirmation in its superscription in the Masoretic Text. In practice the Levites may have sung many more psalms than the 14 listed here; it has been estimated that between 109 and 126 psalms belonged to the levitical repertory (Smith, 1990).

Among psalmodic material from elsewhere in the Old Testament, the Song of the Sea (*Exodus* xv.1–18) and the Song of the Well (*Numbers* xxi.17–18) were sung by the Levites at the afternoon sacrifice on the Sabbath (Babylonian Talmud, *Rosh ha-shanah* 31*a*). In addition, David's lament (2 *Samuel* i.19–27), Ezekiel's lament (*Ezekiel* xix.2–14) and Habakkuk's prayer (*Habakkuk* iii.2–19) exhibit features that argue strongly for levitical liturgical use in the Temple (Smith, 1990, pp.181–3; 1998).

(ii) Temple of Jerusalem: extra-liturgical use. Processions and other extra-liturgical events took place on occasion. These were conducted with the playing of musical instruments, including the playing of timbrels (*tof*, small hand-held frame drums) by females, dancing and singing (*1 Chronicles* xv.29; Psalm cxlix.3; Psalm cl.4; *Jeremiah* xxxi.4–6; see Smith, 1990, p.167). References to such events in Psalms xlii, xlviii, lxviii, cxviii, cxlix and cl suggest that psalms were employed. Psalmodic material from outside the Psalter that may also have been employed includes Miriam's Song (*Exodus* xv.21) and Judith's Song (Apocrypha, *Judith* xvi.2–17; see Smith, 1990, pp.181–4; 1998).

The superscriptions of Psalms cxx–cxxxiv consist of or include the phrase 'a song of ascents' ('shir ha-ma'alot'; Psalm cxxi: 'shir la-ma'alot'). The Septuagint and Vulgate equivalent is 'a song of the steps' (Septuagint: 'ōdē tōn anabathmōn'; Vulgate: 'canticum graduum'). This may be a reference to the flight of 15 steps that connected the Court of Women with the Court of Israelites in the Temple, upon which the Levites would stand and sing and play during the Feast of Tabernacles (Mishnah, *Sukah* v.4, *Middot* ii.5). These 15 psalms probably constituted the levitical singing on the steps (Smith, 1990, pp.174–5).

(iii) Outside the Temple. At public celebrations of their release from captivity Jews sang the 'song of their fathers' (*ōdēn patriōn*: *3 Maccabees* vi.32). Domestically they sang the *hallel* (Psalms cxiii–cxviii) during the Passover meal (Mishnah, *Pesaḥim* ix.3), and in devout households a father might sing psalms to his children (*4 Maccabees* xviii.15). Corporate worship in the Jewish religious community of the Therapeutae included the singing of a 'hymn', either a new composition or one by 'poets of an earlier day', and also the 'lyrics of the procession [*prosōdia*]' (Philo of Alexandria, *d c*54 CE, *De vita contemplativa* x.80 and xi.83–9), which may be references to psalms.

The Synagogue, before the destruction of the Jerusalem Temple in 70 CE and for several decades afterwards, had no formalized liturgy or 'worship service' in the modern sense. Psalms were read for private prayer, or as scripture for exigetical purposes. By the turn of the 2nd century CE festal recitation of the *hallel* may have become customary, but the use of psalms as a discrete liturgical element is not evident until some centuries later. The earliest unequivocal evidence for the use of a psalm in the Synagogue comes from *c*130 CE (Mishnah, *Ta'anit* iii.9; see Smith, 1984, pp.4–5). In antiquity, psalms were probably read with simple recitation formulae; singing in the Synagogue is not evinced before the 4th century CE (McKinnon, 1979–80; Smith, 1984; McKinnon, 1986; Sanders, 198–208; Smith, 1994, pp.2–3).

(iv) Other collections of psalms. Ancient Judaism knew at least three other groups or collections of psalmodic material. Five Apocryphal psalms (Psalms cli–clv) are extant, dating from the 3rd century BCE to the early 1st century CE (Charlesworth, ii, 609–24). The Dead Sea Scroll 1QH preserves approximately 25 Thanksgiving Hymns (*hodayot*) of the Qumran community, dating probably from the 1st century BCE (Vermes, 189–236). The *Psalms of Solomon* are 18 pseudepigraphs from the 1st century BCE (Rahlfs, ii, 471–89; Charlesworth, ii, 639–70; Smith, 1990, p.185). This material had only limited circulation; there is little likelihood that it was used in the Synagogue or the Temple.

See also JEWISH MUSIC, §II.

4. EARLY CHRISTIANITY.

(i) Psalms of the Psalter. Christianity grew initially from within Judaism, sharing the latter's culture and scriptures. The New Testament contains frequent allusions to and quotations from Septuagint *Psalms* as well as references to the book of *Psalms* as a collection (e.g. *Luke* xx.42 and xxiv.44; *Acts* i.20; *Colossians* iii.16; see Smith, 1995).

Until the late 2nd century psalms seem to have been used primarily as sources of apologetic and homiletic proof-texts; it is uncertain whether they were used discretely in worship (McKinnon, 1990; Gélineau, 2/1992). Unqualified occurrences of the term 'psalmos' cannot be relied upon to mean a psalm (Smith, 1994). The earliest unequivocal evidence appears in the apocryphal *Acts of Paul* ix (late 2nd century): 'each one took of the bread and feasted according to custom amid the

singing of psalms of David and of hymns' (Schneemelcher, ii, 258). From the mid-3rd century the desert monks in Egypt recited *Psalms* in course as their principal religious exercise (McKinnon, 1994).

(ii) Other psalmodic material. Much of the religious poetry composed by early Christians depends on Jewish models. Some is psalmodic in style. There are examples in the New Testament (e.g. *Magnificat*, *Benedictus*, *Nunc dimittis*), in gnostic and apocryphal literature (e.g. Hymn of Jesus in the *Acts of John*, xciv–xcvii; see McKinnon, 1987, §38) and preserved in manuscripts of the Septuagint (e.g. *Gloria in excelsis* expanded from *Luke* ii.14; *Odes of Solomon*; see Charlesworth, ii, 725–71). The use of privately composed psalms (*idiōtikoi psalmoi*; *psalmi idiotici*) in church was censured in the late 4th century by the Council of Laodicea (McKinnon, 1987, §261).

5. PERFORMING PRACTICE. The levitical Temple repertory was sung to the probably heterophonic accompaniment of instruments (see 3(i) above). The rubric 'selah' (Septuagint: 'diapsalma'), found in 39 psalms, possibly signified a break in the singing for prostrations (Smith, 1990, pp.173–4).

The forms of the singing were solo, choral and responsorial. Passages in Old Testament *Chronicles*, *Ezra* and *Nehemiah* show that the levitical choir sometimes had a director who also led the singing. The Mishnah contains descriptions of the levitical choir; it also mentions Hugras ben Levi who was in charge of the levitical song and a noted solo singer (Mishnah *Sheqalim* v.1, *Yoma* iii.11). Several psalms have refrains or are prefaced by the word 'halleluyah' that was used as a refrain; these features probably reflect responsorial performance. Similar forms of singing obtained away from the Temple, but without instrumental accompaniment. Released Jewish captives (see 3(iii) above) formed 'choral groups' for their singing (*3 Maccabees* vi.32, 35); a father sang psalms for his children (*4 Maccabees* xviii.15); at the domestic Passover meal the *hallel* was sung responsorially (Mishnah *Pesaḥim* x.4, 7); and there was solo, responsorial and choral song among the Therapeutae (Philo, *De vita contemplativa* x.80 and xi.83–9; see Smith, 1984).

In early Christianity, individual, corporate and responsorial unaccompanied singing is evinced inside and outside the New Testament (e.g. see Smith, 1984, pp.13–15). There is no clear evidence that the New Testament psalmodic material itself (see 4(ii) above) was sung. Three of the *Odes of Solomon* contain direct references to solo and corporate song (Smith, 1994, pp.13–14). The Hymn of Jesus was sung responsorially.

The earliest reference to psalm singing occurs in the late 2nd century in the *Acts of Paul* (see 4(i) above); the earliest references to solo, responsorial and choral psalmody occur at the turn of the 3rd century in the works of Tertullian (e.g. *Apologeticum* xxxix.16–18; *De oratione* XXV ii; *Ad uxorem* II, viii.8–9; see McKinnon, 1987, §§74, 78, 80) and Hippolytus (e.g. *Apostolic Tradition* xxv; see McKinnon, 1987, §89). From this time onwards, and especially after Constantine's 'edict of toleration' of 313 CE, references become more frequent.

See also CHRISTIAN CHURCH, MUSIC OF THE EARLY.

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II. Latin monophonic psalmody

1. Early Christian psalmody. 2. The nature of early psalmody. 3. Changes in performing practice. 4. Responsorial and antiphonal psalmody. 5. The development of the recitation formulae. 6. The connection between psalm tone and mode. 7. The simple psalm tones of antiphonal psalmody: (i) Intonations (ii) Reciting notes (iii) Median cadences (iv) Terminations. 8. The Short Responsories. 9. Invitatory tones. 10. The tracts. 11. The psalmody of the responsories of the Mass and Office. 12. The alleluia verses. 13. The offertory verses.

1. EARLY CHRISTIAN PSALMODY. It would be difficult to overestimate the importance of the psalms in Christian religious life in the 4th century, after Constantine's 'edicts of toleration'. About earlier practices, however, very little is known, and opinion is divided about the role of the psalms in the liturgy. Some (Gélineau, 2/1992) would go so far as to say that there is no reason to believe the early Christians sang psalms in their worship after they ceased to attend the Synagogue (which itself had no formal liturgy or ritualized use of psalmody at this time, and singing in Synagogue services is not attested before the 4th century – *see* PSALM, §I, 3(iii) and EARLY CHRISTIAN

CHURCH, MUSIC OF THE, §I). That psalms were sung in the liturgy of the 3rd-century Church, especially at Mass and in the evening Office (Vespers), is documented by several authors, and it would be hard to believe that the importance of the Psalter in the later liturgy is a departure from tradition. Christians continued to select psalms for their suitability in the liturgy, for instance, Psalm cxl (Greek and Latin numbering) at Vespers ('Lord, I cry unto thee ... Let my prayer be set forth before thee as incense; and the lifting up of my hands as the evening sacrifice'), but they went much further and developed Offices that can fairly be described as services of psalms. The Christian innovation was to sing all 150, in the order of the Psalter, in a regular cycle, most commonly in the course of a week, although shorter and longer periods were also prescribed. This sequential series seems to have begun as a monastic practice, but the ferial psalms (as they came to be called) were added to the 'cathedral' (episcopal) liturgy in some centres of the Greek and Latin Church before the end of the 4th century and later became universal (*see* PSALTER, LITURGICAL). The monastic and cathedral Offices, which by the 6th century numbered seven or eight (*see* DIVINE OFFICE), came to be considered the principal duty of monks and nuns, occupying more and more of their time – by the 11th century as much as eight hours or more a day. These Offices, even after all the additions made in the Middle Ages, remained predominantly psalmodic.

2. THE NATURE OF EARLY PSALMODY. The Psalter is a collection of lyric poetry (the Greek term 'psalmos' connotes a plucked string accompaniment), and although in Byzantine monastic practice the ferial cycle could be simply recited, in the Latin Church the psalms were always sung, if only to a simple formula. The musical style varied widely, generally according to the manner and occasion of execution. In the early centuries, the psalm verses were normally chanted by a soloist, usually with refrains interpolated by the assembly, although direct psalmody (without congregational response) also had a place in the liturgy.

The formulae employed by the soloist might be simple or complex, but it may be assumed that refrains intended for an untrained congregation were uncomplicated. By the 9th century, the time of the oldest liturgical books containing musical notation, the congregation had ceased to take part in liturgical psalmody, and some of the refrains were very elaborate. Whether these were originally simpler, or whether those found in the chant books have replaced earlier congregational refrains, is a question that remains unanswered. It is similarly impossible to say whether the simple psalm tones associated with choral psalmody in books of the 9th century and later are ancient, but it may be taken for granted that the structural components (introductory figure, recitation and cadence) were those employed, if sometimes more elaborately, by the solo psalm singers of earlier times. These elements are nearly universal features in the public recitation of long texts; the little evidence there is suggests that figures similar to those used in Christian liturgical psalmody were employed in the psalmody of the Jews before the Diaspora.

The earliest refrains documented in Christian worship were the single words 'Alleluia' or 'Amen' – these being frequently specified in the psalms themselves. The Hebrews also employed longer texts (e.g. 'For his mercy endureth forever' in Psalm cxxxv); and Christian authors of the 4th and 5th centuries, among them St Ambrose and St Augustine, recorded similar congregational refrains consisting of several words or even whole verses, always taken from the psalm with which they were sung. It has been suggested that some, at least, of the refrain melodies found in medieval books are elaborations of the ancient formulae used by the soloist in chanting the psalm verses. The chief support for this hypothesis is found in the passages of recitation on one note that frequently occur in antiphons and responsories. But such passages can also be explained otherwise, for example, as accommodating extra syllables when adapting standard melodies.

In the Middle Ages the refrains of antiphonal psalmody were normally sung twice: once before the chanting of the verses, and again at the end after the obligatory DOXOLOGY (the *Gloria patri*). But this was not the only usage. In the early centuries (though perhaps not in the extensive ferial psalmody) refrains were sung after each verse; and later practice included many exceptions, either solemn elaborations or further abbreviations: for example, the antiphon might be sung twice or more at the beginning; or the repetition at the close might be restricted to the second half of the refrain (as was customary in the case of the responsories). Even in modern times, the refrain of the invitatory psalm was sung twice at the start, once (in part, at least) after each verse, and twice after the concluding doxology. (For a fuller history of the refrains and the details of their performing practice, *see* ALLELUIA; ANTIPHON; INVITATORY; OFFERTORY; and RESPONSORY.)

3. CHANGES IN PERFORMING PRACTICE. The passing of the refrain from congregation to choir was not the only change between ancient and medieval psalmody; the manner of chanting the body of the psalm was also altered. As early as the 7th century, and more widely in the wake of the Carolingian conquests, the role of the solo singer was greatly reduced. After the 9th century, the normal execution of extensive psalmody was choral, the verses being chanted antiphonally, that is, alternately by two separate bodies of singers. Even the complex responsory verses came to be executed chorally, after an intermediate stage when a small number of singers, probably the 'choir leaders' (*regimini chori*), sang together. Isidore of Seville makes it clear that in 7th-century Spain the responsory verses were normally chanted by soloists, but he also noted that sometimes as many as four singers were involved. Even two centuries later, execution by a soloist or soloists seems to have been the normal practice in Frankish regions: in the earliest chant books, the indications of subtle performance nuances with which the neumes for the responsory verses are generously marked can hardly have been intended for the larger chorus. Since the refrains, too, have such markings, and taking into account their melodic complexity and wide tonal ambitus, it is possible that in early Gregorian practice (disseminated from the Frankish court) these refrains were also sung by the cantors. From the 12th century, however, soloists were normally restricted to the singing of incipits; the remainder of even the most complex chants was performed by the chorus. It was only in this late period that ecclesiastic monody took on the slow, deliberate, rhythmically undifferentiated character of 'plainchant'.

4. RESPONSORIAL AND ANTIPHONAL PSALMODY. Writers since Isidore have divided liturgical psalmody into two general classes, antiphonal and responsorial, usually saying that the distinction depends on the way the verses were executed: in responsorial psalmody, by one singer; in antiphonal, by a chorus. This definition is obviously not satisfactory for the later Middle Ages (when verses and refrain were both sung by the chorus), nor does it hold for the early period when the verses of 'antiphonal' psalmody were executed by a soloist. Several explanations can be offered for the words that correspond to 'antiphon', 'antiphonal', 'responsory' and 'responsorial' in early texts. The usage varied and changed over the centuries, and (for us) is often confusing, especially since *responsorium* (*responsum* etc.) and *antiphona*, whatever else these words came to signify, are primarily the Latin and Greek terms for 'refrain', and might thus be used interchangeably. The original difference between responsorial and antiphonal psalmody may have been more functional than stylistic: the former applying to the psalms the Church insisted must separate the items in a series of scriptural lessons, the latter to psalms that were considered scriptural readings in their own right. In any case, the elaborate style characteristic of responsorial psalmody in medieval books may be a later development, after the intercalations were shortened, usually to a refrain and a single verse. Similarly, the stark simplicity of the antiphonal recitation tones may date only from the time the solo psalm singer gave way to the chorus.

5. THE DEVELOPMENT OF RECITATION FORMULAE. The simplest psalm formulae, used in the Ambrosian liturgy of Milan for the ferial series, had only two components: (1) a recitation tone (referred to by late-medieval theorists as *recitatio*, *tenor*, or *tuba*) and (2) a cadence (*terminatio*, *differentia*, *distinctio*, *divisio* etc.) whose notes were set to the last syllables of each verse cursively, that is, without regard to the text accent. There was neither initial figure nor median cadence at the caesura. In Gregorian practice, even for the ferial psalms, the formulae included an initial inflection (*initium*, *intonatio*), if only for the first verse, and both median and final cadences – the former usually adjusted for the accent, the latter only sometimes. Evidence suggests that accentual cadences are a later sophistication, perhaps the result of the proto-humanist literary interests of the Carolingian circle. The predominance of accentual cadences at the caesura may be an indication that they are a later development, a sign that older Gregorian practice had been more like the Ambrosian: the verses sung without an internal inflection. The practice of the Greek Church also supports the hypothesis that the choral psalm tones were originally very simple. In the East, the two halves of the verses were sung to the same formula.

This, of course, raises another question. Most psalm verses have a parallel, binary, structure and a clear caesura – features that survived in the Latin translations of the Psalter even when other prosodic devices of Hebrew poetry did not. This parallelism was reflected in the practice of the Synagogue: the alternation of half-verses (by cantor and the congregation) is one of the kinds of psalmody documented in the Talmud. But it should serve as a caution against the assumption that early Christian practices were simply a continuation of the Jewish, that in Western antiphonal psalmody it was always whole verses that were alternated. In the Greek East, the choral alternation of half-verses can be documented, but the divergence from Western usage is perhaps not as significant as it might seem, since some Greek Psalters divide the psalms into twice the usual number of verses.

Recitation formulae were seldom written out in medieval books, and such examples as there are (even those in instructional works) reveal a surprising lack of consistency, especially with respect to the text accent. Initial inflections, for example, are usually treated cursively, but even they were occasionally adjusted to accommodate the accent of the opening syllables. Early monastic *regulae* stress the importance of choral recitation 'as if from one mouth', and no doubt with good reason. It is hard to imagine that the daily practice was very consistent: it would be difficult for a chorus chanting long texts without books to recognize the fifth-to-last or whichever syllable was to be sung to the first note of the cadence, and even more difficult to adjust that cadence *ex tempore* for the accent.

6. THE CONNECTION BETWEEN PSALM TONE AND MODE. In Gregorian practice, the standard tones for the responsory verses and the formulae for the extensive psalmody of the Office are associated with the eight musical modes. For the responsories, there are eight standard tones, and the mode of the refrain determined which would be used. In early antiphoners, no neumes were supplied; the singer was expected to adapt the verse text to the psalm tone *ex tempore* (any freely composed responsory verses were, of course, written out). In the case of the antiphons, the initial inflection, reciting pitch, and median cadence were similarly decided, although the choice of final cadence usually involved additional considerations and reference to a TONARY, where antiphons were grouped according to mode and secondarily according to termination. In practical service books, the correct cadence was usually indicated by a cue consisting of the notes of the final inflection set to *euouae*, the vowels of 'seculorum. Amen', the last words of the doxology that was almost invariably sung at the conclusion of antiphonal psalmody (*see* EVOVAE).

The eight modes were introduced in Frankish regions near the beginning of the 9th century; the recitation formulae are certainly older, and associating them with the modes was obviously to introduce order to an unsystematic practice. In the Ambrosian Church, where the modes were resisted, there are many more psalm tones than in the Gregorian, and the practice found in Ambrosian manuscripts is far from rational: the same recitation tone is frequently employed for chants with different finals and very different melodic characteristics. Even in Gregorian documents, traces remain of the time before modes were involved. The eight modes are the basis of the earliest exposition of antiphonal psalmody, the *Commemoratio brevis de tonis et psalmis modulandis*, but the treatise does not present eight standard formulae, only six ('the sixth tone is like the first and the last like the second'). Moreover, in recognizing the legitimacy of certain additional tones it does not include and in rejecting others as 'spurious', the treatise gives ingenuous testimony to an earlier, less systematic practice such as is found in the Ambrosian books. Circumstances are somewhat similar for the recitation tones used with responsories: a few medieval manuscripts contain more than the usual eight formulae, but it is not clear whether this represents an earlier, less systematic practice or a later one in which

certain, favourite, freely composed verses could be adapted to new texts.

7. THE SIMPLE PSALM TONES OF ANTIPHONAL PSALMODY. The principal recitation formulae of Roman-Gregorian practice, which in the Middle Ages came to be adopted throughout almost the whole of Western Europe, are illustrated in the following examples, beginning with the simple psalm tones of antiphonal psalmody (where the principles are most obvious). Although the division of psalm tones into ornate and simple, corresponding roughly with the earlier dichotomy of solo and choral execution, is not entirely straightforward, some stylistic overlap occurs, if only for certain elements of the formulae: undecorated initial inflections and passages of simple recitation are not infrequently found in psalmody that is otherwise highly elaborated. The examples given below are representative, not complete. The practice was never uniform: there were slight variations in melodic detail, and there was even more widespread disagreement about the number of terminations that might be employed. Commonly, there were several to choose from (a 9th-century tonary from Metz includes as many as 13 for mode 7), but some of the more severe monastic orders reduced their number – the Cistercians, for example, to a single one for each mode.

The simple recitation tones for the eight modes are set out in ex.1 *a–c*, *d–f* and *g*, *h*. Two versions are given, those found in the *Commemoratio brevis* of the end of the 9th century (labelled CB) and, for the sake of representing the kind of differences encountered in medieval manuscripts, those of the Vatican editions (V) a thousand years later. The simplest tones were those for the psalms sung in the Office: these normally had no inflections for the first syllables after the caesura, but it is typical of the variability of medieval practice that the *Commemoratio brevis* does prescribe second intonations for all but the 2nd, 4th and 7th modes. Slightly more complex are the formulae used for the New Testament canticles (the *Benedictus* of Lauds and the *Magnificat* of Vespers) and the tones used for the remnants of psalmody in the Mass. In the Ambrosian Mass, no simple psalmody survived: by the time of the earliest service books, only the antiphons remained. In the Gregorian Mass, something of the introit psalm persisted, and traces of the communion psalm. The former, usually reduced to a single verse, was sung to formulae such as those from the Vatican editions included in ex.1; the communion psalm seems to have been sung to the same tones as were used for the introit.

Some of the cadences from the Vatican editions in ex.1 are accentual, that is, they are adjusted so that the last stressed syllable, or the last two, are reinforced by the musical accent. The empty notes (semibreves) provide for situations (e.g. 'dóminus', 'adsúmsit me', 'confído in te') where more than one syllable follows the last accent or (in cadences of two accents) where two or more unstressed syllables separate the final two stresses. The square notes (breves) indicate the pitch on which were chanted all syllables not included in the initial inflections and cadences.

(i) Intonations. In the ordinary, simple psalmody of the Gregorian Office, initial inflections were sung only for the first of the verses to be chanted; the others began immediately with the reciting note. For the slightly more elaborate psalmody of the *Benedictus*, the *Magnificat* and (on the rare occasions when more than one verse was specified) the introit, the initial inflections were repeated for each verse. Normally, the figures of the first and second intonations were applied mechanically to the first, the first two, or the first three syllables without regard for the accent. Although the initial inflections of simple psalmody present nothing like the complications of the terminations, the practice (as ex.1 shows) was not perfectly uniform.

(ii) Reciting notes. In Ambrosian psalmody, recitation can be found on all notes of the scale. In Gregorian practice, in keeping with the restrictions of the modal system, only certain notes were regularly employed: originally, the 5th above the *finalis* for the authentic (odd-numbered) modes, and the 3rd above for the plagal – except for mode 4, whose reciting note is *a*. The reiteration of the reciting pitch gives it undoubted prominence, and theorists have made much of its tonal significance (it is sometimes referred to as the 'dominant' of the mode). But the 'system' introduced with the modes was less than systematic and, before long, changes were made that further diminished the symmetry. Uneasiness about recitation on the note *b* – perhaps because this degree of the scale was unstable, sometimes sung as *b*♭, sometimes as *b*♮ – led to the raising of the reciting note of the 3rd and 8th modes to *c*. The settled Gregorian practice is summarized in Table 1. In simple psalmody, the reciting note is normally the same for both half-verses, but among the irregular tones that survived to be used occasionally in the Middle Ages are a few that have a different reciting note before and after the caesura (as do, regularly, the verse tones of responsories and invitatories). It is rare to find psalm tones written out, and difficult therefore to know how widespread were 'exceptions' to the rule. The 'regular' tone for 6th-mode introits is given in ex.1. However, in the Vatican editions and in some medieval books, the 6th introit-tone, applied to certain verses, appears to have recitation on *a* in the first part and on *f* in the second. These cases can be explained as examples where the reciting note does not appear in the second half of the tone, all the syllables having been needed for the second intonation and termination (which consists, exceptionally, of eight elements). The widely used, irregular formula known later as the *tonus peregrinus* ('wandering tone'), given in ex.2 from the *Commemoratio brevis*, also appears to have two reciting notes; but what is usually seen as recitation on *g* in the second part can also be understood as extra notes inserted to preserve the text accents of 'dómino' and 'fílios' in the cadence.

(iii) Median cadences. The mediations of ex.1 consist of a varying number of elements, from two (mode 2) to six (the formula for mode 3 in the *Commemoratio brevis*). The examples from the Vatican editions demonstrate how these were adapted to accommodate the varying number of syllables that might follow the last, or the last two text accents. In the case of the doxology of the introit, which was tripartite (like that of the invitatories), the second mediation was the same as the first (however, the second intonation was repeated for the third section). It is interesting that this tripartite structure is found only in the doxology: introit verses, however long, were always divided into two parts. In the simple psalmody of the Vatican editions, first half-verses that are exceptionally long are divided, the division marked by a slight pause and a drop from the reciting note to a note a 2nd or 3rd



below. This subsidiary inflection (known as the 'flex') seems to be a modern addition.

(iv) Terminations. It is usually said that a choice of terminations (*differentiae*) was provided in order to ensure the smooth transition between the last note of the psalm tones and the first note of the following antiphons. This explanation is not adequate: the endings assigned in medieval books make the connection through every interval from unison to 5th; moreover, for Gregorian tones 1, 3, 4, 7 and 8, there was normally a choice of endings that concluded on the same note. Antiphons that belong to the same melodic family are usually assigned the same psalm termination. But it is not clear whether the choice was made because of some structural charac-



teristic of the antiphon's melody, or merely because antiphon and cadence were associated traditionally. It does seem likely that the superfluous assortment of endings (like the irregular psalm tones) survives from the earlier, unsystematic practice before the introduction of the modes. In ex.3 are given the terminations from a 13th-century English antiphoner (*GB-WO* F.160; PalMus, 1st ser., xii, 1922/*R*) that fairly represents the medieval customs. Such endings, in the Vatican editions, are usually adjusted for the accent; the medieval practice is elusive. *Euouae*, the conventional cue representing the termination in the service books, presents only one of several possible combinations of stressed and unstressed syllables, and that one (owing to the appearance of the Hebrew word 'amen', whose accentuation was uncertain) is sometimes ambiguous. Since written-out examples of other texts with different patterns of accentuation are usually lacking, it is impossible to say whether it was normal in the Middle Ages to add extra notes so that the last text accent (or last two) coincided with the musical stress. It seems likely, however, that such adjustments are niceties from later times, when the psalms might be chanted from books.

See also Inflection.

8. The Short Responsories. Although the responsorial psalmody that followed the extensive readings of the Mass and Office was invariably elaborate, the short readings, or chapters (*capitula*), assigned at the Little Hours of Prime, Terce, Sext, None and Compline (and in monasteries, at Lauds and Vespers as well) were followed by the brief, simple psalmody of the Short Responsories (*responsoria brevia*). In a normal performance their



refrain was sung twice before the verse, once (but only the second part) after the verse and once (complete) after the doxology. The medieval practice was not uniform, but in most churches a small number of formulae were used throughout the year, with special tones (elaborations of the simple formulae, newly composed melodies, or adaptations of long responsories) reserved for only the most important occasions. In ex.4, the simple 4th-mode tone used (except for saints' feasts) throughout Advent has been adapted to two psalm verses. The history of the Short Responsories is obscure. The simple melodies – in appearance rather like antiphons, although adapted to various texts much like psalm tones – are sometimes used for the refrains as well as for the verses. This might suggest that the Short Responsories are remnants of an early stage of psalmody (Hiley, 1993), but they may just as well be late additions. The development of the LITTLE HOURS is not well documented: in the early Middle Ages they varied so little from day to day that monks, clerks and nuns could be relied upon to sing what was needed from memory; it is only in later books, at a time when the minor Offices had lost something of their stark simplicity, that their requirements were fully written out.

9. INVITATORY TONES. From the 6th century, Psalm xciv ('O come, let us sing unto the Lord and make a joyful noise unto him with psalms') has been sung at the beginning of the night Office (Matins) in the Roman rite as an invitatory (*invitatorium*), that is, an 'invitation' to prayer. The same psalm is sung traditionally in the morning service in the Synagogue (*see* JEWISH MUSIC, §III, 2(i)). Invitatory psalmody is irregular in a number of ways: (1) the text is that of the 'Roman' Psalter, an early version (with an extra phrase) otherwise superseded in Gregorian regions by the 'Gallican' translation; (2) the psalm has been divided into five verses, not the usual 11; (3) these five verses are divided, not into the usual two hemistichs, but (like the doxologies of the introit and the invitatories) into three – three phrases in which further divisions are often suggested by the structure of the musical formulae. The psalmody of the invitatory also stands apart from ordinary psalmody in another way: the

Ex.3 Endings for the Office psalms (*GB-WO* f.160)

(a) Tone I

1 e u o u a e 2 e u o u a e 3 e u o u a e
4 e u o u a e 5 e u o u a e 6 e u o u a e
7 e u o u a e 8 e u o u a e 9 e u o u a e
10 e u o u a e 11 e u o u a e 12 e u o u a e
13 e u o u a e

(b) Tone II

1 e u o u a e

(c) Tone III

1 e u o u a e 2 e u o u a e 3 e u o u a e
4 e u o u a e 5 e u o u a e

(d) Tone IV

1 e u o u a e 2 e u o u a e 3 e u o u a e
4 e u o u a e 5 e u o u a e 6 e u o u a e
7 e u o u a e 8 e u o u a e

(e) Tone V

1 e u o u a e 2 e u o u a e

(f) Tone VI

1 e u o u a e

(g) Tone VII

1 e u o u a e 2 e u o u a e 3 e u o u a e
4 e u o u a e 5 e u o u a e 6 e u o u a e

(h) Tone VIII

1 e u o u a e 2 e u o u a e 3 e u o u a e

pattern of refrain repetition is much more complex. It seems that the general practice was to sing the antiphon twice before the verses were chanted and twice after the doxology, to repeat it in full after the odd-numbered verses, but to sing only the last part of the antiphon after the even-numbered ones.

Ex.4



Some of these features suggest antiquity, as does, perhaps, the fact that only six of the modes are represented. Even though there are a great many invitatory antiphons, they were assigned only to modes 2 to 7 (a single, relatively late, exception is known; an invitatory antiphon elsewhere assigned to the 4th mode is assigned to mode 1 in a Sarum manuscript). Normally, however, there were more than six recitation tones for the invitatory: the usual number seems to have been about a dozen, but in some manuscripts as many as 20 are found. Alternatives were especially widespread for the 4th mode. A comprehensive account of the medieval repertory will not be possible until a complete inventory has been compiled.

Some of the invitatory tones are close to simple psalmody, though with the added complications of second and third intonations, a second internal cadence and (often) more than one reciting note. An example of a relatively simple tone with a single reciting note is given in ex.5. Other invitatory tones, generally speaking those for important feasts, are much more ornate. They are

Ex.5



more like free melodies adapted to different texts than formulae, and their structure is often obscure.

10. THE TRACTS. In the Middle Ages, not all liturgical psalms were sung with refrains or in antiphonal alternation; direct psalmody survived in both Mass and Office. The tone used at Mass for this kind of recitation is among the most elaborate in the medieval books. The Gregorian tracts and their Ambrosian counterparts the *cantus* were originally full psalms; but as in the case of the responsories, this psalmody was later abbreviated, usually (in the Mass) to one, two or three verses, although there may be as many as five. In Gregorian books, two melodies, one in mode 2 and one in mode 8, serve for all chants identified as tracts, but those of the 2nd mode are properly responsories. The only authentic tract melody – a formula in fact, though greatly and distinctively elaborated – belongs to the 8th mode. This tone had other uses as well: at Mass (in Gregorian books) for the recitation of (the last part of) one of the lessons on Ember Saturdays; and in the Office for certain recitations in Holy Week. In all these instances, even in the Middle Ages, the tone was used for the chanting of a whole canticle or psalm. That this same formula – the more interesting in that it was unquestionably intended for solo recitation – is the only one employed in Ambrosian books, is but one indication of its antiquity.

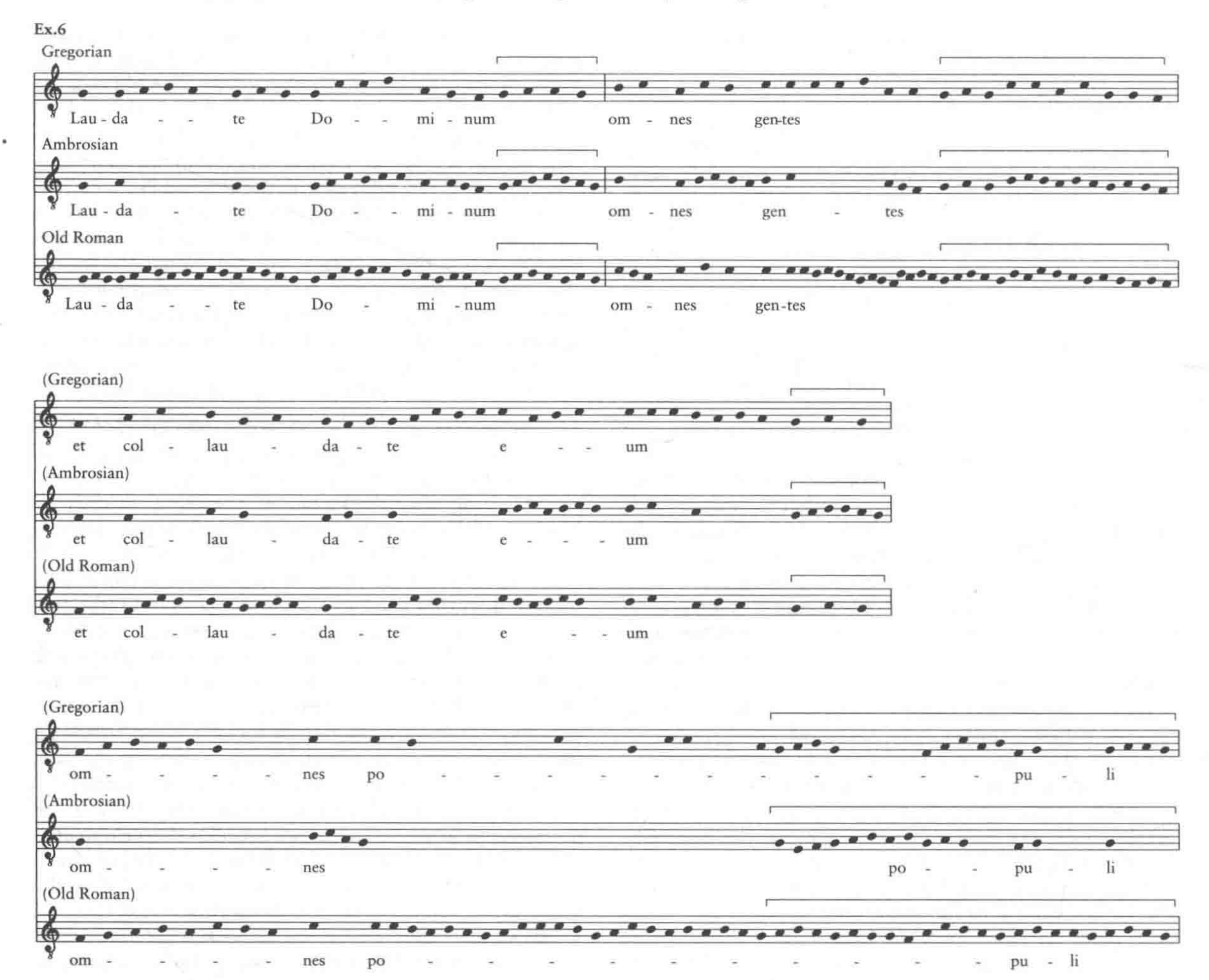
There is, of course, no way to be sure that the elaborate formula with impressive melismas found in the medieval books for the *cantus* and the 8th-mode tracts is ancient. But the melismas aside, there is some reason to think so: the tract-*cantus* repertory did not receive the kind of development seen in the rest of the liturgy, where new feasts, with new responsories, new antiphons, new alleluias (etc.) were added in every century. The tracts and *cantus* belong to the static ferial liturgy; they kept their place at Mass only in Lent (when feasts were excluded) and on other penitential occasions (*cantus* were sung in the vigil Mass of certain saints, but such vigils were considered penitential preparation for the feast that followed). At other times, these chants were replaced – in stages, between the 5th and 9th centuries – by the alleluia. 'New' tracts may have been added in the Middle Ages, but all texts were taken from the psalms, and no new melodies were produced.

The formula used for the tracts and *cantus* (like those of the invitatory) articulates more divisions of the psalm verse than those used in simple psalmody: the major division is into hemistichs, but each hemistich is further divided (even when the sense does not suggest it), and for each of the four sections there is an initial inflection, reciting note (if the text is long enough) and termination. In Gregorian books, the operation of the formula is often obscured (the tracts often seem more like free melodies than formulae; it is as though later singers sometimes lost sight of the original structure and used the elements of the formula without regard for their proper syntax). In Ambrosian and Old Roman books the structure can still be seen clearly, but even so it is only when several *cantus* are compared that the elements of the formula can be seen for what they are. The successive verses of tracts were sung to progressively more elaborate melodies. In the *cantus* it can be seen more clearly that specific forms of the formula were used for first, second and third verses, with successively longer melismatic expansions of the cadences. It may be presumed that this complication is a later development of the Mass chants; when the same formula is used for the more extensive psalmody in Holy Week, it is applied to the successive verses without such elaboration.

In ex.6 are compared the Gregorian, Ambrosian and Old Roman settings of 'Laudate dominum omnes gentes' (the first verse of Psalm cxvi in the Roman Psalter). The musical elements (initial inflection, reciting note on *c*, and termination) are typically less obvious in the Gregorian version than in the other two, but the comparison makes clear that the melody and procedure for adapting it are common to all three. The notes under the brackets are the characteristic elaborations of the final note of the cadence in each of the four sections; in some settings these cadential elaborations were very greatly expanded.

11. THE PSALMODY OF THE RESPONSORIES OF THE MASS AND OFFICE. Also among the most ornate of the medieval psalm settings were the long responsories (*responsoria prolixa*) sung after the lessons in the Office (mostly at Matins and Vespers) and at Mass. The chants normally consisted of two parts, a refrain – the 'respond' – and a verse or verses. A doxology was associated, but it was shorter than that used in antiphonal psalmody (the full text was, 'Glory to the Father, the Son and the Holy Spirit', just as for the *responsoria brevia*) and it was not sung with every responsory but normally only for the last of a series. With rare exceptions, mostly in the case of very short examples, the refrain was sung only in full at the beginning (though sometimes more than once); after the verses, only its last part was repeated. This shortening of the refrain is probably to be seen as an abbreviation of the earlier practice, but it was not a medieval development. It is obvious that the texts of many responsories were composed (or chosen) so that the *repetendum* would make grammatical sense in conjunction with the last words of the verse. The chants of Matins are frequently referred to as the Great Responsories, but they are not consistently different in style from those sung in other Offices; indeed, Matins responsories were not infrequently assigned elsewhere. Gregorian manuscripts refer to the responsory of the Mass as the 'respond-gradual' or 'gradual' (*responsorium graduale*, *gradualium*) apparently because such chants were sung from the steps (*gradus*) of the ambo. The analogous Mozarabic and Ambrosian terms, 'psalmo' and 'psalmellus', respectively, strengthen the argument that the responsories of the medieval books are the remnants of the responsorial psalms sung between the lessons in the early Church. The Ambrosian term, which means 'little psalm' can even be seen as a reference to the abbreviation of the earlier, fuller psalmody that had occupied the same position in the liturgy.

The verses of the responsories of the Office are mostly sung to standard tones, although many can only be described as freely composed; in the Mass, all the verses are set to what appear to be individual melodies. In the 'free' verses of the Mass and Office, certain musical phrases are used again and again, migrating between chants of the same mode, and even between chants of different modes. Such verse settings (and the responds with similar characteristics) have been described as *centos* (Lat.: 'patchwork'); their construction is far from being systematic, but it is not impossible that some of them (specifically those found in the oldest books) have been imperfectly transmitted, and that in earlier times their



structure would have been more obvious, perhaps even obviously formulaic.

Most of the responsory verses are psalmodic, but many (these, presumably, later additions) have texts taken from scripture outside the psalms or newly composed. Whatever the source, the verse texts were set to the standard tones in the same way. The eight regular recitation tones for the Gregorian responsories are given in ex.7, from the Vatican editions. Each is adapted to the doxology and to a psalm verse or scriptural citation. The hollow notes (breves) represent pitches required to accommodate the accent and to provide for extra syllables in certain texts. As in the case of the simple tones, the medieval practice for the responsorial tones was not as consistent as that found in the modern books; but the recitation formulae in ex.7 do fairly represent the late Middle Ages in places where the practice, with respect to the text accent, was punctilious. In structure, these tones resemble those of simple psalmody, but the adaptation of the components to the text is much more complicated, and differences between the verse settings are considerably greater. The initial inflections and second intonations are adjusted for the accented syllables, usually at the point of the first stress, although in some cases (there is no clear rationale) this is delayed until the second or even third word. In such cases a prosthetic recitation, sometimes of several syllables, precedes the 'initial' inflection of the tone. The reciting note is not always obvious: sometimes it is substantially decorated (mostly by higher notes that serve to reinforce accented syllables); sometimes, in the case of short texts (whose syllables are taken up by the initial inflection and cadence), it is omitted altogether. The 'rule' governing the relationship between the responsorial reciting notes and the final of the tone is even less defensible than that postulated for simple psalmody: only the 5th responsory tone has the same reciting note in both halves, and there is some uncertainty between *c* and *b* in the second half of the 3rd-mode tone and the first half of the tone for mode 8. The median cadence of all the responsory tones consists of five melodic elements; in ex.5 (though not consistently in medieval manuscripts and probably not originally) this is treated as a cadence of one accent: the median inflection begins on the third syllable before the last stress, and if the last syllables produce a proparoxytone (as in the case of 'filio' in the doxology), an extra note is inserted before the second to last element. It should be noted that although the adjustment to the cadence is made in accordance with the last accent, the stress of this syllable is not reinforced (in the usual sense of the word) by the alteration. Normally, there was a single ending for each responsory tone; there is nothing like the system of *differentiae* found in simple psalmody, although alternate endings can sometimes be found. The terminations, like the median cadences, consist of five



elements, but in the ending they are sung cursively to the last five syllables whatever their accentuation.

12. THE ALLELUIA VERSES. According to the Byzantine historian Sozomenus, who wrote in the mid-5th century, the alleluia was sung in Rome only on Easter Day. We learn from Pope Gregory I (*d* 604) that before his time the Mass alleluia was sung until Pentecost, and that he had been criticized for extending it beyond the Easter season. By about 900, the time of the earliest Gregorian

Ex.8

Con - fi - te - mi - ni do - - - mi - no

quo - - ni - am bo - nus

quo - - - - - ni - am in sae - cu - lum

mi - se - ri - cor - di - a e - - - - - - ius

books, the alleluia was sung in all Masses of the year that were not penitential, and for all these occasions verses were provided. There is no reference to verses in the earliest authors; presumably they were added only after the alleluia lost its exclusively paschal connotation, added in order to make the chant appropriate, or at least distinctive, on the particular day. The repertory of Gregorian verses was very greatly expanded in the Middle Ages, with texts taken freely from scriptural and non-scriptural sources; however, a significant portion, if not the majority, of alleluia verses have texts taken from the psalms. Although it may be that the psalm texts of the earliest alleluia verses were sung by the soloist to elaborate tones, perhaps like those used for the tract, this cannot now be determined by analysis – not least because it is often impossible to tell which verses are old and which are later additions that might have been constructed according to different principles. Most of the settings known to us have the appearance of individual melodies, like the free verses of responsories, but in many of the alleluia verses it is possible to see evidence of a formulaic basis.

The verse sung at the Mass of the Easter Vigil is given (from the *Graduale Romanum*) in ex.8. *Confitemini domino quoniam bonus* is probably among the most ancient of alleluia verses; the association of this text with *Alleluia* is found in the Psalter itself, in Psalm cvi and again in cxvii. In ex.8 the verse *Confitemini Domino* is divided by melodic inflections into four sections: each begins with an intonation (whose essential motion is from *g* to *c*) and each concludes with a cadential figure; moreover, the operation of a reciting note (*c*) is unmistakable. The cadential figure ends on *g* in three of the four sections of the verse. The symmetry would be more complete (and the similarity to a psalm tone even more striking) if the second section also ended on *g*, and this would be so if the word 'quoniam' (of 'quoniam in saeculum') were begun five notes later. This may in fact have been the case. The text underlay in ex.8 is indeed that found in the earliest manuscripts, but for the Mass of the Major Litany, the same verse text is set to a version of the same melody, and there the third section does seem to begin at precisely this point (see *CH-SGs* 339, p.86; PalMus, 1st ser, i, 1889/*R*). Other procedures were also employed in setting alleluia verses, perhaps even in the earliest times. The verses of the Ambrosian alleluia, whose development was very restricted (the medieval books contain 52 verse texts, set to only ten melodies), are sung to what seem to be adaptations of the alleluia melisma – that is to say, they seem to be early examples of the practice later employed in prosulae and the early sequence.

13. The offertory verses. Although in medieval books the offertory is often identified as an antiphon, the nature of this chant is disputed: some believe it to have been responsorial from the beginning; others presume that the form known to us is a later abbreviation – and stylistic elaboration – of what was originally (like the introit and communion) a simple psalm and refrain to accompany the bringing of the gifts to the altar. In the course of the 12th and 13th centuries, the Gregorian offertory lost its verses entirely; however, in the earliest books (and in the Ambrosian rite) some offertories do have verses – one to three (rarely four) – the great majority of them taken from the psalms. No trace of an earlier, simpler, style of offertory verse is known to survive, and if the offertory did develop its unique, flamboyant style by a process of elaboration of such psalmody, this is not apparent in the verses known to us. Recitation on or around one note is not hard to find; but the verse settings have a very wide ambitus and a lack of tonal focus that would be hard to relate to the simple formulae used for antiphonal psalmody elsewhere in the liturgy. There are, moreover, frequent melodic connections between offertory verse and refrain, and repetitions of text phrases that have no parallel in any other psalmody of the Mass and Office. By and large, these (and other) features suggest that the offertory verses belong to a late stratum of Western chant.

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III. Byzantine psalmody

1. The Byzantine Psalter and its liturgical use. 2. Simple psalmody. 3. Elaborated psalm settings.

1. THE BYZANTINE PSALTER AND ITS LITURGICAL USE. Although the Byzantine rite is renowned mainly for its hymnography, the Psalter provides the basic structure and the texts for substantial parts of the Offices and the Divine Liturgy. Three different forms of psalmody are practised in these services: fixed psalms, continuous psalmody, and selected single psalm verses, as in the responsorial chants, the *prokeimenon* and the *allēlouïarion*. In addition to the 150 psalms, the Septuagint version of the Psalter often included the supernumerary Psalm cli, although this was not part of the division of the Psalter into *kathismata* for continuous psalmody (see below). From the 5th century onwards the Greek Psalter normally also included the canticles; there were originally as many as 14, but in the 10th century a standard order of nine was universally established (*see* HEIRMOLOGION). Liturgical psalters also often included early Christian hymns, such as *Phōs hilaron* ('O gladsome light'), and the Byzantine Gloria, *Doxa en hypsistois Theō* ('Glory to God in the highest').

Two different types of medieval psalter survive, one adapted for the monastic rite and the other for the urban rite celebrated in cathedrals (later referred to as the ASMATIKĒ AKOLOUTHIA or 'chanted rite'). The extant liturgical and musical sources show, however, that in their use of the Psalter these two traditions were not wholly independent of each other.

In the monastic rite the Psalter is divided into 20 *kathismata* ('sessions'), each of equal length and consisting of between one and five psalms. Each *kathisma* is subdivided into three *staseis* ('stations'), also known as *antiphona*; a Doxology concludes each *stasis*. Dots indicate the verse divisions (*stichoi*) in both psalms and canticles (according to the typical organization of the biblical Book of Psalms, each *stichos* corresponds to a half-verse). The division of the Psalter into *kathismata* pertains to the continuous psalmody of HESPERINOS and ORTHROS, the evening and morning Offices, during which the Psalter was recited once a week (twice weekly during Lent), always beginning at the Great Hesperinos of Saturday with the first *kathisma* of the Psalter. In addition to the continuous psalmody, fixed psalms and psalm complexes were sung at every service: at Hesperinos – the *prooimiakos* (Psalm ciii, the opening 'prooimiac' psalm) and the *Kyrie ekekraxa* (Psalms cxl, cxli, cxxix and cxvi); at Orthros – the 'hexapsalmos' (a complex of six psalms beginning with Psalm iii and ending with Psalm cxlii.10*b*), the *pentēkostos* (Psalm l), the *Theos Kyrios* (Psalm cxvii), the *polyeleos* (Psalms cxxxiv–cxxxvi) and *hoi ainoi* ('Lauds'; Psalms cxlviii–cl); and at the Divine Liturgy on Sundays and important feasts – three antiphons (Psalms xci, xcii and xciv; *see* DIVINE LITURGY (BYZANTINE)).

Ex.9 Psalm ix.2 and the first part of the doxology from *GR-An* 2458, f.65



má - si - a sou. Dó - xa pa - trí kai ui - ó kai a - gí - o pneú - ma - - ti....

In the urban rite, leaving aside the fixed psalms of Hesperinos and Orthros, 140 psalms are divided into 68 *antiphona*, each of which consists of an entire psalm or a group of psalms; only the long *amōmos* psalm (Psalm cxviii), sung at Orthros on Sundays, is divided into three *antiphona*. In the odd-numbered *antiphona* each *stichos* ('verse') concludes with an *allēlouïa* refrain; the even-numbered ones are sung with a variety of brief 'litanic' refrains, for example, 'Epakouson me, Kyrie' ('Hear me, O Lord'). These litanic refrains, called *ephymnia*, *epiphthegmata* or *hypopsalmata* etc., are often indicated in the margins of Psalters.

The monastic rite also makes ample use of the *allēlouïa* and other refrains, but more significant are the *troparia* (*see* TROPARION) sung with the psalms. In the fixed psalms these intercalations are termed *stichēra* (*see* STICHĒRARION) and are inserted between the last eight, six or four verses and the doxology, according to the solemnity of the feast. The last part of the doxology, 'kai nun . . .' ('both now . . .'), is normally followed by a *theotokion* – a *troparion* in honour of the Mother of God. After the final doxology of each *kathisma* in continuous psalmody, a *troparion* (likewise known as a *kathisma*) is sung.

In both the monastic and urban rites the performance of psalmody was primarily antiphonal, with one choir taking over from the other at each new verse – a practice indicated in the notated manuscripts by 'allagma' ('change').

Ex.10 Accentuated syllables marked with ⌐¬, optional notes in parentheses

opening pattern(s) | recitation note(s) | accentuation patterns | psalmodic cadence

Mode 1 authentic (a) (b) | (a) (b)

Mode 2 authentic (a) (b) | (a) (b) | (a) (b) (c)

Mode 3 authentic | (a) (b)

Mode 4 authentic (a) (b) | (a) (b) | (a) (b) (c)

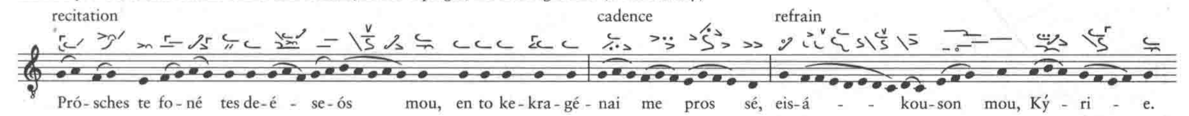
Mode 1 plagal (a) (b) | (a) (b) | (a) (b) (c) (d) (e)

Mode 2 plagal | (a) (b) (c) | (b)

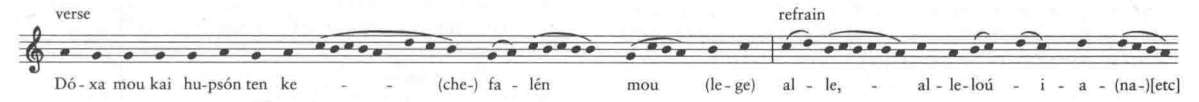
Mode 3 plagal (*barys*) | (a) (b) | (a) (b)

Mode 4 plagal | (a) (b) (c) | (a) (b) (c)

Ex.11 *Kyrie ekekraxa:* Psalm cxl.1*b* and refrain, Mode 1 plagal, *ET-MSsc* gr.1225 (14th century)



Ex.12 Psalm iii.3*b* and refrain, Mode 1 plagal, setting by Joannes Koukouzeles, *GR-An* 24-58 (1336 CE)



2. Simple psalmody. According to the Byzantine orders of service – the *typika* or *synaxaria* – the standard term for psalmody was *stichologein* ('verse-saying') or simply *psalmon legein* ('to say a psalm'). However, except for a possible reference in the *Hagiopolitēs* (chap.45) to the adaptation of the psalmodic cadence to lead on to the following *troparion* or the beginning of the next verse, Byzantine music theory does not deal explicitly with the technicalities of simple psalmodic practice. The latter must therefore be studied through the few verses set in simple style that are notated in manuscripts. In general, simple psalmody remained an oral tradition.

The simplest notated settings are 'model-verses' – typically the first verse of a psalm or psalm complex – written in sequence in each of the eight modes to a syllabic psalm tone, which could then be adapted to the subsequent verses. Although psalm verses in a relatively simple style are found in such 13th-century manuscripts as *I-GR* E.α.II, Γ.γ.II, IV and VII, and *F-Pn* gr.261 (dated 1289), 'model-verses' are first notated in the akolouthiai manuscripts from the 14th century onwards. The simplest settings are of Psalms cxli.8 (from the *Kyrie ekekraxa*), l.3, cxlviii.1, ix.2 and doxologies, notated in each of the eight modes (ex.9), two sets of *prokeimena* (one for Sunday morning and one for weekdays) and the first verses of the canticles and the Beatitudes (*Matthew* v.3). Strunk (1960) has shown that the simple psalmodic cadences are quoted in the openings of the *stichēra* for the *anabathmoi* (the 'gradual psalms', cxix–cxxx), which are located in the oktōēchos section of the stichērarion. The written tradition of the *anabathmoi* goes back at least to the 10th century, when the earliest stichēraria were copied; but the syllabic psalm tones are probably earlier, for the *stichēra* of the *anabathmoi* are traditionally ascribed to Theodore Studites, who flourished in about 800.

In the simple psalm tones, intonation and reciting note are determined by the placing of the main accents in the text, whereas the psalmodic cadence is of the cursive type, invariably applied to the last four syllables regardless of accentuation (ex.10). The psalm tone may begin on the reciting note of a given mode or use a brief opening formula, which in the 2nd authentic and the 1st, 2nd and 4th plagal modes duplicates the modal intonations (see Jung), and which in all modes except mode 1 is determined by the text accent. These opening formulae may be prepared by a number of unaccented syllables, thus creating secondary reciting notes, a principle that in a few cases applies also to the internal accentuation patterns.

The main reciting notes in the authentic modes are identical with the high theoretical *finalis*, a 5th below the low final. The plagal modes, however, are irregular with

regard to the pitch of their reciting notes: modes 1 plagal and 2 plagal both use G; modes 1 authentic and 3 plagal (*barys*) use A; modes 2 authentic and 4 plagal use B; and modes 3 and 4 authentic use C and D respectively.

The tonic accent rises a 2nd or a 3rd from the reciting note and is often introduced by a melodic element covering one or two unaccented syllables, resulting in a variety of accentuation patterns. There is no mediant (or *flexa*) in Byzantine psalmody, but the verse, half-verse or full verse is sung straight through to the psalmodic cadence.

Melodic ornamentation and adaptation to the following melody are both characteristics of the psalmodic cadences (in ex.10 they are given only in their simplest form). The cadence of the doxology in mode 3 authentic shows both ornamentation and adaptation (ex.11). In mode 3 plagal (*barys*) two different cursive cadences are used, one ending on the theoretical final F, which was probably used only at the very end of the doxology, and the other ending on G for all the preceding verses.

Strunk has suggested that these simple and flexible melodic procedures derived from very archaic psalmodic principles. Likewise, the coincidence of recitation patterns in modes 1 authentic and 3 plagal (*barys*), and the irregularity of the recitation patterns in the plagal modes compared with their regularity of intonations and cadences, may indicate a compromise between archaic recitation practices and the system of the *oktōēchos*.

3. Elaborated psalm settings. Most of the verses found in the akolouthiai manuscripts are more elaborated than those shown above in ex.9. These elaborated settings may be divided into two groups. The first, consisting of traditional settings that are only moderately embellished and sporadically influenced by the 'kalophonic' style of composition, are either anonymous or labelled with terms such as *palaion* ('old'), *politikon* ('Constantinopolitan'), *thessalonikaion* ('Thessalonian') or *agiosophitikon* ('from Hagia Sophia'). A moderately embellished style is also typical of the traditional settings of the fixed psalms of Hesperinos and Orthros in the akolouthiai manuscripts. Elaborated psalm settings are found as early as the 13th century, particularly in the *allēlouïa* refrains and the half-verses selected as refrains for the fixed psalms, whereas simple settings of the same psalms are found in later sources and bear the designation *hagioreitikon* ('from Mount Athos') or *ekklēsiastikon* ('for church use').

In the second type of elaborated psalmody, the verses are ascribed to named composers of the late 13th century to the 15th, and the melodies are clearly influenced by the kalophonic style (Akolouthiai), although elements of simple psalmody also appear (ex.12). It is not known why only a selection of the verses are notated in the akolouthiai manuscripts. In some cases the manuscripts provide rubrics (usually next to the simpler settings) concerning the performance of the chants: for example, 'the same melody [is sung] till the end of the psalm', indicating that the melody type should be adapted to all the following verses, although each would have different numbers of syllables and accentuation patterns. Other possible interpretations are that the fixed psalms were stylized and only selected notated verses were sung, or that perhaps the missing verses were performed in simple psalmodic style according to the principles of oral tradition.

Elaborated psalm verses for the Koinōnikon, the Prokeimenon, the Allēlouïarion, and for some special psalm complexes sung at Christmas, Epiphany and Holy Saturday, are included in the asmatikon and psaltikon, the old chant collections of the cathedral rite.

See also Byzantine chant.

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IV. Polyphonic psalms

1. Up to 1600: (i) Use in worship (ii) Settings based on Gregorian tunes (iii) Protestant metrical psalms (iv) Independent psalm motets. 2. After 1600.

1. Up to 1600.

(i) Use in worship. The ancient Hebrew psalms were adopted as the basis of formal worship in the Christian Church, whose earliest services emphasized the psalms. In the Roman Church this feature survived most clearly in the Office, which included the recitation of the entire Psalter each week. In the Mass, however, the expansion of the liturgy throughout the Middle Ages and the increasing elaboration of antiphons and responsorial material led to a shortening of the psalms, so that eventually the introit, gradual and other parts of the Proper seldom contained more than a single psalm verse (indicated by ℣ in liturgical books). Complete psalms thus became characteristic of the Office, and of certain ceremonies and processions. For most of its history the Roman psalter has used the 'poetic prose' of the Vulgate translation of the Bible, each psalm being sung to one of the eight melodic formulae ('tones') which could easily be adapted to succeeding verses of different length.

In the 16th century most Protestant Churches sought to return to a form of worship based largely on psalms in the vernacular, and prose translations were sung in several languages, including German and English. But to encourage congregational singing, many Protestants adopted metrical versions, using strophic melodies analogous to hymn tunes. The need for adaptability in the prose versions, and the effect of doctrinal pressures on Protestant metrical forms, meant that polyphonic treatment of liturgical psalms seldom amounted to more than simple chordal harmonization. Their functional character, and particularly the use of recurrent music for each verse or pair of verses, kept them distinct from the repertory of through-composed psalm settings used as occasional motets or anthems.

(ii) Settings based on Gregorian tunes. In the Roman Catholic Church the Gregorian tones first attracted improvised polyphony during the late 9th century. The early treatises *Musica enchiriadis* and *Scolica enchiriadis* (*c*900) include psalm verses among their examples, and in the latter there is a polyphonic elaboration of the *tonus peregrinus* setting the last verse of Psalm cxiv–cxv (*In exitu Israel*). In some of the sources for Guido of Arezzo's *Micrologus* (?1025–6) one of the examples of organum sets the opening verse of Psalm xciv, although not using the psalm tone itself. In the later Middle Ages this improvised polyphony may have been close to fauxbourdon: there are very few written examples and they are nearly always for the psalms of Sunday Vespers, such as Binchois' *In exitu Israel* and the anonymous cycle of five in *I-MC* 871. Even in the 16th century only Italy and Spain had any strong tradition of written psalm polyphony, mostly using the technique of *falsobordone* in which the chant was the highest of three or four voices. Polyphony might be used only in alternate verses ('salmi a versi senza risposte') or the psalm could be sung by two alternating polyphonic choirs ('salmi a versi con le risposte'). Such settings rely heavily on root-position triads as the basis for recitation, although by the end of the century they were occasionally subjected to florid embellishment, as in collections entitled *Salmi passeggiati* or *Falsobordoni concertati*.

The use of two alternating choirs in psalm settings can be traced to Ferrara in the 1470s, whence comes a large manuscript *Libro de canto da vespero* (*I-MOe* αM.1, 11–12), containing double-choir psalms by Johannes Brebis and Johann Martini. This technique was cultivated in a more elaborate form in the 16th century in the double-choir psalms of Gasparo Alberti, Francesco Santa Croce, Jacquet of Mantua, Willaert and others. Their works were distinguished by the term 'salmi spezzati' (apparently first used by Aaron in 1536) and were in principle through-composed, permitting a more varied and flexible texture and layout rather than in *falsobordone* settings. The original psalm tones, largely preserved by Willaert, were generally abandoned by the native Italians, and the two four-part choirs began increasingly to depart from the verse structure of the psalm and to overlap or even combine into eight real parts, especially in the doxology. These techniques undoubtedly contributed to the rise of the polychoral motet in the second half of the 16th century, although the liturgical function of the Office psalms kept them a distinct category.

Polyphonic adornment of the Gregorian tones achieved only limited popularity in northern Europe. For example, in England before the Reformation faburden techniques were applied to the *Magnificat* and, on occasion, to certain processional psalms, but scarcely ever to the Office psalms. In Germany Georg Rhau published a collection of Vespers psalms (RISM 1540[5]), in which the polyphony is for alternate verses, with the chant in the tenor. An earlier manuscript collection is in Jena (*D-Ju* 34). Several composers, including Johann Walter (i), Vulpius and Calvisius published polyphony of the *falsobordone* type for the German vernacular psalms in Luther's translation. After the English Reformation the Prayer Book psalms evidently continued to be sung to some form of the old Gregorian tones. Those for major feasts were occasionally set, with the chant in the tenor, to a harmonic formula adapted for each succeeding verse by the composer himself: the best-known of these 'festal' psalms are those in five parts by Tallis.

(iii) Protestant metrical psalms. In some parts of northern Europe, metrical psalms in the vernacular became a central feature of religious life and worship from about 1520 onwards. One of the earliest and most important translations of the psalms was that by Clément Marot, which became the basis of the official Calvinist psalter. A repertory of tunes, to some extent international, was assembled or adapted from plainchant, secular and popular sources, with a small number that were probably newly composed. Polyphony was banned in Calvinist churches, so that many of the published polyphonic settings must have been intended for domestic devotions or recreation, and were sometimes advertised as 'biens convenables aux instruments'. Many were in a simple chordal style, including Loys Bourgeois' influential *Vingt-quatre psaumes à 4 voix* (Lyons, 1547), and Goudimel's complete psalter of 1563, which achieved widespread recognition as a standard polyphonic version. Some collections included settings in a more contrapuntal or partially imitative texture, particularly those published in France where the Marot psalter was used by Catholic as well as Protestant communities. The more important were those of Certon (1546), Mornable (1546), Janequin (1548

and 1549) and the later publications of Bourgeois. A few composers, notably Claude Le Jeune (1564), dropped the tunes altogether and composed what amounted to free motet settings. At about the same time, studied contrapuntal treatments of the psalm tunes, probably for didactic use, began to appear in the *tricinia* of Lassus, Crecquillon and others.

Standing halfway between simple chordal harmonizations and motet style-settings are the graceful, chanson-like three-voice *Souterliedekens* of Clemens non Papa, published by Susato in 1556–7. They were the first polyphonic settings of all 150 psalms in Dutch, using metric versions of the texts attributed to Willem van Zuylen van Nivelt. Clemens used the popular tunes assigned to each psalm in the edition of SOUTERLIEDEKENS published in Antwerp in 1540 as cantus firmi in the tenor or superius.

Metrical psalms became widely popular in England after the accession of Elizabeth I in 1558, partly through the agency of Protestants who had been exiled abroad during the reign of the Catholic Mary Tudor (1553–8). The standard metrical psalter was that of Sternhold and Hopkins, completed by 1562 and published in that year with 65 tunes taken from the Geneva psalter and other sources. A year later there appeared *The Whole Psalmes in Foure Parts* (RISM 1563[8]) in which the same tunes were provided with simple harmonizations. Other metrical psalters also appeared, notably that of Archbishop Parker (1567), for which Tallis provided several harmonized tunes. Polyphonic collections later in the century included those of William Daman (1579), and an anthology of works by various composers published by Thomas East in 1592.

See also PSALMS, METRICAL and PSALMODY (ii).

(iv) Independent psalm motets. The personal and symbolic qualities of many of the psalms made them especially attractive to 16th-century composers, who used them extensively as texts for the new repertory of motets evolved by Josquin and his contemporaries in about 1500. Over 20 such psalm motets carry attributions to Josquin, although some are surely imitations by German composers. These pieces show an apparently conscious attempt to match the musical speech as closely as possible to the rhythm and the expressive elements of the text (for example at the start of the *secunda pars* of Pseudo-Josquin's *Dominus regnavit*, Psalm xcii). A psalm tone cantus firmus was rarely used, and then only as an expressive element in itself. Many settings omit the doxology, and some composers treated the main texts with considerable freedom, for example by using extracts, assembling verses from different psalms and incorporating paraphrased or even non-biblical texts. These motet settings, therefore, cannot have been used as liturgical psalms: if sung in church at all, they must have served a votive or ceremonial function outside the formal liturgy.

The Netherlandish composers introduced and firmly established psalm setting in Italy, where it contributed to the wider motet repertories of Rome, Venice and most other major cities. The genre became especially significant in Germany, where it was cultivated by all the leading composers of Latin polyphony, as a result of the renewed interest in the psalms engendered by the Reformation. Thomas Stoltzer was one of the first to set both Latin and German psalm texts in motet form, and some later published collections mixed Latin and German settings, with little or no stylistic distinction between them. In France, Latin psalms were relatively neglected after Attaignant's anthology of 1535. English composers, however, took some interest in the third quarter of the 16th century. Some 70 settings survive, by Byrd, William Mundy, Robert White and others.

2. AFTER 1600. To trace the development of psalm composition during the 17th and 18th centuries is largely to trace the history of the motet and the anthem during the same period. The book of *Psalms* continued to provide the main source for Latin motet texts (as it had done before 1600), though the compositional techniques available to the composer now ranged from those associated with unaccompanied vocal polyphony to those of the latest concertato styles. The psalm settings of Monteverdi's *Vespro della Beata Vergine* (1610), *Selva morale* (1640) and *Salmi a ... voci concertati* (1651) bring together elements of 16th-century choral polyphony, Venetian *cori spezzati* and the monodic style of the continuo madrigal; the Vespers apply both *falsobordone* and cantus firmus techniques to Gregorian psalm tones. It was a time of great activity in psalm composition, particularly in Venice and Rome; other composers include Francesco Cavalli, Tullio Cima, Simone Molinaro, Giovanni Rovetta and Lodovico Viadana. Both Salamone Rossi's Hebrew psalm settings *Hashirim asher lish'lomo* (1622–3) and some fragments, probably Venetian, from about 1630–50 indicate that in certain Italian Jewish circles polyphonic psalms had gained a foothold. The Spanish tradition of polyphonic psalm motets was carried over to the Americas and Hernando Franco in Mexico, Juan Gutiérrez de Padilla in Puebla and Juan de Araujo in Cuzco wrote elaborate polychoral psalm settings. In the late 18th century, José Angel Lamas composed psalm settings for chorus and orchestra for the cathedral in Caracas.

Later in the 17th century Alessandro Scarlatti's motets, most of which date from between 1680 and 1720, exemplify further both the ubiquity of psalm texts and the variety of their treatment. Of some 40 motets on biblical texts, all but three are settings of verses from the psalms, and the forces they require range from an unaccompanied four-part chorus (*Exaltabo te Domine*, Psalm xxx) or a chamber ensemble with solo voices (*Diligam te Domine*, Psalm xviii) to large-scale choral and string orchestral forces with solo voices and continuo (one of two settings of *Nisi Dominus aedificaverit*, Psalm cxxvii). Noteworthy is Scarlatti's frequent, and by this time archaic, use of Gregorian psalm tones as cantus firmi (often in long notes) in both *stile antico* and *stile moderno* settings. In the early 18th century Jan Dismas Zelenka contributed settings of the vespers psalms which form a coherent liturgical unit. The late 18th century saw a decline in the setting to music of complete psalms, although exceptions include Michael Haydn's *Benedicite Dominum* (Psalm ciii) and *Laetatus sum* (Psalm cxii), vespers settings by Fux, and Mozart's two cycles for Vespers, the *Vesperae de Dominica* K321 and the *Vesperae solennes de confessore* K339, in which the psalms and the Magnificat are treated as symphonic works (with a fugue as the fourth and an aria as the fifth psalm in each collection.

A reliance on psalm texts (though seldom to such an extent on psalm tones) is found in Latin motets by other 18th-century composers, both in Italy and elsewhere. The

words of English anthems, too, are mostly from the book of *Psalms*, as a glance at the anthems of such composers as Pelham Humfrey, Blow and Purcell confirms. Three of Handel's Coronation Anthems and all 11 Chandos Anthems are settings of psalm texts, in either translation or paraphrase. The prevalence of binary structures in the ninth Chandos Anthem, *O praise the Lord with one consent* (a setting of verses from Psalms cxvii, cxxxv and cxlviii in the metrical version of Tate and Brady), illustrates the extent to which musical form in these works is determined by the tendency for each verse of a psalm to divide into two complementary statements. Psalm texts are much less important in the Lutheran church cantata, where the choral is a more fruitful source for both words and music. Most of Buxtehude's psalm settings, though called cantatas, are to Latin texts, and while Bach's cantatas contain frequent quotations from the psalms, only a few (e.g. *Der Herr denket an uns* BWV196) have texts drawn entirely from a single psalm. Probably the best known of Bach's psalm settings are the motets, *Singet dem Herrn* (BWV225) and *Lobet den Herrn* (BWV230).

While most psalm settings originated as separate pieces (chiefly motets and anthems) for specific church or ceremonial occasions, the practice of publishing collections of psalm compositions by a single composer also continued after 1600. Among the finest are the four volumes by Sweelinck comprising all 150 psalms (three of them set twice) in the French metrical versions of Clément Marot and Théodore de Bèze, published in Amsterdam between 1603 and 1621. These take the form of unaccompanied motets for between three and eight voices, in most of which Sweelinck treated the appropriate melody from the Geneva psalter as a free cantus firmus. Schütz also set the complete psalter in the German metrical version of Cornelius Becker, but it was his more elaborate settings of some 26 psalms in Luther's version (*Psalmen Davids*, 1619) that established his reputation as the foremost German composer of church music. These are multi-choral works supported by continuo, and sometimes by other instruments also, in the tradition of Andrea Gabrieli's *Psalmi Davidici* (1583) and Viadana's *Salmi ... per cantare e concertare nella gran solennità di tutto l'anno* (1612).

Later in the century G.B. Bassini issued the first of his five volumes of psalms, *Armonici entusiasmi di David overo salmi concertati* (Venice, 1690). In some of Bassini's psalms, especially perhaps the *Salmi per tutto l'anno* (1704) for double chorus and continuo, the *stile antico* continues to exert its influence, but others are stylistically closer to the chamber cantata. In the same tradition were the influential settings by Benedetto Marcello of the first 50 psalms in the Italian paraphrased version of G.A. Giustiniani, published under the title *Estro poetico-armonico* (Venice, 1724–6). Several other editions followed, and an English version by John Garth was published in London in 1757. An interesting feature of Marcello's settings is their use, as cantus firmi, of certain Jewish liturgical melodies dating from the 12th–14th centuries.

Despite the comprehensiveness of such volumes, certain psalms (e.g. c, cx, cxxx and cl) were favoured for elaborate musical setting, and this is even more marked after 1800. With the greater proliferation of public concerts in the 19th century and the decline of the church as a main focal point of compositional activity, the subsequent history of psalm composition is largely traced through isolated works written for concert use and scored for full orchestra and chorus, often with solo voices. Noteworthy examples of the genre are Mendelssohn's settings (in German) of Psalms xlii, xcv and cxiv, Schumann's of Psalm cl, Dvořák's of Psalm cxlix and Liszt's of Psalm xix. Bruckner represents what is perhaps the ultimate stage in this development by his large-scale settings of Psalms cxii and cl, though both he and Liszt, motivated by the spirit of 19th-century liturgical reforms, also wrote more modest devotional settings suitable for church use. Also more intimate in style (though designed for choral societies rather than for church choirs) are such settings as Schubert's, for women's voices and piano, of Psalm xxiii in the German version of Moses Mendelssohn, and Brahms's, for similar forces (with strings ad lib), of Psalm xiii. The second of Brahms's two motets op.29 is a setting of Psalm li. An echo of Bruckner's and Liszt's large-scale settings is found in Reger's monumental setting of Psalm c (1908–9) and in Elgar's *Great is the Lord* op.67 (Psalm xlviii, 1912).

Psalm settings in the 20th century include a substantial number of works intended primarily, though not exclusively, for church performance; in this category are settings by Ives, Distler, Britten, Hovhaness and Pärt. A second category consists of works clearly intended for the concert stage; among the most impressive of these are Kodály's *Psalmus hungaricus* (1923) and Stravinsky's *Symphony of Psalms* (1930). The first is a setting of Psalm lv in the 16th-century paraphrased version of Mihály Kecskeméti Vég. It was written to celebrate the 50th anniversary of the merging of Buda with Pest to form the Hungarian capital, and embodies nationalistic as well as religious feeling. Stravinsky selected the Latin text of his *Symphony of Psalms* from Psalms xxxix, xl and cl to form a logical progression from contrition to jubilation in a three-movement work scored for chorus and orchestra without upper strings. Also important are settings by Ginastera (Psalm cl, 1938), Lili Boulanger (Psalm cxxi, 1921) and Bloch (Psalms xxii and cxiv, both 1919), Gorecki's *Sancti tui Domine* (1993), Penderecki's *Psalmy Dawida* (using Psalms xxvii, xxx, xliii and cxliii, 1958) and *Benedicamus Domino* (Psalm cx, 1993), and Bernstein's *Chichester Psalms* (words from Psalms ii, xxiii, c, cviii and ccxxiii, 1965), set to the Hebrew text. Schoenberg found expression for his Jewish faith in *De profundis* (1949), a setting for six-part chorus of the Hebrew version of Psalm cxxx. His *Moderner Psalm* op.50*c* is an unfinished work in a projected series of religious compositions to words by Schoenberg himself.

Some of the best-known settings of verses from the psalms are contained in oratorios or other large-scale choral works, among them Handel's *Messiah*, Mendelssohn's *Elijah*, Brahms's *German Requiem*, Honegger's *Le roi David* and Walton's *Belshazzar's Feast*. Psalm texts have occasionally been used for solo songs with piano accompaniment, for example Dvořák's ten *Biblické písně* ('Biblical songs'), Edmund Rubbra's settings of Psalms vi, xxiii and cl and Paul Creston's setting of Psalm xxiii, but such works are not common. Also rare are purely instrumental compositions based on, or inspired by, the psalms. Some 17th-century composers, including Sweelinck and Henderick Speuy, wrote keyboard pieces (mainly variations) on psalm melodies, and Julius Reubke's organ sonata *Der 94. Psalm*, Herbert Howell's

Three Psalm Preludes (also for organ), David Diamond's *Psalm for Orchestra* (1936) and Justin Connolly's *Anima* (1975, an orchestral piece prefaced by the sixth verse of Psalm cxxiv, are among more recent examples; Penderecki's *Psalmus* (1961) is an electronic piece for tape.

See also PSALMS, METRICAL and ANGLICAN CHANT.

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JOHN ARTHUR SMITH (I), TERENCE BAILEY (II), CHRISTIAN TROELSGÅRD (III), PAUL DOE/ALEJANDRO E. PLANCHART (IV, 1), MALCOLM BOYD/ALEJANDRO E. PLANCHART (IV, 2)

Psalm book, metrical. *See* PSALMS, METRICAL and PSALMODY (ii).

Psalmelli (Lat.: 'little psalms'). Chants sung between lessons at Mass, and also at Terce during Lent, in the Ambrosian rite. *See* AMBROSIAN CHANT, §7(i).

Psalmi. Responsorial Mass chants in the Mozarabic rite, corresponding to the Roman graduals. *See* MOZARABIC CHANT, §4(v).

Psalm interlude. A passage of organ music played between the stanzas, or even between the lines, of a metrical psalm. After the Restoration, metrical psalms were commonly accompanied on the organ in England (though not in Presbyterian Scotland). John Playford provided plain keyboard harmonizations of four psalm tunes in the first and second editions of *Musick's Hand-maide* (1663 and *c*1668). John Blow merely provided little flourishes between the lines of the tunes (*The Psalms ... Set Full for the Organ or Harpsichord*, 1703, reissued *c*1730). His younger contemporaries were more ambitious; interludes were written by John Reading (iii) (manuscripts at *GB-Ldc*) and Daniel Purcell (in *The Harpsicord Master Improved* (1718) and in a publication devoted to his own music brought out in the same year and reissued *c*1730); an example on the 'Old Hundredth' is printed in *MT*, xlvi, 1905, p.162. Later 18th-century publications included *Eighteen Preludes or Short Fugues for the Organ or Harpsichord Proper for Interludes to Psalm Tunes* (*c*1770) and *Forty Interludes to be Played between the Verses of the Psalms: twenty five ... by Mr. J. Keeble, & fifteen by Mr. J. Kirkman* (*c*1787). Samuel Wesley published a collection of *Parochial Psalm Tunes and Interludes* (n.d.) and *A Book of Interludes for Young Organists* (n.d.). S.S. Wesley in *A Selection of Psalm Tunes* (*c*1860) provided an introductory playing-over of each tune (sometimes in elaborate counterpoint) with a separate harmonization for, and interlude between, each stanza. The interlude by Wesley shown in ex.1, which is for the tune known as 'St Mary', illustrates the degree of harmonic extravagance apparently considered permissible. Later in the 19th century, however, with the increasing importance of the harmonized singing of hymns and psalms by the choir, the old methods of accompaniment,

Ex.1





including the playing of interludes, fell gradually into disuse.

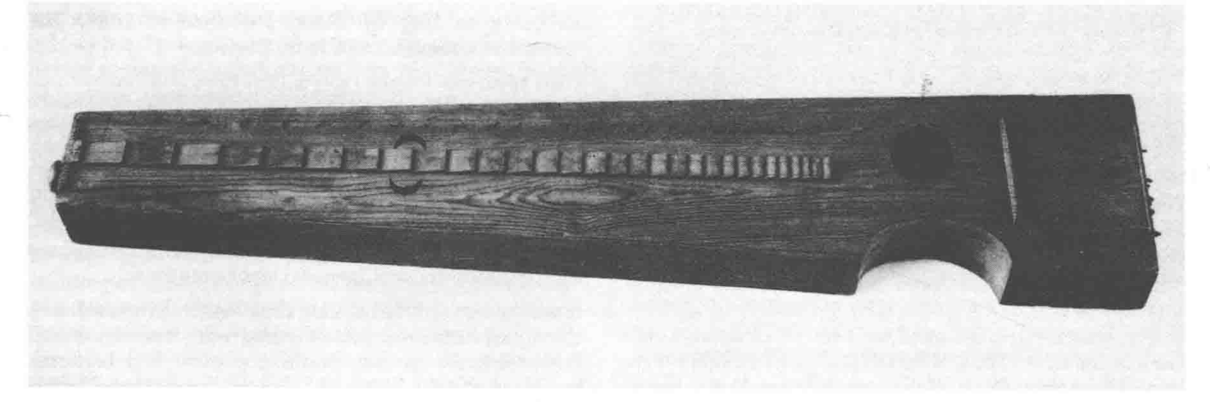
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JOHN CALDWELL

Psalmodikon. A bowed box zither, used at one time in Scandinavian countries to regulate choral singing. There is some divergence of opinion as to its origin. Several reference works treat it (albeit with some reserve) as the invention of a Swedish pastor, Johann Dillner (1785–1862), but Ostenfeld (1976) provided convincing evidence that this was not so. Dillner did, however, introduce the instrument to Sweden, and had it approved by the Swedish Royal Academy of Music in 1829. Norwegian scholars have tended to claim that it was introduced somewhat earlier in Norway by a cantor, Lars Roverud, who in turn seems to have got his inspiration in Denmark. Yet it seems to have found little favour in Denmark in spite of its use in some schools. There is at present no evidence of any contact between Dillner and Roverud.

In its earliest form the psalmodikon consisted of a flat, rather shallow soundbox, in plan a tall trapezium (or occasionally a rectangle), with a single (bowed) string of gut supported by a nut at each end and passing over a bridge. Beneath and parallel to this string was a strip or 'rule' of wood transversely ridged to form frets, with the stopping positions marked by letters (see illustration). Thus the player could follow a printed cue-sheet instead of formal music notation. There were also a number of wire drone strings which passed over sections of the bridge that were cut lower so as not to impede free bowing. In some early instruments further clearance was



Psalmodikon with 14 sympathetic strings, Swedish, 19th century (Musikhistorisk Museum, Copenhagen)

provided by cutting the soundboard away in a concave 'bout' on the near side of the bridge. Additionally the more sophisticated examples were provided with several alternative rules differently marked so that the instrument could be played in several keys.

The presence of a bowed string associated with a fretted and lettered fingerboard recalls John Playford's 17th-century PSALTERER (though there is no evidence that either Dillner or Roverud had any knowledge of Playford's work). Both instruments were designed expressly to support choral singing in lieu of an organ or other skilled instrumental accompaniment.

The psalmodikon enjoyed great popularity in Norwegian and particularly Swedish schools until about 1860; it was also used by Scandinavian immigrants, for instance in the USA, where it is reported until about 1900. It appeared in a number of different versions, some with as many as four bowed strings, and with a variable number of drones. Such instruments were professionally made, but certain museum collections have examples of rustic copies of varying sophistication. Probably the most singular of these is one colloquially called *notstok*, in which the body was boat-shaped (sometimes not even hollowed out) while the fingerboard resembled a long handle passing through it. A keyed psalmodikon was also known at one time: all forms of the instrument, however, except perhaps the rural ones, seem to have gone out of use with the introduction of the harmonium in Scandinavian schools.

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PHILIP BATE

Psalmody (i) (from Gk. *psalmōdia*). The singing of psalms. The Greek term originally meant singing with a string instrument, but has been used since early Christian times (e.g. by Eusebius) to refer to the singing or composition of psalms; a comparable change occurred in the meaning of *psalmos* (*see* PSALM, §I). For a discussion of psalmody in Jewish and Christian antiquity and the Middle Ages, *see* CHRISTIAN CHURCH, MUSIC OF THE EARLY; INFLECTION (1); and PSALM, §§I–II. For a discussion of contemporary Jewish psalmody, *see* JEWISH MUSIC, §III, 2(i).

Psalmody (ii). A general term for music sung in Protestant churches in England and America from the 17th century to the early 19th. Following traditional practices of the Roman Catholic Church, the term was first associated with the chanting of psalms and later with the singing of metrical psalms, but as these were gradually replaced by hymns the term was retained to cover all kinds of music sung by amateur choirs. With the decline of the older type of parish choir in England the term fell into disuse, but it survived in America. It is now the most appropriate term to describe a body of music that, after long neglect, has recently attracted musicological attention.

I. England. II. North America.

I. England

Psalmody in England began with the rise of parish church choirs towards the end of the 17th century. It was a type of music specifically designed to allow such choirs to dominate or replace congregational psalm singing. Two categories of psalmody may be sharply distinguished: that of the country parish church without an organ, sung by a predominantly male choir to which instruments were later added; and that of the town church, sung by children accompanied by an organ. Both types were eventually taken up in Dissenting bodies and spread also to America, Scotland and Wales. Country choirs also sang psalmody outside church and often combined to form choral societies, which aspired to the performance of oratorios; smaller groups sang psalmody in the home for recreation. Psalmody of the country type was reformed out of existence during the 19th century as a result of urbanization and various religious movements. Towards the end of the 20th century it was revived by various groups as 'west gallery music', because in many churches the choir had sung from the gallery at the west end of the church (*see* GALLERY MUSIC).

1. Country parish psalmody: (i) The country parish choir (ii) The music of country parish choirs. 2. Town psalmody. 3. The psalmody of Dissenters.

1. COUNTRY PARISH PSALMODY.

(i) The country parish choir. The only kind of church choir heard in England during most of the 17th century was the kind that sang in the royal chapels, in cathedrals and in half a dozen collegiate parish churches. These professional choirs chanted the liturgy and prose psalms, and sang polyphonic anthems and canticle settings with organ accompaniment. In contrast the music of the ordinary parish church consisted of metrical psalms, sung unaccompanied by the whole congregation, led only by a parish clerk who was often incompetent. Over several generations a traditional manner of singing the psalms had grown up which may be described as 'discordant heterophony' (*see* PSALMS, METRICAL, §III, 1(iv)).

Those who began to encourage the formation of parish choirs towards the end of the 17th century had not the remotest idea of imitating cathedral music. Their sole aim was to improve the singing of metrical psalms by training a few people to lead it. The earliest known reference to a 'choir' in this sense is found in *A New and Easie Method to Learn to Sing by Book*, published in 1686. The anonymous compiler said in his preface:

> I have added several Psalm Tunes in Three Parts, with Directions how to sing them … This requires somewhat more Skill than the Common Way, yet is easie enough, at least for a select Company of Persons with good Voices, to attain unto. It would therefore be a commendable thing, if Six, Eight, or more, sober young Men that have good Voices, would associate and form themselves into a Quire, seriously and concordantly to sing the Praises of their Creator: A few such in a Congregation (especially if the Clark make one to lead) might in a little time bring into the Church better Singing than is common, and with more variety of good Tunes, as I have known done.

It will be noticed that a male choir only is proposed. The three-part harmonization of psalm tunes (two tenors and bass, with the melody in the top part) had been the invention of John Playford, who also probably had male voices chiefly in mind, though he pointed out that women

or children could sing all three parts an octave higher. *The Whole Book of Psalmes in Three Parts* (1677) was probably the first harmonized psalm book intended primarily for parish church use. Yet Playford, though he may have directed a choir at the Temple Church (not a parish church), where he was clerk, stopped short of actually proposing the formation of a parish choir, perhaps because he was afraid of being accused of 'popery'. His book sold only 1000 copies in its first 18 years, but when it was reprinted by his son Henry in 1695 it became an immediate success: there were seven editions in seven years for a total sale of at least 14,500 copies. Clearly parish choirs had blossomed between 1677 and 1695.

The rise of the parish choir seems to have been closely associated with the formation of high-church religious societies, which were founded mostly to encourage Christian morality among young men (the first London societies were established in 1678; outside London, the first was at Romney, Kent, in 1692). They met under the direction of the vicar or rector of the parish for prayers, religious discussion and the singing of metrical psalms. Josiah Woodward, one of the leaders of the movement, was convinced that psalm singing and moral self-improvement were mutually conducive, and the societies were called on to lead the services in some churches. The psalm tunes they practised at their private meetings were at first sung from within the congregation, but the societies soon wanted a special place in church (pew or gallery) where they could sing as a body: the earliest recorded instance was at St Nicholas, Liverpool, in 1695. Not unnaturally they also began to sing on their own and to seek more interesting music than plain psalm tunes. Henry Playford was quick to cater for this new demand with his *Divine Companion* (1701), which was copied by many others, especially in the north of England. It was one thing, however, for the 'singers' to sing an anthem before or after service, but when they took over the metrical psalms with new and difficult tunes they ran into opposition from people who clung to their old ways. 'What terrible outcries do they make ... against any alterations; and if their understanding does not help 'em to any arguments against the thing itself, they immediately cry out Popery' (Chetham, *A Book of Psalmody*, 1718). Thus in a matter of two decades, choirs that had been first intended to promote the singing of the congregation were now bent on arrogating the music entirely to themselves, and even to imitating cathedral music. They were abetted in these efforts by country singing teachers, who often travelled from village to village training choirs and selling books of their own compiling.

It is hardly surprising that many of the clergy now turned against the parish choirs. Edmund Gibson, Bishop of London, thundered in 1724 against

> the inviting or encouraging those idle Instructors, who of late years have gone about the several counties to teach tunes uncommon and out of the way (which very often are as ridiculous as they are new; and the consequence of which is, that the greatest part of the congregation being unaccustom'd to them are silenc'd).

In some cases bishops refused to grant faculties for the building of galleries or pews for the singers, or stipulated that 'some of the singers ... do sometimes disperse themselves into the body of the said church for the direction and assistance of such persons as shall have a pious intention of learning to sing'. Positive clerical support for the singers was rare. A musical clergyman was more likely to want to 'reform' the singing, as at Aston, Yorkshire, where William Mason 'taught the blacksmith to sing Marcello's Psalms like an angel'. At the other extreme, parsons banned the singers altogether or restricted their music; in revenge the choir sometimes moved over in a body to the local Methodist or Dissenting chapel. But the typical Georgian parson's attitude was one of laissez-faire, and the choir soon became a recognized institution in country churches that had no organ. Indeed, apart from secular folksongs and dances, psalmody was the only communal music enjoyed by most country people in this period.

The heyday of the country choirs was from about 1760 to 1820. A typical group of singers near the beginning of this period was that described by Parson Woodforde at Castle Cary, Somerset, in 1769:

> The Singers in the Gallery were, John Coleman, the Baker; Jonathan Croker; Willm Pew Junr.; Thos Penny; Willm Ashford; Hooper the Singing Master; James Lucas; Peter, Mr. Francis's man; Mr. Mellian's man James; Farmer Hix's son; Robert Sweete; and the two young Durnfords.

A broad spectrum of rural society was thus represented, including tradesmen, farm people and domestic servants, many of whom were probably illiterate and learnt their words, at least, by rote. They received no pay from the parish, except perhaps a small gratuity at Christmas or an annual choir feast, but some choirs offered their



1. An 18th-century church choir: engraving by F.H. van Hove from 'The Psalm Singer's Necessary Companion' (1700)

services at neighbouring parish churches, in which case a payment was often made out of the funds of the host parish. The churchwardens' accounts at Cardington (Bedfordshire), for example, record in 1779 the purchase of $2\frac{1}{2}$ quarts of beer to reward the Luton singers. Some parish accounts record payments for books for the choir, others for the singing teacher's fees, but occasionally the vestry refused to make any payments for church music; this might have been because of the strength of nonconformity in the parish, for all ratepayers could vote in a general vestry even if they did not attend the parish church.

The country choirs at first were either entirely unaccompanied, or were supported only by a bass viol (or cello or hybrid instrument of similar compass). Benjamin Hely's *Compleat Violist* (1699) tells how to accompany psalm tunes. In the same year Henry Playford published directions for playing the 'psalterer', a one-string instrument with frets labelled with letters; he claimed that it was the invention of his father, John Playford. In 1761, in the preface to the fifth edition of *The Compleat Psalmodist*, John Arnold recommended the bassoon as 'now in great Request in many Country Churches . . . as most of the Bass Notes may be played on it, in the Octave below the Bass Voices'; by the end of the 18th century a small band of instrumentalists had become a common addition to the parish choir. At Swalcliffe (Oxfordshire) 66 subscribers contributed to the purchase in 1783 of an oboe, a vox humana and a bassoon; a bass viol was added in 1785. This band played until it was replaced by an organ in the west gallery in 1842. The exact composition of ensembles varied greatly from parish to parish: the bass string instrument or bassoon was almost always present to support the bass; a clarinet often took the 'counter' or alto part an octave above pitch, and a flute or violin often doubled the tenors an octave higher, or the sopranos at pitch. In some churches the vicar banished the violin because of its association with tavern revelry. Less frequently may be found oboes, trumpets, serpents, horns, drums and a specially devised instrument called the 'vamphorn' through which the player half sang, half blew. Instruments of tenor register are rarely heard of: the tune, sung by the tenors, was doubled (if at all) in the higher octave. Stringed keyboard instruments were also rarely used. From about 1780 some psalmody books contained separate instrumental parts, particularly for 'symphonies' (introductions and interludes); but the primary function of the instruments was still to double voices, keeping them together and on pitch. One of the largest country choirs reported was at Winterborne St Martin (Dorset). In 1820 it contained 20 singers, including two 'counters'; they were supported by two clarinets playing the tune, two for the countertenor, an hautboy for the tenor (which by this time had yielded the tune to the treble voices) and a cello for the bass.

For most of the 18th century the majority of choirs continued to be made up only of men, and hence the basic harmony was tenor and bass, two tenors and bass, or alto, tenor and bass, with the tune in the tenor. An increasing number of psalmody books included treble (soprano) parts as well, but they are frequently inessential to the music or even anomalous, and were apparently not much used. Gradually, however, children and then women were allowed to join the singers, and after a generation of uncertainty the modern soprano, alto, tenor and bass arrangement, with the tune in the soprano, had become widespread by about 1810. Choirs sang metrical psalms and hymns with elaborate tunes, anthems and set-pieces with metrical hymn texts; the more ambitious ones, especially in Yorkshire and the north Midlands, sang settings of the canticles and chanted psalms, and even chanted the whole service. The congregation had to turn round to 'face the music' when, as was most common, the choir was in the west gallery at the back of the church. Inevitably, this created a 'concert hall' atmosphere, and parsons frequently had to complain of tuning up during prayers or sermon, overlong anthems dwarfing the rest of the service, and other abuses. With the coming of more earnest religion in the Evangelical and Tractarian movements, criticism of parochial psalmody (which had always been present) became more and more insistent, and energetic efforts were made to get rid of it. There were always those, however, who saw virtue in the heartfelt singing of the choirs, however unpolished it might be. Sympathetic descriptions have been left by Thomas Hardy, whose father and grandfather had sung in church choirs, and by George Eliot. John Eden, in a sermon at Bristol in 1822, made an eloquent plea against the growing tendency to disband the singers:

> Let it be remembered ... that music, harsh, imperfect, and discordant as it may be in a country choir, is nevertheless a source of innocent and rational amusement to the performers; it occupies their hours of leisure; it is a grateful recreation, when the labour of the day is past; it solaces them in affliction; and it sheds an increase of pleasure on their hours of happiness: if this fails to prove its virtue and value, let me add that it keeps them from seeking amusement in the alehouse, and from the long train of evils commonly incident on such a practice.

But the spread of education and urbanization produced an intolerance for this rough music, a desire for a kind of music that would reflect the improved wealth and standing of the congregation. Reforming Evangelicals wanted to restore the singing to the people, while romantic antiquarians and Tractarians wanted to revive the music of the remote past. More and more clergymen were determined to suppress the singers and their psalmody, and the simplest way to do it was to introduce an organ. This was still beyond the means of most villages, however, and a useful compromise was found in the barrel organ – merely a curiosity before 1790, but a normal feature in country churches during the first half of the 19th century. With it came a roll of tunes prepared by trained musicians, usually in London, and so the psalmody of the towns was quickly introduced into the country churches. The seraphine or reed organ was a slightly later development. Sometimes the singers and instrumentalists were permitted to perform along with the new organ or reed organ, but more often they retired at once, realizing that their day had passed. Indeed, few country choirs of the old kind survived after the mid-19th century: the west of England was their last home. The one at Winterborne Abbas (Dorset) continued just long enough to be described by a music historian (F.W. Galpin in 1906 gave a detailed description of its performance ten years before); it was disbanded shortly afterwards. In Cornwall some choirs and bands lasted into the early 20th century. The psalmody that the old choirs had sung usually disappeared with them, and in Victorian times an entirely different kind of parish church music arose, based on the surpliced choir in the chancel, the diocesan festival, *Hymns Ancient and Modern*, the *Cathedral Psalter* and Novello's octavo series of church music.

(ii) The music of country parish choirs. Henry Playford was the first to provide music for country choirs that went beyond simple harmonized psalm tunes. *The Divine Companion* (1701) was 'fitted for the use of those who already understand Mr. John Playford's Psalms in three parts. To be used in Churches or Private Families for their Greater Advancement in Divine Musick'. As well as some new psalm tunes in a lively and up-to-date style, the collection contained hymns and anthems. The hymns, most of them strophic songs for voice and bass, were no doubt for 'Private Families'. Of the anthems Playford wrote in his preface:

> We have, 'tis true, had Anthems long since sung, and continued in our Cathedrals and Chapels ... But our Parochial Churches, which are equally dedicated to Gods Glory, and innumerable, in respect of those before mention'd, have been altogether destitute of such necessary assistances to Praise their Maker by ... This has made me importunate with my Friends to compile such a set of short and easy Anthems as may be proper for the Places they are designed for, and from such little beginnings in the practice of Musick, endeavour to persuade them into a knowledge of things of a Higher Nature, as Harmonia Sacra, &c.

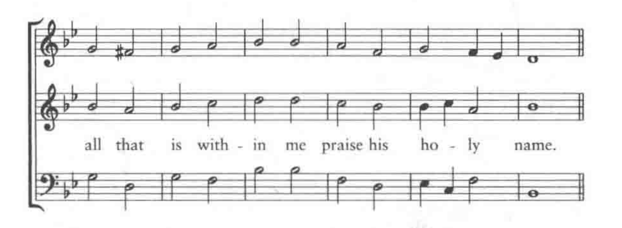
The 19 anthems are the work of some of the most accomplished professional composers of the day, mostly cathedral musicians: Akeroyde, Church, Clarke, Croft, Robert King, William Turner (ii) and Weldon. In style they are remarkably similar: all are in two or three parts (tenor and bass, or alto, tenor and bass; in either case the tenor part could be sung an octave higher as a treble), simple and short, and entirely homophonic (ex.1). Evidently the composers were writing to instructions from Playford, in a style that was conceived as appropriate for country musicians. There is no doubt that these anthems were used, for every country psalmody collection until 1715 borrowed some anthems from *The Divine Companion*. John Bishop, another professional, provided further materials in his *Sett of New Psalm Tunes* (1710), which was 'design'd for the use of St. Laurence Church in Reading; and are taught by Tho. Batten'. This too was a source for country collections, as were John Church's *Introduction to Psalmody* (1723) and William Pearson's *Second Book of the Divine Companion (c*1725), a sequel to Playford's.

At first country musicians merely borrowed materials from their professional models, sometimes simplifying or

Ex.1 Anthem, Jeremiah Clarke: *Praise the Lord, O my soul*

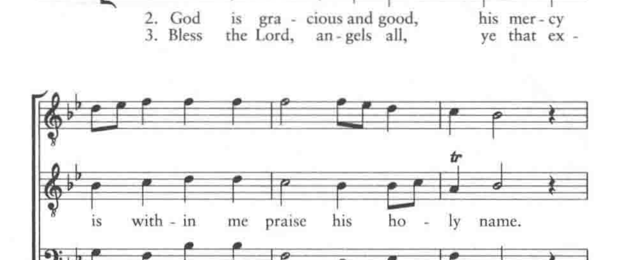
(a) Original version, from Henry Playford: *The Divine Companion* (London, 1701)

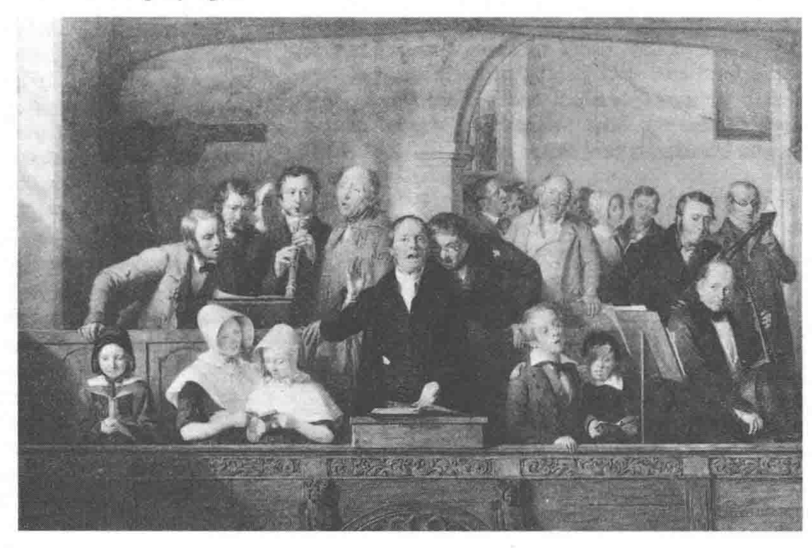
MEDIUS
CANTUS
Praise— the Lord, O my soul, and
BASS



(b) A later version, from William Tans'ur: *The Royal Melody Compleat* (London, 1755)

MEDIUS
TENOR
Praise the Lord, O my soul, and all that
BASS
2. God is gra - cious and good, his mer - cy
3. Bless the Lord, an - gels all, ye that ex -





2. *A 19th-century village church choir: painting by Thomas Webster, 1847 (Victoria and Albert Museum, London)*

adapting in the process, but they soon began to produce their own music. The earliest known parochial anthem of country provenance is *Hear my pray'r, O Lord* from *A Book of Psalm Tunes* (2/1713) by John and James Green (the Greens were from Wombwell, near Darfield, Yorkshire). The contrast between this anthem, with its unusual harmonies and artless prosody, and those put out by Playford is obvious and striking (ex.2). In some cases there are notable archaisms, such as the organum-like cadence in James Green's *O God my heart is ready* (1715) (ex.3). The early anthems follow Playford's lead in one respect: they are largely homophonic, the only contrasts in texture occurring when one part rests.

Many other country composers followed the Greens in publishing collections that included anthems of their own composition. The West Riding gained an early lead, but in the course of the century every part of England except the extreme north and south-west was represented by at least one local collection. The compilers were generally either singing teachers or booksellers, in some cases both; a few, such as William Knapp of Poole (Dorset), were parish clerks. They can be clearly distinguished from professional musicians and London publishers who from time to time published a book intended to bring country

Ex.2 Anonymous anthem, *Hear my pray'r, O Lord*;
John and James Green: *A Book of Psalmody* (London, 2/1713)

TENOR
BASSUS

Hear my pray'r, O Lord, hear my pray'r, O Lord, and with thine ear con - si - der my call - ing, hold not thy peace at my tears, hold not thy peace at my tears, for I am a stran - ger with thee, and a so - jour - ner, as all my fa - - - thers were.

Ex.3 James Green: *O God my heart is ready*;
John and James Green: *A Collection of Choice Psalm-Tunes* (London, 3/1715)



psalmody back into the mainstream of art music: examples of the latter, besides those already mentioned, are Alcock (*c*1745), Broderip (1749, 1764), Langdon (1774), Billington (1784), Arnold and Callcott (1791), Hellendaal (1793) and Bond (*c*1791).

The most successful of all country psalmodies, John Chetham's *Book of Psalmody* (1718), was perhaps a compromise between the two types. Chetham himself was an educated man, schoolmaster and curate of Skipton (Yorkshire), and there are signs that he had links with the cathedral tradition: his was the first country psalmody book to include 'chanting-tunes' that were clearly derived from cathedral chants and set to the canticles – a feature borrowed in many later collections. Chetham's book went through 11 editions in the 18th century, and was used all over the north of England, particularly at Halifax parish church. There it became so venerated that 19th-century organists were obliged to present their own work in the form of additions or revisions to Chetham's – as, for instance, in *Pohlmann's National Psalmody, or New Appendix to Houldsworth's Cheetham's Psalmody, for Home and Congregational Use*, edited by H.J. Gauntlett (Halifax: Pohlmann & Son, 1878).

From the 1720s anthems became longer, more elaborate and in some cases contrapuntal; they grew from two to three, and ultimately to four and even more voices, though the tenor remained clearly the 'leading' part. Indeed in many anthems the tenor and bass seem musically satisfying by themselves, more so than with the upper parts added, which suggests that the others may have been more or less optional. The same anthem often appears in drastically altered forms in different books, or the tenor may be nearly identical in two versions, while the other parts are entirely different, perhaps as a result of the oral transmission of the tenor. Some of the anthems

from Playford and Bishop became so transformed in several stages that by the later 18th century they had become barely identifiable (ex.1*b*).

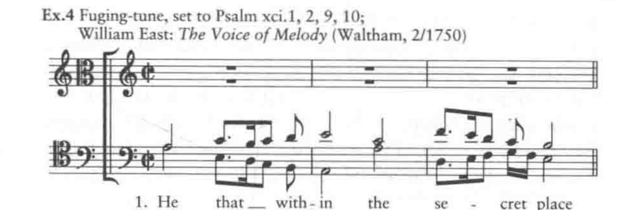
The development of elaborate psalm tunes, though equally characteristic of country psalmody, tended to follow after the development of anthems. One reason for this was that the singers could do as they pleased with the anthem, but in metrical psalms they had to reckon with opposition from both clergy and congregation. Another was that psalm tunes had to be repeated with each verse of the psalm, which hindered any anthem-like elaboration in the setting. One solution was to have an elaborate refrain, repeated with every verse. Only one of the 150 psalms actually has such a refrain – Psalm cxxxvi – and this was, in fact, one of the first to be treated in extended settings with word repetitions. Psalm xxiv.7–10 also has a refrain-like repetition, and this was the text of the first FUGING-TUNE, in the second edition of Chetham's *Book of Psalmody* (1722). This piece, judging by its style and effective structure, was the work of a professional composer. It was very popular and was reprinted (though often in debased form) in many later collections. Apart from these two examples, fuging-tunes are not found before about 1745, though there are increasing numbers of tunes with solos, duets, word repetitions and extended melismas and ornaments.

William East's collections of about 1750–55 show a new trend. They contain services and anthems 'as sung in Cathedrals', including examples by Lawes, Blow, Purcell, Tudway and Maurice Greene as well as some of parochial origin. But they are clearly for local parish church use, being sold by various booksellers at Midland towns 'and by Mr. John Harrot, teacher of Psalmody at Great Bowden [Leicestershire]'. One, a *Collection of Church Musick for the Use of his Schools Waltham Leicestershire*, contains a 'Tribute' to the author, signed 'John Stanley':

> Accept my Friend what Justice makes me do,
> And your Harmonick Notes compels me to:
> Great Playford's Works Immortaliz'd his Name,
> And Tansur's stretch'd the blowing Cheeks of Fame;
> Green, Barber, Chetham, Smith, &c in thought was best,
> Yet all these Worthies are Reviv'd in East ...

The development of country psalmody, from Playford to East, is thus clearly outlined. East's psalm tunes are all 'in the Fugeing, Syncopating and binding taste'; about half of them are attributed to John Everet, of Grantham, whose own collection was published by East in 1757. They show little concern for the problems of strophic repetition; the first verse only is set to music, word repetitions and overlaps included, and the other verses are left to take care of themselves (ex.4). This 'extreme' type of fuging-tune was popular in the remoter country collections in the later 18th century, and was imitated in American psalmody books. More than other elaborate tunes it obscured or vitiated the sense of the words and on these grounds was criticized by such clergymen as John Wesley and such country musicians as John Arnold, who deplored 'these new-fashioned fuguing Psalm-Tunes' in the prefaces of his collections. In more 'moderate' fuging-tunes, such as those of William Tans'ur, the 'fuging' section is in most cases either a repetition of the last line after a full cadence, or an Alleluia or Amen; hence the tune can be sung without it.

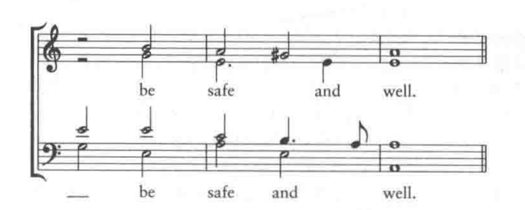
Ex.4 Fuging-tune, set to Psalm xci.1, 2, 9, 10; William East: *The Voice of Melody* (Waltham, 2/1750)











Towards the end of the 18th century increasingly strident objections to country psalmody, particularly on the part of Evangelical clergymen, generated a new type of 'reforming' psalmody collection, which not only tried to impose professional musical standards but also was designed to re-establish congregational singing in country churches, led but not replaced by a choir. Among these were the collections of Newton (1775), Cecil (1785), William Jones (i) (1789, 1795) and Tattersall (1794), all incumbents of country churches, and Gresham (1797), a church organist and schoolmaster. Comprehensive books of psalms and hymns, intended for both town and country use, also became popular, Miller's *Psalms of David* (1790) being the first in a long series which included collections by Benjamin Jacob (1817), Greatorex (*c*1825) and Hackett (1840). In many parishes the vicar and organist combined to compile a local selection whose music was

that of town psalmody (see below). Under Methodist influence, such elaborate music as remained in these collections was often of the set-piece type, settings of metrical psalm or hymn texts in a style derived, or in music actually adapted, from secular and operatic sources. Those few country choirs that survived in Victorian times chiefly sang hymn tunes of the ornate type, until the bands were replaced by the reed organ.

2. Town psalmody. John Arnold, in *Church Music Reformed* (1765), pointed out that

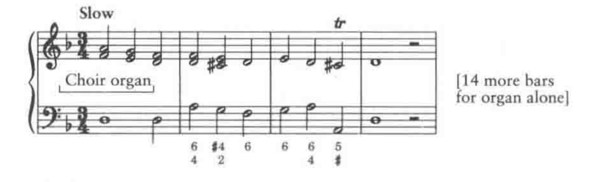
> in the Churches of *London* and *Westminster*, which abound chiefly with large Congregations, it is customary for the People, who chiefly sing by the Ear, to follow the Organ ...; but, in Churches where there is no Organ, they generally follow the Clerk, who sings the Melody of the Tune ... In most Country Churches the Psalms used to be sung formerly much after the same Manner as is now used in the Churches of *London*, &c ... till about half a Century ago, when several Books of Psalmody were printed and published, containing some very good Psalm Tunes and Anthems in four Parts; of which the People in the Country soon became particularly fond.

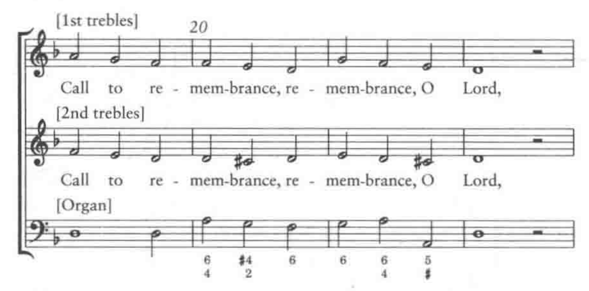
There is a clear distinction between the two traditions; the London churches generally continued to sing psalm tunes of the old type in the old way. What was true of the churches of London and Westminster was also generally true of the larger provincial town churches, particularly those in cathedral cities, where one of the cathedral musicians was frequently organist. Other large cities, such as Newcastle, Nottingham, Birmingham, Leeds and Bath, had more than one church with an organ, and in general organs became more widespread during the 18th century.

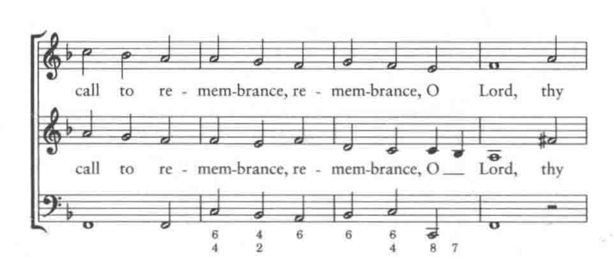
Another factor in many town churches was the presence of the 'charity children', also mentioned by Arnold. From early Elizabethan times the statutes of many grammar schools contained a provision for teaching the psalm tunes to the children and taking them to the parish church to lead the singing every Sunday. They wore uniforms, provided by the parish if there was no endowment to clothe them, and they often assembled on either side of the organ in the church's west gallery, providing a strong if at times rather shrill rendering of the psalm tunes. Thus in town church music, unlike that of the country, the emphasis was on the highest voice. Organ settings also had the tunes in the treble, with interludes and elaborate 'givings-out' for playing the tune through (*see* Psalms, metrical, §III, 1(iv)). Until well into the 18th century the charity children had no special music, but their presence is indicated in such collections as Thomas Wanless's *The Metre Psalm-Tunes ... Compos'd for the Use of the Parish-Church of St. Michael's of Belfrey's in York* (London, 1702), which has settings for soprano, alto, tenor and bass with the tune in the treble. The children of the Bluecoat School sang at this church, where Wanless (organist of York Minster) played the organ.

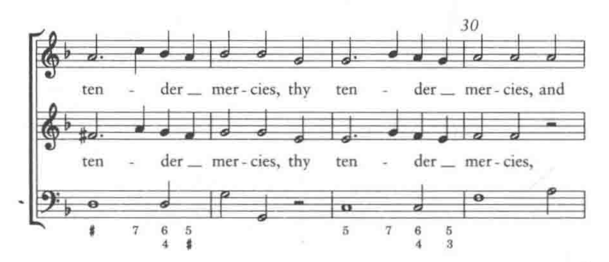
The phrase 'town psalmody' may be properly applied to elaborate music specifically written for the charity children or other choirs. The custom grew up during the 18th century of using the occasion of the annual 'charity sermon', at which alms were solicited for the benefit of the school, to display the singing of the children. Charity hymns were specially written for the purpose and set to music for one or two treble parts and figured bass; anthems, with suitably selected texts, were written in similar fashion (ex.5). The first book to contain this kind of music was Pearson's *The Second Book of the Divine Companion* (*c*1725).

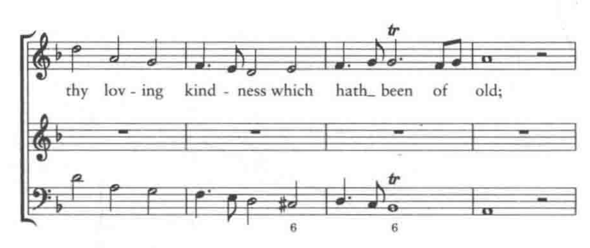
Ex.5 Henry Heron: 'An anthem Sung by the Charity Children of Lime Str[ee]t Ward before the Right Honble. S[ir] Wat[ki]n Lewis Kt. Lord Mayor (and the Sherriffs) of the City of London, on Sunday the 13th of May 1781, at the Parish Church of St. Andrew Undershaft, Leadenhall Street'; William Gawler: *Harmonia sacra* (London, 1781)











About the middle of the 18th century several charities with strong religious connections were founded in London – the Foundling, Lock, and Magdalen hospitals were the most important – and their congregations provided music for their chapels (*see* London, §I, 5). This music was also treble-dominated, consisting of women's or children's voices supported by the organ, and the printed collections of their psalms, hymns, anthems and set-pieces were widely used, first in other private chapels and later in town parish churches. In the 19th century many town churches employed a professional quartet at parish expense; a red velvet curtain was drawn back to reveal

the fashionably dressed singers, who then provided a concert of hymns or anthems with organ accompaniment. Other churches had a surpliced choir of men and boys in the chancel. Despite the efforts of both Evangelicals and Tractarians, choirs in most churches continued to replace the congregation more than to lead it, and the music they sang was increasingly modelled on that of the cathedrals, simplified where necessary.

3. THE PSALMODY OF DISSENTERS. Independent and Presbyterian churches, especially in London and the south of England, were musically conservative during most of the 18th century. Organs were excluded, and the tune supplements to Watts and other collections of psalms and hymns generally contained only tunes of the older type. Gawthorn's *Harmonia perfecta*, dedicated 'to the Gentlemen who support the Friday Lecture in Eastcheap', continued the Presbyterian psalm-singing movement begun earlier by William Lawrence (*see* PSALMS, METRICAL, §III, 2(i)). It included four anthems and a metrical 'Dialogue on Death', but these were more probably used at the Friday meetings than as an accompaniment to Sunday worship.

The first signs of elaborate psalmody in Dissenting meetings came from the north, shortly after parish churches there had begun to sing anthems. Alverey Jackson led a new movement in Baptist circles in Yorkshire and Lancashire from about 1717. At Rossendale (Lancashire) about 1720, elaborate tunes began to be sung and choirs formed to lead them; bands followed later in the century. The 'Deighn Layrocks' (i.e. Larks), the singing society that led this music, became a famous choir which for more than a century was much in demand at local festivals of choral music. Caleb Ashworth, a Baptist minister, began his career at Rossendale and later moved south to the Midlands. His *Collection of Tunes* (1761) is outwardly similar to parish church psalmody books, and was no doubt partly intended for Anglican use: but it has some differences. The anthems in it are 'more proper to entertain and improve those who have made some proficiency in the Art of Singing, than to be introduced into public Worship'. The psalm tunes are printed in one key but directed to be sung in another, indicating unaccompanied singing. There are also two selections from Handel oratorios, at this date unheard of in Anglican cathedrals or parish churches. (Newbigging described the effect produced by 'the weird exultant music of *Glad Tidings* or the *Hallelujah Chorus* sung by the majority of the congregation'.) Stephen Addington, an Independent minister, published a similar *Collection of Psalm Tunes* in 1777 which was many times reprinted. Rippon's *Selection of Psalm and Hymn Tunes* (*c*1792) was even more popular.

The Methodist movement initiated a new style of singing and brought in music originating in the theatre or the concert hall, at first in open-air meetings and eventually in churches and meeting-houses (*see* METHODIST CHURCH MUSIC. Under John Wesley's authoritarian rule Methodist meetings excluded organs and elaborate polyphony, and whole congregations were taught to sing in four-part harmony. Thomas Williams wrote in 1789:

> The method of singing in the congregations, commonly termed *methodistical*, has been often charged with levity ... But the use of song tunes, and trifling airs, ... has almost entirely ceased since they have been supplied with a variety of better compositions, and many of their chapels are remarked for good singing. One custom, which seems to have originated among them, has certainly a very agreeable effect, namely, that of the women singing certain passages by themselves, which are frequently repeated in full chorus.

This innovation was actually first proposed by George Whitefield, leader of the Calvinistic Methodists, in his *Selection for the Tabernacle* (1753). Methodist practices were soon introduced in other Dissenting bodies, particularly in the north of England, where there was a growing enthusiasm for choral singing. When the spinners and weavers of Lancashire and Yorkshire met with their families for many hours of psalmody, with bands of instruments for accompaniment,

> some devoted themselves to oratorios, then composed anthems, and then transferred their talents to Nonconformist meeting-houses. Many old records refer to the innovation, and show how the deacons would tolerate at first only the [string] bass, then admitted a string quartet, and gradually winked at the table-pew or the gallery housing a miscellaneous band.

The connection between choirs (both of parish churches and Dissenting bodies) and oratorio performances is reported in full detail in Millington's *Sketches*, relating to the Eccles area but touching on musical activities over a wide area of Lancashire, Yorkshire and the north Midlands. Groups of singers and instrumentalists met in cottages to practise music for church and chapel, and combined for larger monthly meetings to sing Handel, Haydn, and cathedral music by Greene, Nares, Boyce and others; the musicians of several such local societies gathered for a quarterly assembly, even if it meant walking 20 miles with their instruments. It was on such foundations that the provincial festivals, great and small, were built, with professionals from London providing only the principal parts. Even the London oratorios at Covent Garden and Drury Lane frequently had recourse to choirs from Lancashire and Yorkshire, who often knew their Handel better than any in London.

Another area where nonconformity was particularly strong was south-west England. At Wellington (Somerset), the Baptist meeting-house, enlarged in 1765, had a singing gallery opposite the pulpit, in which a large choir performed psalmody, led by a precentor equipped with a pitchpipe. When a new chapel was erected in 1833 provision was made for an 'orchestra' as well as a choir: the gallery held about 30 people. The orchestra consisted of a double bass played by John Stradling, grocer; cello by Charles Fry, wool sorter; flutes by William Beall, wool worker, and Thomas Slade, factory foreman and also a deacon of the chapel; violins by W. Stuttaford and James Bragg; serpent by George Viney. The hymns were 'lined out' (a practice whereby each line was read out before being sung) by William Horsey, 'formerly draper and grocer, latterly gentleman', until the custom lapsed in 1864. In 1870 a reed organ was purchased and the old singing gallery closed.

Psalmody in worship varied greatly in the 19th century: some ministers disapproved of organs and preferred the bands, while others followed the more fashionable move in the high-church direction, introducing organs, and then anthems and chanted psalms. The representative Victorian collection was Allon and Gauntlett's *Congregational Psalmist* (1858). It contained hymns with tunes both plain and ornate, including some translated medieval hymns, simple 'congregational anthems', and chants, Sanctus settings and sentences. It was adapted for Baptist use in *The Baptist Tune-Book* (1860). The reed organ or harmonium increasingly replaced the orchestra in chapels and by 1886 Minshall was advocating 'a return to the old

custom of having orchestral instruments used regularly in our services'. In many churches at this date for Sunday morning a simple anthem was chosen, which the congregation joined in; in the evening a more elaborate composition was sung by the choir, 'such as a chorus and solo from the oratorios'. The spread of Tonic Sol-fa singing classes, as well as the publication of music in Sol-fa notation, made this congregational participation a possibility.

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II. North America

The following discussion of North American psalmody covers the practice of Protestant vocal music in general, including hymns and anthems, in the two centuries after the English settlement of New England (*c*1620–1820).

1. Early psalm books, congregations and singing schools. 2. The rise of choirs and musical composition. 3. Musical forms and styles. 4. Reform.

1. EARLY PSALM BOOKS, CONGREGATIONS AND SINGING SCHOOLS. When the Pilgrims landed at Plymouth, Massachusetts, in 1620 they carried with them Henry Ainsworth's *Book of Psalmes, Englished both in Prose and Metre* (Amsterdam, 1612), which included 39 unharmonized tunes. Sternhold and Hopkins's *Whole Booke of Psalmes* (London, 1562), later called the 'Old Version', also circulated in America during the 17th and 18th centuries, as well as Thomas Ravenscroft's *Whole Booke of Psalmes* (London, 1621), containing four-part settings of the British psalm tune repertory for recreational use. To these English publications 17th-century New Englanders added a metrical psalter of their own: *The Whole Booke of Psalmes* (Cambridge, MA, 1640, 3/1651; published thereafter as *The Psalms, Hymns, and Spiritual Songs of the Old and New Testament*), known as the Bay Psalm Book. The clergymen who compiled it sought fidelity to the holy scriptures. They also favoured simple textual metres, setting almost all of the psalms in common metre (four-line stanzas alternating lines of eight and six syllables, 8:6:8:6), long metre (8:8:8:8) or short metre (6:6:8:6). Before the ninth edition (1698) the Bay Psalm Book was printed without music.

By the early 18th century musical literacy in the American colonies had declined, and psalmody in many congregations was being carried on as an oral practice led by a clerk or 'precentor'. The technique of 'lining out', in which the leader intoned or read the text line by line and the congregation sang back the lines in alternation with the reader, was widespread. The clergy, seeking more control of singing in public worship, reacted. From 1720 polemical tracts began to appear in Boston advocating 'Regular Singing' – singing the psalm tunes as they were notated – as opposed to the freely embellished 'Old Way' that lining out had promoted. The movement to reform congregational singing led to the formation of 'singing schools', instructional sessions teaching the elements of Regular Singing. It also led to the publication of tune books, collections of psalm tunes with instructional prefaces, designed for singing school use. John Tufts's

Introduction to the Art of Singing Psalm-Tunes went through 11 editions between 1721 and 1744; Thomas Walter's *Grounds and Rules of Musick*, first issued in 1721, was still in print in the 1760s.

The reform met strong resistance. Many New England worshippers did not share the belief that the 'Old Way' of singing was a corruption of psalmody. Sanctioned by use, and gratifying in the freedom it allowed singers, the 'Old Way' was set aside only with great reluctance and continued in rural areas throughout the century and later. Yet the appearance of singing schools in many communities began a process of disseminating musical learning whose impact was strong. By 1810 some 350 sacred tune books had been published in North America, a sizable majority of them designed for singing school use. Moreover, the singing school, taught by a singing master, offered musically inclined Americans their first chance to earn money in exchange for musical services. Finally, by teaching musical skills, the singing school inspired a wish for a more elaborate kind of music-making than congregational singing could provide. In that wish lie the roots of the New England church choir and the beginnings of American composition.

2. THE RISE OF CHOIRS AND MUSICAL COMPOSITION. The origins of the Protestant church choir in colonial America lay in a desire to enhance congregational singing and the singers' wish to perform. The first seems to have originated with church leaders, the second with the singers themselves. No thorough study of early American choirs has been made, but evidence suggests that most were formed at the singers' insistence. No meeting-house choirs are known to have existed before 1750, but a number were formed during the 1750s and 60s, and by the 1780s choirs were common.

Typically, choir members were singing school alumni. After a school was held in a town or congregation, scholars sometimes expressed a wish to continue singing as a group. In many towns, 'the singers' petitioned to sit together during public worship. That arrangement was recommended, for example, in Boston's First Church (1758), because 'skilful Singers, sitting together in some convenient place, would greatly tend to rectify our singing on the Lord's Day, and would render that part of Divine Worship more agreeable'. It also gave the choir a chance to perform its own music, including elaborate pices of the kind that began to appear in American tune books during the 1760s.

As long as tune books were geared to the needs of beginning singing schools and congreations, there was no reason for them to contain more than a limited repertory. But as choirs sprang up, stylistic uniformity began to give way. Together with the traditional tunes set in block chords, there was a growing tendency towards texture changes, melismas and fuging-tunes with brief imitative sections. This more elaborate style, cultivated by British psalmodists including William Tans'ur, William Knapp and John Arnold, gained favour in the colonies. Collections by these composers and others circulated in America during the 1750s and 60s, and their music began to appear in American tune books. *Urania* (Philadelphia, 1761), compiled by James Lyon, reflects an increase in the size and range of the printed sacred repertory in the 1760s. With its 198 pages, it dwarfed all earlier American musical publications, and its inclusion of elaborate, modern British music (more than a dozen anthems and set-pieces and several hymn tunes, as well as a selection of psalm tunes), most of it never before published in America, make Lyon's book a landmark in American psalmody. Two publications by Josiah Flagg, *A Collection of the Best Psalm Tunes* (Boston, 1764) and *Sixteen Anthems* (Boston, n.d. [1766]), further established the American tune book as a forum for the publication of 'modern' music. Between 1760 and 1770 the printed sacred repertory in the colonies burgeoned far beyond oral command.

The contributions of native composers also increased. Much of the music in American tune books of the 1770s and 80s was still taken from British sources, but more and more of it was composed by Americans who over the next several decades formed what some historians have called 'the first school of New England composers'. These men were Anglo-Celtic by lineage and Protestant (chiefly Congregational) by religion, born and bred in the towns and villages of Massachusetts and Connecticut. Most were tradesmen who made music in their spare time. Few had any training beyond what they had picked up in singing schools and from British treatises. None were tutored in orthodox European musical grammar. Nevertheless, they composed and published, and saw their music eagerly taken up by their countrymen. The most prominent among them, and the first American psalmodist composer of real consequence, was William Billings, whose *New-England Psalm-Singer* (Boston, 1770) is another landmark. Published at a time when only a dozen or so American tunes had appeared in print, Billings's book, made up entirely of his own compositions, increased that figure tenfold. The patriotic overtones of his prefatory remarks (and of some of the texts he set), together with his unabashed confession of inexperience and proclaimed refusal to follow established compositional rules, provided Americans of the Revolutionary era with an example of a self-reliant native composer.

Billings's example was not ignored. By the end of 1782 compositions by some 20 Americans were in printed circulation. The increase may be traced to two Connecticut collections, *Select Harmony* (Cheshire, 1778) by Andrew Law and *The Chorister's Companion* (New Haven, 1782) by Simeon Jocelin and Amos Doolittle. Like Lyon and Flagg before them, Law and Jocelin were primarily compilers, not composers. Many of the tunes introduced in their books soon became American favourites. The two works also provided a new model for American tune books, for both were eclectic compilations in which British tunes, many of them established favourites, were mixed with American tunes. Later tune books that enjoyed many editions featured a similar combination of European and American music, including *The Worcester Collection* (Worcester, MA, 1786, 8/1803), Andrew Adgate's *Philadelphia Harmony* (Philadelphia, 1789, 12/1811) and *The Village Harmony* (Exeter, NH, 1795, 17/1821).

The postwar years saw activity increase in all areas of psalmody. Tune book production grew from some 60 issues in the 1780s to more than 220 in the years 1801–10. New England psalmodists carried their work southwards and westwards, teaching and establishing their tune books in New York state, Pennsylvania, Maryland and Virginia. By 1810 close to 300 natives or residents of the new republic had published sacred music. And while singing schools and church choirs continued to flourish, more and more singers formed 'musical societies' devoted to

sacred music-making. Such groups proliferated especially after the war, including the Stoughton Musical Society (Massachusetts, 1786; still in existence), the Urania Musical Society (New York, 1793–8) and Dartmouth College's Handel Society (Hanover, NH, *c*1810). The founding of such groups shows the desire of Americans to sing the most challenging and artistic music available to them.

3. MUSICAL FORMS AND STYLES. American psalmodists usually composed for four-part chorus, with the melody in the tenor voice. Set in open score, the music seldom calls for instrumental accompaniment. Most American tunes set only one stanza of metrical text. Plain tunes (settings in block chord texture in which the phrase structure reflects the textual metre exactly) are in the majority, although sometimes the composer transcends the metre by repeating or extending certain words. Fuging-tunes contain at least one section of contrapuntal entries that produce text overlap. Set-pieces (through-composed settings of several stanzas of verse) and anthems (through-composed settings of prose texts) round out the American sacred repertory, though forming only a small proportion of it. Billings's description of the way he composed helps to explain some of the music's irregularities. In *The Continental Harmony* (Boston, 1794), he wrote of composing the tenor part, the 'air', first, then of adding the other voices in turn. The 'grand difficulty in composition', Billings declared, 'is to preserve the air through each part separately, and yet cause them to harmonize with each other at the same time'.

Stylistic differences among American psalmodists may be observed. Oliver Holden, Samuel Holyoke and Jacob Kimball all knew, and perhaps studied with, the immigrant organist-composer Hans Gram. Their music tends to favour full triads and to move according to the formulae of 18th-century European harmony. If the melodic-harmonic idiom of these men resembles that favoured in the cities, it differs from the idiom of Lewis Edson, Oliver Brownson, Abraham Wood, Justin Morgan and Stephen Jenks. These men were self-taught, spending their lives mostly in New England villages and the countryside, unexposed to cosmopolitan musical learning. The folklike melody and unorthodox harmony found in their music suggests that they worked more by trial and error than precept. Somewhere between these two groups might be placed the music of Billings, Daniel Read and Timothy Swan, each of whom composed a substantial body of music in a melodic-harmonic style of his own. Of the three, Billings was perhaps the least pungent in his harmony and the most given to writing melodies with sweep and momentum, which he often did by sequentially repeating small units of text and music. Read's harmony and melodic craftsmanship made him especially skilled at plain tunes and short fuging-tunes, in which he wrote some of the most tersely concentrated music of his time. Swan was capable of strikingly expressive responses to images in the text and unexpected melodic and harmonic twists. The varied melodic-harmonic idiom of these three and their contemporaries suggests that, when a close study of the sacred style of 18th-century New England composers is undertaken, stylistic diversity is likely to be one of its chief topics.

4. REFORM. From the 1760s onwards, American psalmody evolved without reference to any stylistic standard or ideal. In many tune books from the later years of the century, compositions by New Englanders were mixed into a repertory that ranged from European 'common tunes' almost as old as Protestantism itself to British Methodist hymn tunes whose style resembled the italianate solo songs favoured in London drawing rooms and theatres. As cosmopolitan musical taste took hold in the cities during the 1780s and 90s, however, the supposed crudities of Yankee composition began to draw comment. Fuging-tunes were criticized for obscuring the sacred text. *The Massachusetts Compiler* (Boston, 1795) of Holyoke, Holden and Gram prefaced its assortment of European compositions with a lengthy digest from thoroughbass manuals and instructional treatises describing a cosmopolitan framework for sacred styles. But the tide against home-grown psalmody turned decisively only after 1805, when the New England clergy, in a new effort to gain control over music-making in public worship, weighed in on the side of reform. Choirs and their members were attacked for a secular attitude that put musical rewards above spiritual ones. Viewing psalmody as a practice in which solemnity and edification should predominate, the new reform movement advocated a return to the 'ancient' psalm tunes in use before the War of Independence. And it succeeded, discrediting musical elaboration and with it the native composer and the American idiom developed in the 1770s and 80s. This trend led in the 1820s to the formulation by Thomas Hastings, Lowell Mason, and their followers of a strictly circumscribed, devotional musical style for congregations, singing with keyboard accompaniment.

Although the reform movement's success marked the end of the indigenous New England compositional style as a creative force, it did not consign the music to oblivion. New England tunes survived in shape-note collections published in upstate New York, western Pennsylvania, the Shenandoah Valley of Virginia, the Ohio River valley and, by the 1830s and 40s, in tune books compiled in South Carolina and Georgia. In these outlying areas local traditions of polyphonic hymnody took root, carried by singing schools and tune books, drawing on the work of Billings, Read and other northern psalmodists. Meanwhile, in New England from 1829, when *The Stoughton Collection* appeared in Boston, the heart of 18th-century Yankee psalmody was periodically reprinted in tune books whose avowed purpose was to keep the older repertory alive. Those collections presented the music in something like its original form, giving pleasure both to oldsters who had grown up with native psalmody and to younger singers who could find value in the long-discredited music of their forefathers.

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NICHOLAS TEMPERLEY (I), RICHARD CRAWFORD (II)

Psalmody (iii). *See* PSALTERER.

Psalms, metrical. Paraphrases of the biblical psalms in verse translation, often designed for singing to tunes of a simple popular type (known today as hymn tunes).

I. Introduction. II. The European continent. III. England. IV. Scotland and Ireland. V. North America.

I. Introduction

Translation of the psalms into metrical verse goes back to Apollinaris in the 4th century, and poetic paraphrases may have been made as early as the 2nd century for the so-called Gnostic psalter of Bardaisan and his son Harmonius. It continued throughout the Middle Ages, chiefly for the purposes of edification and private devotion. Metrical versions of the seven 'penitential psalms' (vi, xxxii, xxxviii, li, cii, cxxx and cxliii) held a special place in the devotional life of the Roman Church, but in the 16th century a new motive was added – that of public worship. Hus and Luther acknowledged the power of congregational singing, which required texts in verse because prose could not easily be sung by the people at large. Thus the enormous increase in the quantity of metrical psalms after 1520 was a direct outgrowth of the Reformation. The first collections of Lutheran chorales (1524) included a number of psalm paraphrases among the freely composed hymns. The more radical reformers, believing that only the inspired words of the Bible were suitable for use in worship, sought to confine the texts to close translations of the psalms and a few other biblical lyrics. They used the verse forms of popular song, partly for ease of learning and partly in the hope that people would set aside the lewd or superstitious songs they knew and sing the psalms instead. Psalms were, in fact, sung in everyday situations as well as in church. They were enormously popular, and were an important element in 16th- and 17th-century music printing and publishing. The tunes were soon harmonized in both simple and elaborate settings.

The German Reformed sect, centred at Strasbourg, included 22 metrical psalms in its *Kirchenampt* of about 1524, and produced a complete psalter by 1538. Zwingli, the first leader of the Swiss Reformed Church, disallowed music in worship altogether, but Calvin threw his influence behind the psalm-singing movement, and between 1539 and 1562 supervised the development of the French metrical psalter. The movement then spread to Britain, the Low Countries, Scandinavia, Eastern Europe and eventually to the colonies in America and other parts of the world. Some metrical versions of the psalms, such as the American Bay Psalm Book, are extremely literal; others, such as those of Isaac Watts, are so freely paraphrased that a metrical psalm of this type cannot be clearly demarcated from a hymn (*see* HYMN, §IV).

For the music of the voluntary parish church choir in England, consisting of psalms, hymns and anthems, which began to appear about 1690 and continued through the 18th and 19th centuries, and for the general practice of amateur Protestant vocal music in North America from the 17th century to the 19th, *see* PSALMODY (ii).

II. The European continent

1. General. 2. France and Switzerland: (i) Monophonic psalters (ii) Polyphonic settings. 3. The Low Countries (French language): (i) Monophonic psalters (ii) Polyphonic settings. 4. The Low Countries (Dutch language): (i) Monophonic psalters (ii) Polyphonic settings. 5. Germany: (i) Monophonic psalters (ii) Polyphonic settings.

1. GENERAL. The creation of a metrical psalter in the vernacular, complete with melodies and attendant polyphonic settings, is the chief contribution of Calvinism to the music of western Europe. The origin, growth and distribution of the psalter form a short but intense episode in the history of music. In less than a century the poetry was written, the psalm melodies were composed and the main corpus of polyphonic music inspired by the psalter was created. This period of growth parallels the growth and spread of Calvinism in western Europe. The Calvinist doctrines and psalter found an especially receptive audience in France, Switzerland, the Low Countries and certain areas of Germany (*see* CALVIN, JEAN; *see also* REFORMED AND PRESBYTERIAN CHURCH MUSIC). The following discussion is organized into four categories, corresponding to the various geographical areas (and languages) in which the Calvinist psalter flourished. Discussed within each category are both the monophonic psalters and the polyphonic settings.

2. FRANCE AND SWITZERLAND.

(i) Monophonic psalters. The history of the Calvinist psalter begins in the Catholic court of France. In 1537 the poet Clément Marot, *valet de chambre* to King François I, completed rhymed translations of 30 psalms, taking the first 15 psalms in numerical order and then selecting the remainder at will. Marot's psalms were very popular at court. Chroniclers reported that monarch, courtiers and courtesans sang them to popular tunes. In 1540 Marot

gave a manuscript of the *Trente pseaulmes* to Emperor Charles V, who urged the poet to continue his work.

Marot's *Trente pseaulmes* first appeared in print in Calvinist psalters. Jean Calvin, exiled from Geneva and leading a small congregation at Strasbourg, used Marot's psalms in his first psalter, *Aulcuns pseaulmes et cantiques mys en chant* (Strasbourg, 1539). This book contains 13 Marot psalms and six psalms and three canticles by Calvin. *Aulcuns pseaulmes* is a psalter with melodies, but without preface or an appendix of liturgical texts. Several of the melodies were borrowed from earlier Strasbourg songbooks, and at least two tunes in Calvin's first psalter can be ascribed to the Strasbourg musician Matthias Greiter.

Calvin returned to Geneva in 1541, and in the following year brought out his second psalter, *La forme des prières et chantz ecclésiastiques* (1542). This book contains Marot's *Trente pseaulmes*, two Marot canticles, and five psalms and two canticles by Calvin, each text with its own melody. *La forme des prières* (fig.1), which shows one of the most popular of the Genevan psalms, Marot's *Du fond de ma pensée*) begins with a lengthy preface by Calvin on the sacraments and on psalm singing. It concludes with liturgical texts (prayers to be read at worship and forms for the sacraments).

In 1542 Marot fled to Geneva to escape religious persecution. There he revised his first 30 psalms and added 25 new texts to the Calvinist repertory: 19 psalms, four canticles and two table graces. The earliest extant publication of this material is *Cinquante pseaumes en francois par Clem. Marot* (1543). It is an edition without melodies, and bears no printer's name or place of publication. That same year Calvin published a Genevan edition of the *Cinquante pseaumes* with melodies. No copies of this book survive. In fact, not one Genevan edition of *Cinquante pseaumes* with melodies exists today, even though there is evidence that several were printed between 1543 and 1551, when *Pseaumes octantetrois* appeared.

Pseaumes octantetrois de David, mis en rime Francoise, a savoir, quaranteneuf par Clement Marot . . . et trentequatre par Theodore de Besze, de Vezelay en Bourgongne (Geneva, 1551) is the first Calvinist psalter in which the work of poet and musician is acknowledged. Marot, who had died by that time, and Théodore de Bèze, the theologian who continued the work of versifying the psalms, are both mentioned in the title. The musician responsible for the melodies was Loys Bourgeois, who had been active as a music teacher in Geneva since 1545. Bourgeois explained his work in a preface, claiming that he wrote new music for the 34 Bèze psalms, rewrote 12 and revised 24 of the old melodies, and left only 15 untouched. Writers have often credited Loys Bourgeois for work on other Genevan psalters, but his role, though substantial, was confined to this publication; the new melodies for the 1543 edition were probably composed by Guillaume Franc. Bourgeois left Geneva in 1552.

Pseaumes octantetrois was published in Geneva each successive year until 1554. Six new psalms (without music) were added by Bèze to the 1554 edition, though

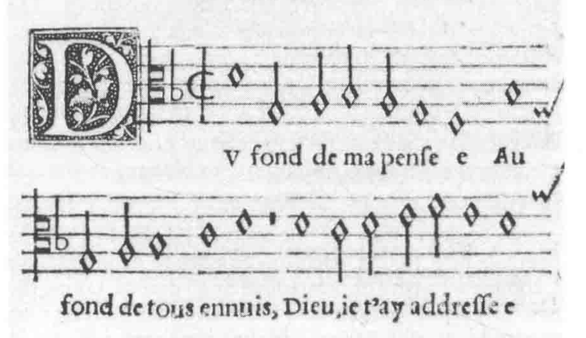
Car, fauoriz estes & bien aimez,
Du grand Seigneur, qui les Cieulx a fermez,
Et terre confinee.

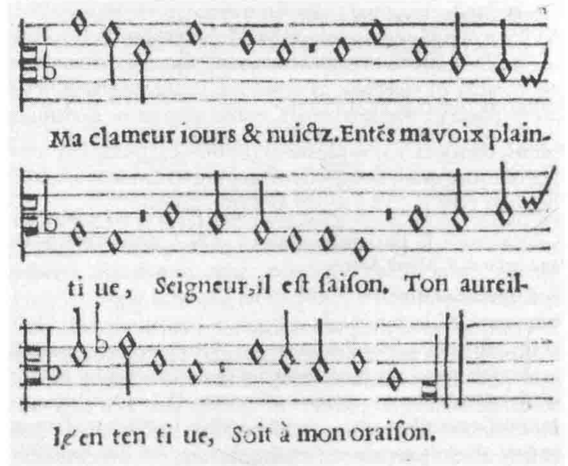
Dieu a les Cieulx vniuersellement,
Pour sa demeure: aux hommes, seulement,
La terre il a donnee.

O Seigneur Dieu, l'homme par mort transi,
Ne dit ton loz, ne quiconques aussi,
En la fosse deualle.

Mais, nous viuans, par tout, ou nous irons,
De bouche & coeur le Seigneur benirons,
Sans fin, sans interualle.

PSALME CXXX.





Si ta rigueur expresse,
En noz pechez tu tiens:
Seigneur, Seigneur, qui est-ce,
Qui demourra des tiens?

Si n'es-tu point seuere:
Mais, propice à mercy.
C'est pourquoy on reuere,
Toy & ta Loy aussi.

En Dieu ie me console,
Mon ame s'y attend:

h 3

1. *Marot's setting of Psalm cxxx, 'Du fond de ma pensée', from Calvin's second psalter 'La forme des prières' (Geneva, 1542)*

they were not acknowledged in the title until *Pseaumes octante-neuf* was published the following year. The 1556 edition of this book contains another preface by a Genevan musician, Pierre Vallette, who replaced Bourgeois as music teacher for a short time. His preface is a little treatise explaining how to read the musical notation of the psalter; he made no reference to writing or revising any psalm melodies.

The complete edition of the Calvinist psalter was published in Geneva in 1562 as *Les pseaumes mis en rime francoise, par Clément Marot, & Théodore de Bèze*. Antoine Vincent was the merchant printer in charge of producing the tens of thousands of copies that issued from printing presses in Geneva, Paris, Lyons, Caen, St Lo and elsewhere, each copy duly marked 'pour Antoine Vincent'. This extensive venture, involving 24 printers in Paris alone, shows the immense popularity of the Calvinist psalms. A bibliography compiled by Orentin Douen in 1879 lists 44 different editions of the psalter in 1562, 1563, and 1564. As hostile a commentator as Florimond de Raemond wrote in his *L'histoire de la naissance de . . . l'hérésie* (1610) that the psalms of Marot and Bèze 'were received and welcomed by everyone with as much favour as ever any book was, not only by those with Protestant sympathies, but also by Catholics; everyone enjoyed singing them'.

The complete Calvinist psalter contains 125 different melodies for 152 texts (150 psalms and two canticles). 85 melodies are repeated from the 1551 edition; 40 are new. The creator of the new melodies was a certain 'Maître Pierre le chantre'. Since Pierre Dagues, Pierre Vallette, Pierre Davantès and Pierre du Buisson were all active as musicians in Geneva at this time, the identity of 'Maître Pierre' remains a mystery, although recent research has shown that it could be Pierre Davantes. It is known that Loys Bourgeois and the other creators of the Calvinist melodies did not use the French chanson repertory as the principal source of melodies for the psalter, and although there are reliable reports that Marot's psalms were sung to popular tunes, there is very little evidence that the psalter melodies themselves were derived from chansons. Yet ever since Orentin Douen (in his *Clément Marot et le psautier huguenot*, 1878–9) illustrated some similarities between a group of Genevan melodies and some chansons, writers have repeated his conclusion that many psalms are based on specific chansons. In Douen's work, however, the similarities shown are limited to short groups of notes here and there, and can more easily be described as idiomatic coincidences than as direct borrowings. For example, one of the psalm melodies that Douen claimed was a remade chanson is Psalm lxxii, 'Tes jugements, Dieu veritable', which does indeed bear some similarity to the tenor of Josquin's *Petite camusette*. After the almost identical incipits (ex.1), however, the comparison becomes unconvincing.

Pierre Pidoux (1962) showed that several Genevan melodies derive from Gregorian chant. For example, the comparison of Psalm lxxx, 'O pasteur d'Israel, escoute', with the Easter sequence, *Victimae paschali laudes*, reveals a much closer relationship than any displayed by Douen's chanson–psalm pairings (ex.2). Unlike the above chanson example, here very little of the older melody need be discarded in order to find the Genevan adaptation. The relationship is obvious enough to justify calling the sequence a model for the psalm tune. Moreover, comments

Ex.1 The melody for Psalm lxxii compared with the tenor of Josquin's chanson *Petite camusette*



by Loys Bourgeois in his psalter preface of 1551 imply that he used chant for two or three psalms.

(ii) Polyphonic settings. The immense popularity of the Calvinist psalms led composers to use the texts for polyphonic composition. The first settings came soon after Calvin's first psalter of 1539. One year later Jacques Moderne of Lyons included the earliest known polyphonic setting of a Marot psalm in the sixth book of his series *Le parangon des chansons*. The piece is a complete setting of Psalm cxxxvii, *Estans assis aux rives aquatiques*, by a certain Abel, a composer of whom nothing is known. Abel's extended composition in three movements is not based on any known melody. In 1544 Moderne printed a second psalm by an obscure composer, Gentian, whose setting of Marot's Psalm cxxx appears in the second book of the series *Le difficile des chansons*. This composition is also in three movements and freely composed, without reference to the psalter melody.

Later in the decade French printers began issuing publications devoted exclusively to polyphonic settings of the 50 Marot psalms. The first of these was a collection

Ex.2 The opening of the melody for Psalm lxxx compared with the Easter sequence *Victimae paschali laudes* (transposed up a 4th)







Ex.3 Loys Bourgeois' setting of Psalm cxxx in imitative style, from *Le premier livre des pseaulmes* (Lyons, 1547)



of 31 settings in four parts by Pierre Certon, published in Paris by Pierre Attaingnant in 1546. Only a superius partbook without title-page remains, but it is enough to show that Certon used the Calvinist melodies. No reference to the melodies is found in a second book, published that year by Attaingnant as a sequel to the Certon collection and containing 23 settings by Antoine de Mornable.

Loys Bourgeois' polyphonic settings of Marot's 50 psalms appeared in two Lyons publications in 1547. In *Pseaulmes de David*, Bourgeois wrote in a four-voice note-against-note style, with the unchanged psalm melody in the tenor. He labelled this simple polyphonic style and the syllabic text treatment 'a voix de contrepoinct egal consonante au verbe'. For the 24 settings in *Le premier livre des pseaulmes* Bourgeois used three styles, which he again labelled in the title: 'a voix pareille' (note-against-note, with psalm melody as tenor cantus firmus); 'familiere, ou vaudeville' (a freer note-against-note texture, with some ornamentation in the accompanying voices or even in the melody itself); and 'plus musicale' (imitative counterpoint, with each phrase of the psalm melody the basis of a point of imitation – see ex.3, which uses the melody shown in fig.1 above). Only 15 of the 24 settings use known Calvinist melodies.

Other composers who filled single publications with settings of some or all of Marot's *Cinquante pseaumes* are Clément Janequin (1549), Pierre Colin (1550), Claude Goudimel (1551, 1557, 1559, 1560), Pierre Certon, again (1555), Jacques Arcadelt (1559) and Michel Ferrier

(1559). All of these composers except Colin used the Genevan tunes, although Goudimel sometimes composed without them.

Loys Bourgeois, the writer of many of the melodies in *Pseaumes octantetrois* (1551), was also the first composer to produce a polyphonic setting of this enlarged psalter. Only a bass partbook of *Pseaulmes LXXXIII de David* (1554) remains; it shows, however, that Bourgeois used the psalter melodies. Philibert Jambe de Fer also used the psalter melodies, setting only the Bèze texts in his *Psalmodie de 41 pseaumes royaux* (1559). Both Marot and Bèze texts from *Pseaumes octantetrois* form the basis for the polyphonic psalters by Janequin (1559), Thomas Champion (1561) and Claude Goudimel (1562). All three of these publications use the Calvinist melodies.

Soon after the publication of the complete Genevan Psalter in 1562, composers began to write polyphonic settings of all 150 psalms. Four polyphonic psalters, each entitled *Les 150 pseaumes de David*, appeared in 1564: one by Goudimel in Paris, two by Jambe de Fer in Lyons, and one by Richard Crassot in Lyons. All are in note-against-note style with the psalm melody in the tenor. (See below, however, on Goudimel's style.) Other composers who set the complete psalter are Hugues Sureau (1565), Jean Servin (1565), Pierre Santerre (1567), Claude Goudimel, again (1568), Paschal de L'Estocart (1583) and Claude Le Jeune, twice (1601, and 1602–10 in three volumes). These settings are all based on the Genevan melodies. When composers set the entire psalter, they presented the psalm tune as cantus firmus, accompanied by either chordal texture or a more elaborate counterpoint. The given melody, however, was always clearly present. In their prefaces, the composers of the Calvinist repertory stated that they had retained 'the usual melody which is sung in church', because so many people enjoyed singing the psalms outside the church 'in a more melodious setting, from the art of music'.

Claude Goudimel made the most substantial contribution to the Calvinist repertory with his three different settings of the psalter. Between 1551 and 1566 he produced eight books of psalm motets. For these compositions he used the entire text, grouping several stanzas into a single movement. Psalm cxix, for example (vol.iii, 1557), has 28 stanzas and is in five movements. Often the various movements, or even the stanzas, are set off from each other by contrasts in texture, cantus firmus treatment or number of voices used. Imitative counterpoint is the style of these works. In the earlier settings Goudimel did not build the points of imitation on the psalter tunes, but he did use them for the later psalm motets.

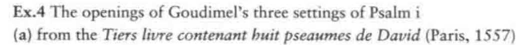
Goudimel's second setting of the Genevan melodies is his complete polyphonic psalter of 1564 (part published in 1562). Here he used the note-against-note style with the tune appearing in tenor or superius. There are, however, only 125 different melodies in the Genevan Psalter, some of them being assigned to more than one psalm. When Goudimel set one of these melodies a second time in his 1564 psalter he wrote in a more ornate style. Tenor or superius still carry the unaltered psalm tune, so that, as in the simpler settings, the length of the given melody determines the length of the polyphonic composition. Here, however, the accompanying voices do not move with the melody to form a chordal texture. Instead, each voice is rhythmically independent and indulges in occasional short melismas, brief imitations and ornamental melodic figures. The setting of the text is still mainly syllabic, but the four voices no longer declaim the words together. Goudimel used this more ornate style exclusively in his third setting of the psalm tunes (another complete polyphonic psalter), published in 1568. For purposes of comparison, the openings of Goudimel's three settings of Psalm i are given in ex.4.

The most eloquent testimony to the popularity of the polyphonic settings is the large number that were printed. The publications listed above contain over 2000 settings of the Marot-Bèze texts. Large as this number is, it represents only about two-thirds of the polyphonic repertory based on the Calvinist texts and tunes. More than 100 psalms appeared in instrumental publications, such as Le Roy's *Tiers livre de tabulature de luth* (1552), which contains 21 settings for voice and lute. With the polyphonic *chansons spirituelles* and the settings of psalms by Calvinist poets other than Marot and Bèze, the total number of compositions swells to over 3000, which does not include what was published in countries other than France and Switzerland. Nor does this number include the motet and chanson contrafacta prepared by various Calvinist editors who substituted a Calvinist psalm or *chanson spirituelle* for the original text. The chansons of Lassus were a prime target. Simon Goulart, a minister and publisher of music in Geneva, issued a series of publications in which Lassus's texts were either adapted or completely replaced. In 1597 a certain Louis Mongart prepared a polyphonic psalter named *Cinquante pseaumes de David*. He explained his editing technique in the preface: 'I have accommodated the text of the psalms to French, Italian, and German chansons, and even to several Latin motets of Orland de Lassus, prince of musicians of our century'.

The complete polyphonic Calvinist repertory – psalm setting, instrumental arrangement, *chanson spirituelle* and contrafactum – rivals, in quantity at least, the Parisian chanson, the Italian madrigal and the polyphonic Lutheran chorale. Yet this huge repertory is barely mentioned in contemporary records: only three references are known.

The first is from *Histoire ecclésiastique des églises réformées*, a work formerly attributed to Théodore de Bèze. It tells of the Huguenot Anne de Bourg, who was a prisoner in the Bastille in 1560. Although 'confined in a cage where he suffered all the discomforts imaginable, he rejoiced always and glorified God, now taking up his lute to sing him psalms, now praising him with his voice'.

A second reference to the polyphonic performance of Calvinist psalms is in a letter by a certain Villemadon, courtier to Marguerite of Navarre. He wrote to Catherine de' Medici on 26 August 1559 telling her that when Emperor Charles V visited Paris in January 1540, the musicians of François I and the emperor, indeed all the musicians of France, outdid one another in setting Marot's psalms to music. Everyone in France was then singing psalms. The courtier described his visit to the sick-bed of the dauphin Henri, whom he found singing psalms, accompanied by lutes, guitars, viols, spinets, flutes and the voices of his singers. Unfortunately very few of the earliest settings for Marot's psalms have survived. Perhaps most of them were contrafacta, as later writers such as Florimond de Raemond suggested. The polyphonic psalters of the later 1540s do not contain the earliest settings, because these later publications are by composers not connected with the court from 1537 to 1542, the years



Ex.4 The openings of Goudimel's three settings of Psalm i
(a) from the *Tiers livre contenant huit pseaumes de David* (Paris, 1557)







(b) from *Les cent cinquante pseaumes de David* (Paris, 1564)



(c) from *Les cent cinquante pseaumes de David* (Paris, 1568)





when Marot's psalms were in high royal favour. Moreover, since all of these settings are based on melodies or texts printed in 1543 or later, they do not reflect the activity Villemadon described.

A third reference to the singing of polyphonic Calvinist psalms is in a chronicle by Marcus van Vaernewijck of Ghent (1566–8). In his description of the religious unrest in the Low Countries he commented on the popularity of the psalms among the Calvinists, adding that 'they were also sung in parts in the homes, in the shops, and similar establishments'. This is the only known reference to the actual singing of polyphony in the homes of the Calvinists, and agrees with statements and implications in the titles and prefaces of the polyphonic psalm collections: these compositions were not meant to be sung in church, where polyphony was frowned upon, but in the homes and in places where amateurs gathered to make music. Nevertheless, various writers have suggested that the polyphonic Calvinist psalms were, indeed, sung in church. Such conjectures ignore evidence presented by the publications themselves. Goudimel prefaced his chordal settings published in Geneva in 1565 with the instruction that these settings were not to be sung in church but in the home. As for the more difficult motet-like settings, they were frequently dedicated to *collèges musicaux*, which were groups of amateurs. The evidence from contemporary chronicles and from the publications shows that, in the 16th century at least, both the simple and complex settings of the Calvinist psalms were meant for amateur performance, not for the church.

3. The Low Countries (French language).

(i) Monophonic psalters. The earliest known edition of Marot's complete *Trente pseaulmes* appeared in the Low Countries in 1541, one year before the psalms appeared in Calvin's first Genevan psalter. In 1541 the Antwerp printer Antoine des Gois issued *Psalmes de David, translatez de plusieurs Autheurs, & principallement de Cle. Marot*. This is a psalter without music that contains the 30 psalms of Marot along with 15 by lesser-known poets, some of them identified by only an initial. Ten of the 45 psalms are headed by references to pre-existing melodies to which the texts could be sung. For example, Marot's Psalm x was to be sung 'sus *Dont vient cela*', a popular chanson. The book was approved for publication by Pierre Alexandre, confessor to Mary of Hungary, Regent of the Low Countries. *Psalmes de David* has been considered a Protestant publication because Alexandre was later proclaimed a heretic; and the references to melodies prompted some writers to consider the book an early Calvinist psalter designed for use in secret worship. There could have been no eager Protestant market for this publication, however, because Calvinism had barely penetrated the Low Countries in 1541. The Lutherans

and Anabaptists active in Antwerp would have had little use for a French psalter, since these Protestants spoke German or Dutch. Although there are reasons for believing that *Psalmes de David* may have been Protestant in intent, it certainly is not a Calvinist psalter. It was, however, the first appearance in the Low Countries of Marot's *Trente pseaulmes*, texts that were to be used later by the Calvinists there.

All the Calvinist texts and tunes were published by Christopher Plantin in Antwerp in 1564, two years after the psalter was completed in Geneva. Plantin took precautions because he evidently knew that the Genevan Psalter might be considered a heretical publication. Before publication he requested and received permission to print this book from both the religious and secular authorities. After publication the psalter was again examined and approved by a priest. In spite of these safeguards, the book was condemned and Plantin was ordered to destroy his entire production. The authorities gave as their reason that, although the texts might be pure, the melodies were those used by the heretics.

The public singing of psalms was forbidden by royal decree, and if the Inquisition found psalters in homes they imprisoned the owners. In April 1566, however, the activities of the Inquisition were curtailed for a time, and there was a period of religious freedom. Refugees flocked back from England and Germany, singing psalms in their boats and wagons. In May the Protestants held their first open-air services, usually in the fields just outside the city walls. Thousands of people in Flanders, Holland and Zeeland forsook Mass to hear the preachers of the new religion. Several chroniclers have described the singing of psalms at these gatherings. Marcus van Vaernewijck wrote in Ghent in 1566: 'these psalms appealed to the members of the new religion so much that in the evening they would gather in groups of two to three hundred and sing them in different streets and alleys of the city. . . . One hardly heard any other songs. . . . Out in the fields, the preachers taught the people how to sing them, using simple tunes'. Psalm singing accompanied the frenzied outburst of image breaking in August 1566, which in turn led to strong repressive measures from ruling Spain. Immediately after the image breaking, however, there was even greater religious freedom for the Protestants. They quickly built churches in which, according to chroniclers, they spent the entire Sunday listening to sermons and singing psalms. Within a year the churches in the southern provinces of the Low Countries were torn down by the Duke of Alva and his Spanish troops, whose task it was to subjugate the rebellious Low Countries. Psalm singing once again became a heretical activity, punishable by death.

(ii) Polyphonic settings. Soon after the printed appearance of Marot's psalms in Antwerp (*Psalmes de David*, 1541) composers began using them as texts. The first polyphonic setting of a Marot psalm to appear in the Low Countries was by Benedictus Appenzeller, and was included in a collection of his chansons printed in 1542 by Henry Loys and Jean de Buys of Antwerp. In setting Marot's Psalm cxxx, Appenzeller simply wrote in the typical Netherlandish style of his day, with no reference to the Calvinist melody.

In all, 33 settings of Marot's psalms, canticles and graces appeared in Netherland chanson collections in the 16th century. The earlier settings are all in the typical chanson style of that era and area, and are without reference to known melodies. In addition to Appenzeller, the composers are Manchicourt, Tylman Susato, Gerarde, Clemens non Papa, Crispel, Caulery and Waelrant, all of whom were active in the Low Countries. Later in the century, five composers (Lassus, Noë Faignient, Philippe de Monte, Séverin Cornet, Andreas Pevernage) used the Calvinist tunes as well as texts, but the settings still appeared in chanson collections. These compositions range in style from the homophonic setting of Psalm cxxx by Lassus to the four psalm motets for five voices by Pevernage, which use imitation, expressive dissonance, word-painting, diminution and augmentation of the given melody, and even attempt *musique mesurée*. Pevernage's setting of Psalm xxxiii, *Resveillez-vous, chascun fidèle*, with its short notes, animated motifs and high voices, is an excellent example of a polyphonic idiom in which text determines style. The bright sound and lively rhythmic quality of this piece is an appropriate setting for a text that urges the faithful to rise and praise the Lord with psaltery and harp (ex.5).

The only publications in the Low Countries exclusively devoted to polyphonic settings of the Marot-Bèze texts are by the composers Jean Louys and Sweelinck. Louys set all the texts of Marot's *50 pseaumes*, using the psalter melodies and the first stanza of each text. Entitled *Pseaulmes 50 de David*, his collection appeared in three volumes, published in 1555 by Waelrant and Laet of Antwerp. Like most of the motets published in the Low Countries at this time, the psalms are for five voices. The motifs are often extended to form long, melismatic phrases, rather than being declamatory and brief as in the contemporaneous French motet style cultivated by Sermisy and Certon. Pervading imitation, a thick texture, an avoidance of clearcut phrase divisions and very little chordal writing are characteristics that place Louys' psalms squarely in the mid-century Netherlandish tradition of Crecquillon, Clemens non Papa and Gombert.

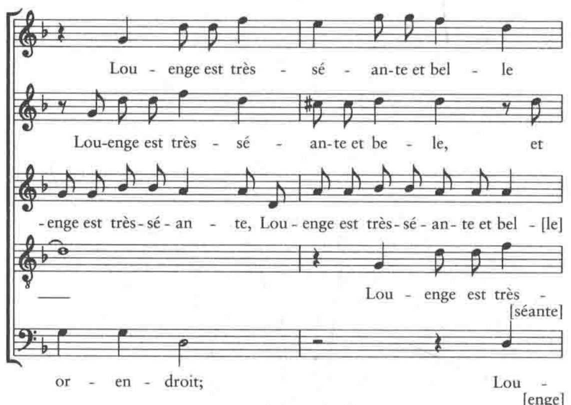
Jan Pieterszoon Sweelinck was the only composer who finished the task of setting all of the Marot-Bèze psalms in a florid motet style. Claude Le Jeune presented 12 elaborate settings in his *Dodecacorde* of 1598, and Claude Goudimel worked his way through almost half of the psalter in his eight books of psalm motets. Unlike Goudimel, Sweelinck did not set all the stanzas of each psalm, although he did use the complete texts of 32 of them. Sweelinck brought out his 153 compositions in four books, published in Amsterdam between 1604 and 1621. His work is the climax and crown of the Calvinist repertory. Into a rich fabric of late Renaissance polyphony, ranging from two to eight voices, Sweelinck wove the Genevan melodies in a variety of ways: as unembellished cantus firmus in one voice, as cantus firmus moving from voice to voice, or as basis for equal imitation in all voices. Ex.6 shows the openings of two psalm motets by Sweelinck, the first in cantus-firmus style, the second using equal imitation. Chromaticism, word-painting, echo effects and double-chorus writing are also present. Sweelinck's psalms signal the end of an era in two respects. His vocal music in general is the 'brilliant and noble sunset' (Reese, 1954, p.518) of the great production of the Netherlanders in the field of vocal polyphony; his psalm settings mark the twilight era of the music of Calvinism. The Calvinist churches of western Europe continued to use the psalter, but the period of creative

Ex.5 Pevernage's setting of Psalm xxxiii, from *Chansons d'Andre Pevernage, livre premier* (Antwerp, 1589)









activity begun in Paris by Clément Marot ended in Amsterdam with Sweelinck's contrapuntal masterpieces.

4. The Low Countries (Dutch language).

(i) Monophonic psalters. The first metrical Dutch psalter printed in the Low Countries was the Souterliedekens, a volume of rhymed psalms set to Dutch and French folktunes. Printed by Symon Cock of Antwerp in 1540, this psalter was the first publication in the Low Countries to use movable music type. The question of the confessional character of the *Souterliedekens* has occupied several scholars. Recent investigation has produced evidence of Lutheran influence in the prologue, and has shown that many psalms take the Dutch Vorsterman Bible of 1528 as a textual basis. In fact, several heretical expressions from the marginal glossary of this Bible found their way into the *Souterliedekens*.

The second Dutch psalter printed on Netherlandish soil was the work of Lucas de Heere, a Ghent artist who was also a fervent Calvinist. His *Psalmen Davids na d'Ebreeusche waerhyt . . . op de voysen en mate, van Clement Marots Psalmen* was published in Ghent in 1565. As its title implies, this psalter contains translations of Huguenot psalms with their respective melodies retained. De Heere used the complete Geneva Psalter of 1562 as his source, and although only Marot is acknowledged in his title, nine of De Heere's 37 translations are of Bèze texts, in which the influence of the Dutch Bibles of Liesvelt (1526) and Vorsterman (1528) is clear. He generally used the poetic structure of the French texts so that his psalms could be sung to the Genevan melodies, but in some cases he lengthened the Genevan melody.

There is no evidence that De Heere's psalms were ever used by Dutch-speaking Calvinist congregations, which had been meeting secretly in the Low Countries for about a decade. The probable reason De Heere's psalter was not adopted is that Dutch Calvinists already had one. Since 1551, printers in London and Emden had issued 12 editions of the psalms of Jan Utenhove. Utenhove was of noble birth, but fled his home city of Ghent in 1544 because of his Protestant beliefs. His first psalms, published by Steven Mijerdman of London, were meant for the exiled Dutch Protestant church that Utenhove and others had founded in London.

In 1553 Mary Tudor's accession to the throne made England unsafe for Protestants; the young congregation fled to Denmark and thence to Germany, where they found a refuge in Emden. There Utenhove continued his work of rhyming the psalms, which were printed in Emden by Gillis van der Erven. Utenhove returned to England in 1559, soon after Protestantism was restored by Elizabeth, and his subsequent psalters were printed by John Day of London. He finished his work on the psalms in 1565 (the year in which he died), and a complete psalter was published the following year. Entitled *De psalmen Davidis, in Nederlandischer sangsryme*, most of its texts are translations of the Marot-Bèze psalms, influenced by the Dutch 'Deux-aes' Bible (1561, 1562) popular with the Calvinists, and the majority of its melodies are from the Genevan Psalter.

The complete triumph of the Genevan tradition occurred when Petrus Dathenus issued his *De Psalmen Davids, ende ander lofsanghen, wt den Francoyschen dichte in Nederlandschen overghesett*, published in Rouen, Ghent and Heidelberg in 1566. This is simply the complete Genevan Psalter in Dutch. Dathenus translated

Ex.6 The openings of two psalm motets by Sweelinck, from *Cinquante pseaumes de David* (Amsterdam, 1604)

(a) Psalm xxiv, in cantus-firmus style

La ter - re au Sei - - gneur ap - par - tient,

La ter - re au Sei - gneur ap - - - - - par - tient, Tout ce ___ qu'en

La ter - re au Sei - gneur ___ ap - par - tient, Tout ce qu'en sa ron -

La ter - re au Sei - gneur ___ ap - par - tient, Tout ce qu'en sa ron - deur con -

Tout ce qu'en sa ron - deur con - tient,

sa ron - deur con - tient, Tout ce qu'en sa ron - deur con - tient, Et ceux qui ha - bi - tent en

- deur con - tient, Tout ce qu'en sa ron - deur ___ con - tient, Et ceux qui ha - bi -

5

- tient, Tout ce qu'en sa ron - deur con - tient, Et ceux qui ha - bi - tent en el -

(b) Psalm cxxx, using equal imitation

Du fonds de ma pen - sé - e, de ma pen - sé - e, Du fonds de ___ ma pen - sé -

Du fonds de ma pen - sé - e, Du fonds de ma pen - sé -

de ma pen - sé - e, Du fonds de ma pen - sé -

Du fonds de ma pen - sé - e, de ma pen - sé -

Du fonds de ma pen - sé - -

5

- e, Au fonds de tous en - nuis, ___

- e, Au fonds ___ de tous en - nuis, de tous en - nuis, Au fonds de tous en - nuis, ___

- e, Au fonds Au fonds de tous en - nuis, ___ Au fonds de

- e, ___ Au fonds de tous en - nuis, Au fonds de tous en - [nuis]

- e, Au fonds de tous en - nuis, Au fonds de tous en - nuis, ___

10

the Marot-Bèze texts, often literally, and fitted his translations to the Genevan melodies. His psalter was accepted by the Dutch synods during the 16th century and remained the official songbook of the Dutch-speaking Calvinist Church for more than two centuries. The Dathenus texts were replaced in 1773 by order of the Dutch government, although the Genevan melodies were retained. This psalter was replaced only in 1967, by the psalter of the Interkerkelijke Stichting voor de Psalmberÿming, and was published in 1973, with 491 hymns, in the *Liedboek voor de kerken*.

(ii) Polyphonic settings. The *Souterliedekens* also provided the first texts and melodies for polyphonic settings of Dutch psalms. Clemens non Papa set all but ten of the *Souterliedekens*, and Tylman Susato published these as volumes iv–vii of his *Musyck boexken* series (1556–7), composing the ten missing psalms himself. All of Clemens's settings are for three voices, each in a partbook: superius, tenor and bassus. The tenor always carries the 1540 melody, and is usually a true tenor part with a soprano or alto written above it and a bass beneath. Occasionally, however, Clemens assigned the melody (always printed in the tenor partbook) to a high voice, and wrote an alto and bass beneath it. The alto part then appears in the superius partbook, even though it is not the highest voice. Evidently Clemens wanted a variety in the cantus firmus texture, but he (or Susato) also wanted all the *Souterliedekens* melodies in one partbook.

Susato's next four volumes in the *Musyck boexken* series appeared in 1561 and contained 123 polyphonic settings of the *Souterliedekens*, set for four voices by Gherardus Mes. The first volume is labelled *Souterliedekens V*, implying that it is a continuation of the series that began with Clemens's four volumes. The title also labels Mes a 'discipel van Jacobus non Papa'. Two of the four partbooks are missing, making an assessment of this work extremely difficult.

The third composer to place the popular *Souterliedekens* in polyphonic setting was Cornelis Buscop. 50 of his settings were published in Düsseldorf in 1568 under the title *Psalmen David, Vyfftich, mit vier partyen*. Buscop's preface indicates that he had composed others for five and for six voices. The published four-part psalms are in modest motet style, each phrase of the *Souterliedekens* melody being used to build one or two points of imitation. Buscop did not, however, use the given melody for each composition; some appear to be freely composed.

Polyphonic settings of early Dutch psalms other than the *Souterliedekens* are very scarce. The few that remain have texts by unknown authors. Although there is some evidence that the Dathenus texts were set polyphonically by Dutch composers in the 16th century, the music has not been found. The earliest known polyphonic publications containing the official Dutch texts are from the following century. These are Dutch editions of the note-against-note settings of the Genevan Psalter by Claude Goudimel and Claude Le Jeune, in which the Dathenus texts are used as contrafacta.

5. Germany.

(i) Monophonic psalters. Metrical translations of psalms are not prominent in Lutheran songbooks. The first published collection of Lutheran chorales, the so-called *Achtliederbuch* of 1524, contains three rhymed psalm translations by Luther himself. In the *Erfurt Enchiridion* of the same year, seven of the 26 songs are metrical psalms. The first publication devoted exclusively to metrical psalms is by the Meistersinger Hans Sachs, who worked very closely from Luther's prose translation of all the psalms, and published *Dreytzehn Psalmen zusingen, in den vier hernach genotirten Thonen* in 1526. In the following decades complete metrical psalters were published by other confessional groups in Germany. The first complete Lutheran psalter, however, did not appear until 1553. It was the work of Burkhard Waldis, and was published in Frankfurt under the title *Der Psalter, in newe Gesangs weise, und künstliche Reimen gebracht, durch Burcardum Waldis, mit ieder Psalmen besondern Melodien.* Waldis's texts and melodies did not find wide acceptance. Nor did the metrical psalms of later Lutheran poets gain the popularity in Germany that the Marot-Bèze psalter did in France, Switzerland, the Low Countries and eventually in Germany itself.

A translation of the Marot-Bèze psalms became by far the best-known psalter in Germany. In 1565 Ambrosius Lobwasser finished his translation of the entire French psalter into German. It was published in Leipzig in 1573, and entitled *Der Psalter dess königlichen Propheten Davids, in deutsche reyme verstendiglich und deutlich gebracht.* The Lobwasser translation enjoyed immediate popularity, and was used by Lutheran congregations as well as Calvinist. As a result, several Calvinist melodies found a permanent place in the Lutheran repertory (e.g. Psalm xlii = 'Freu dich sehr, O meine Seele'; 'Les commandemens de Dieu' = 'Wenn wir in höchsten Nöten sein'; *see* Lutheran church music). One of the reasons for the popularity of Lobwasser's work was that his texts were usually accompanied in print by the homophonic settings of Goudimel. (Part-singing of the psalms was introduced into the German Calvinist service long before it was permitted in Geneva or the Low Countries.)

Lobwasser had many imitators. They modelled their translations on the French psalms, and used either the Genevan melodies alone or the Goudimel settings. In 1588 Philipp von Winnenbergh published his translation with a new arrangement of the Goudimel four-part pieces: the melody was in the superius instead of the tenor. Other translator-arrangers were Paul Melissus Schede (1572), Martin Opitz (1637) and Hans von Bonneck (1634). None of these psalters, however, diminished the popularity of Lobwasser's version.

To counteract the spread of the Calvinist psalms, the Catholics and Lutherans created their own metrical psalters, often imitating the very psalms they were attempting to replace. A metrical psalter for Catholics was prepared by Kaspar Ulenberg and published in Cologne in 1582. *Die Psalmen Davids in allerlei teutsche gesangreimen bracht* contains all 150 psalms fitted to 81 melodies, which are very like their Genevan prototypes. *Der Lutherische Lobwasser, das ist Der ganz Psalter Davids* is the work of Johann Wuestholtz, who claimed in his preface to have corrected Lobwasser's work. The melodies are Genevan. The Lutheran theologian Cornelius Becker, far from bringing out a 'Lutheran Lobwasser', or using the Genevan melodies, sharply criticized the Lobwasser psalter in the preface to his *Der Psalter Davids gesangweis auff die in Lutherischen Kirchen gewöhnliche Melodeyen zugerichtet* (Leipzig, 1602). Becker disliked the 'strange French melodies', which 'sounded sweet only

to worldly ears'. As his title states, Becker used Lutheran melodies for his new translations.

The publication of metrical psalters in Germany continued to follow strict confessional lines. For Lutherans and Catholics, however, the metrical psalm never gained the dominating position that it held in the song repertory of the Calvinist Church.

(ii) Polyphonic settings. The earliest polyphonic settings of metrical psalms in Germany were by Johann Walter (i) in his *Geystliches Gesangk buchleyn* of 1524. In the same year that the first monophonic Lutheran songbooks appeared, Walter made polyphonic settings of the songs, which included Luther's rhymed psalms. Polyphonic settings of the entire psalter came somewhat later. Perhaps the earliest venture was by the Kassel Hofkapellmeister Johannes Heugel, who some time between 1555 and 1570 set for four and five voices the entire psalter (tunes and texts) of Burkhard Waldis. These modest contrapuntal settings survive in a Kassel manuscript (*D-Kl* 4° Mus.94). The Stuttgart Hofkapellmeister Sigmund Hemmel (*d* 1564) did not limit his source to a single monophonic psalter, but selected psalm texts and tunes from various German songbooks, several of them from non-Lutheran centres such as Strasbourg and Konstanz. Hemmel used the given melody if there was one; if not, he chose an existing Lutheran melody that fitted the psalm text. He created his psalter between 1561 and 1564. It was published posthumously as *Der gantz Psalter Davids, wie derselbig in teutsche Gesang verfasset, mit vier Stimmen kunstlich und lieblich von neuen gesetzt* (Tübingen, 1569).

The Lobwasser-Goudimel psalter appeared in 1573. Subsequent polyphonic metrical psalters in Germany were deeply influenced by this exceedingly popular publication. Other poets (e.g. those cited in §5(i) above) fitted their metrical translations to the Goudimel settings. Other composers set other German metrical psalms in homophonic style. One of the earliest examples of this practice is David Wolkenstein's *Psalmen für Kirchen und Schulen auff die gemeine Melodeyen syllaben weiss zu 4 Stimmen gesetzt* (Strasbourg, 1577 and 1583). German composers were also quick to set the monophonic psalters that had been produced to stop the spread of the Calvinist psalms. Ulenberg's Catholic psalter was set by Orlande and Rudolph de Lassus, Sigerus Pauli and Konrad Hagius. Cornelius Becker's Lutheran psalter was set by Sethus Calvisius and Heinrich Schütz. Composers connected with Calvinist centres made more elaborate settings of Lobwasser's texts and the Genevan melodies. Michael Praetorius included ten settings of Genevan psalm tunes in the fourth volume of his *Musae Sioniae*, which he dedicated to Duke Frederick of Rhein-Pfalz, a Calvinist. 11 more Calvinist psalm settings are in other volumes of that gigantic work. Other composers who set more than a few of the German-Genevan psalms are Samuel Mareschall (Basle, 1606), Moritz, Landgrave of Hesse (Kassel, 1612), and Johannes Crüger (Berlin, 1658).

The most significant contribution of the Lobwasser-Goudimel psalter, however, is not the number or quality of the subsequent polyphonic psalm settings it engendered. Scholars of Lutheran church music agree that Goudimel's homophonic psalm settings greatly influenced the texture of the Lutheran chorale. The cantional style (chordal, melody in the soprano), first used in a Lutheran hymnal by Osiander in 1586, is the direct descendant of the simple Goudimel psalm setting. It is a style familiar to all who have sung a Protestant hymn.

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III. England

The singing of metrical psalms was a feature of English Protestant worship from the time of the Reformation, and remained so until it gradually merged with hymn singing during the 18th and 19th centuries. For more than a century it was also a common form of domestic music. Some of the tunes composed for the metrical psalms have remained in continuous use for over 400 years, and thus represent one of the oldest English musical traditions still in existence.

1. The Church of England: (i) Introduction (ii) Texts (iii) Tunes (iv) Performing practice. 2. The Dissenting Churches: (i) Presbyterians (ii) Independents (iii) Baptists. 3. Domestic use. 4. Harmonized settings: (i) Harmonized chants (ii) 'Anthems' with metrical psalm texts (iii) Elaborate settings of psalm tunes (iv) Note-against-note harmonizations.

1. The Church of England.

(i) Introduction. The death of Henry VIII in 1547 opened the way for the Protestant reforming party to replace Latin services with English ones, and to introduce many other changes in the practice, discipline and official theology of the Church. Throughout the brief reign of Edward VI (1547–53) the trend moved steadily in favour of the Puritan party, as can be seen by comparing the first (1549) and second (1552) versions of the Book of Common Prayer. In music as in other matters, there was a tendency to get rid of anything associated with Romanism – the chanting of the liturgy, the office hymns (which at one time Cranmer had wanted to retain), the elaborate polyphony of the larger churches and the minor orders of clergy who had kept it up. The predominant influence was that of the Reformed Churches of Germany, Switzerland and France. Unlike the Lutherans, the English reformers held the view that psalms, being divinely inspired, were preferable to any merely human composition; and they introduced metrical translations of the psalms so that the sacred texts could be sung by the people at large. The foreign Protestant Church, established in London in 1550 under the leadership of John Laski to accommodate the many exiles from the Continent, was probably a strong influence on English churches, especially in London. At Laski's church metrical psalms were sung unaccompanied, and it is not unlikely that the same practice was tried out in English churches. Several metrical translations were already available and others were quickly produced. But there is little information about the music used in parish churches at this time. Surviving settings of metrical psalms from the reign of Edward VI (see §4 below) are clearly for choirs, not congregations.

During the reign of Mary I (1553–8), when the Latin rites were restored, the tradition of English psalm singing was developed by exiles abroad, especially at Frankfurt, Geneva, Emden and Strasbourg. After Elizabeth I's accession, metrical psalm singing, though not included in the liturgy, was allowed by the Queen's Injunctions of 1559, and it very quickly became a normal and popular part of both cathedral and parish church practice. In a wave of Puritan feeling in the late 1560s, most surviving parochial choirs were swept away, organs were pulled down, plainchant was condemned in sermons, and metrical psalms became the only form of music generally used in church. (*See* Anglican and episcopalian church music, §6.)

(ii) Texts. Verse translations of the psalms had circulated in private use in Henry VIII's time. Miles Coverdale's *Goostly Psalmes and Spirituall Songes* (*c*1535) included 15 psalm versions with tunes, based directly on Lutheran sources; but it had no lasting influence. Robert Crowley's *The Psalter of David Newely Translated into Englysh Metre* (1549) is the first complete version surviving, though its preface refers to 'other translations'. Several other versions of selected psalms appeared in Edward's reign, but the only one that was to be of any lasting importance was that of Thomas Sternhold. Like Marot of the French psalter, Sternhold was a court poet, who described himself on the title page of *Certayne Psalmes* (*c*1549) as 'grome of the kynge's Majesties roobes'. The preface contains nothing to suggest that he intended the psalms for public use. After his death a larger collection appeared, containing 37 of his versions, all but two of them in the traditional English ballad metre, or common metre. This small beginning became the nucleus of both the English and Scottish psalm books.

In 1553 the Protestant leaders went into exile at Frankfurt; later they split into two parties, those who most disliked the Prayer Book and other compromises with tradition going to Geneva, where, of course, they came under the direct influence of Calvin. The next edition, published at Geneva in 1556/7, was an integral part of *The Forme of Prayers and Ministration of the Sacraments*, devised by John Knox and approved by Calvin, which was to become the prototype for Presbyterian worship. Seven new psalms and a metrical Ten Commandments were added by William Whittingham, a Puritan leader who became Calvin's brother-in-law. For the first time tunes were provided, and the new versions were mostly in metres that would fit the tunes in the French psalter. Further editions appeared both in Geneva and (after 1558) in London, gradually adding more versions – the bulk of them by John Hopkins – until by 1562 the entire psalter had been versified and was published by John Day. A few hymns and alternative

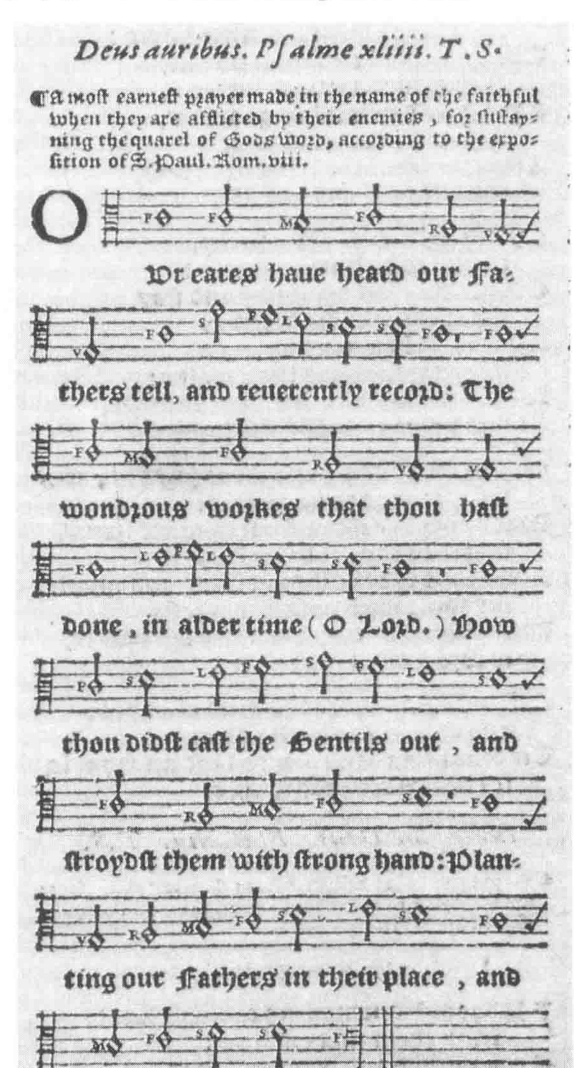
versions were later added. The Elizabethan editions contain a number of concessions to the Anglican party in the form of metrical canticles and prayers arranged in an order that reflects the Book of Common Prayer, and to the exiles from Strasbourg in the form of a group of original hymns, some of Lutheran origin. From 1560 the title-page claims that the psalms are 'newly set fourth and allowed, according to the order appointed in the Quenes Majesties Injunctions'. The Injunctions of 1559 had allowed that:

> for the comforting of such that delight in music, it may be permitted that in the beginning, or in the end of common prayers, eyther at mornyng or evenyng, there may be sung an hymne, or such like songue, to the praise of almighty God, in the best sort of melody and musicke that may be conveniently devised, havyng respect that the sentence of the Hymne may be understanded and perceyved.

From 1566 onwards the passage on the title-page recited these specific times at which the psalms could be sung. It may be noted that the passage is vague about the kind of text and music to be sung, and it was in fact used to justify both anthem singing in cathedrals and metrical psalm singing in parish churches. But it was not long before the statements on the title-page came to be regarded as evidence for the exclusive authority of Sternhold and Hopkins's version, especially since this was often bound up with Bible or Prayer Book.

The complete edition of Sternhold and Hopkins (1573) contained metrical versions of all 150 psalms, with alternative versions of Psalms xxiii, l, li, c, cxxv and cxxxvi. Of these 156 versions, 131 were in common metre (8.6.8.6), six in short metre (6.6.8.6), three in long metre (8.8.8.8), two in the metre 6.6.6.6.4.4.4.4 (all these were iambic), and 14 in other 'peculiar metres' of which no two were alike. Before and after the psalms were 24 metrical songs of various kinds, including three metrical psalms used for special purposes, several canticles and other biblical texts and some original hymns; these were often known collectively as the 'Divine Hymns' (*see* CANTICLE, §4, and HYMN, §IV). The book was completed by 'A Treatise on the Use and Virtue of the Psalmes by Athanasius the great', a collection of prayers for private use and an index of first lines of the psalms. Some editions from 1569 onwards contained also an explanation of sol-fa notation and also printed sol-fa letters on the staves beside the notes (fig.2). Each psalm was headed with a Latin title and a summary or annotation of its contents. The full edition provided tunes for 48 of the psalms and 18 of the hymns; in each case the first verse was underlaid. The other psalms had cross-references, such as 'Sing this as the 3rd psalm'.

The great popularity of the collection, together with its supposed 'authority', left it without a serious rival for over a century. At least 452 editions with music were published. John Day's privilege in the printing of the psalms passed to his heirs, and was acquired in 1603 by the Stationers' Company, who used it to prevent any other version from being printed, and to provide employment for the poorer London printers. Consequently the printing in later editions is often badly botched. The psalm and hymn texts varied little from one edition to another, though from 1621 onwards some small editions omitted four of the hymns and the annotations at the head of the psalms. From 1599 to 1649 some editions, known as 'Middleburg Psalms' because they were first printed by Schilders of Middelburg, had the prose psalms in the margin; they had many more tunes than the



2. *Setting of Psalm xliv, with sol-fa letters against the notes of the tune, from 'The Whole Booke of Psalmes, Collected into Englishe Meter by Thomas Sternhold, John Hopkins' (1569)*

ordinary editions. Many editions omitted some tunes, some reducing the number as low as 29 for psalms and 17 for hymns. Only 18 psalms have tunes in every musical edition. After 1620 more and more editions appeared without tunes, and after 1687 no editions had tunes. The hymn supplement was further cut down and disappeared altogether from many 18th-century editions.

Criticism of the Sternhold and Hopkins translation had been growing almost from its first appearance. In 1696 *A New Version of the Psalms of David, fitted to the Tunes used in Churches* was compiled by Nahum Tate and Nicholas Brady, published by the Stationers' Company, and 'allowed and permitted' by the king in council on 3 December 1696. It contained the psalms only, almost all of them in the three commonest metres; it was never printed with tunes underlaid, but a supplement of tunes was issued with the 1698 edition, containing only nine tunes, all of them from the Old Version. In 1700 a

Supplement appeared, containing metrical canticles and prayers, some new hymns, alternative versions of some of the psalms, and a much larger selection of the old tunes. The *Supplement* was authorized by the queen in council on 30 July 1703, but it was never treated, like the Old and New Versions, as an appendage to the Prayer Book.

The New Version met with bitter opposition, led by William Beveridge, Bishop of St Asaph (1637–1708), and was at first adopted in only a few London churches. The two 'authorized' versions continued side by side, and it was not until the early 19th century that Tate and Brady's became decidedly the more popular of the two. Even so, several London and many country churches were still using the Old Version after 1800, and the last edition was printed as late as 1861. Only one psalm text from it is still in common use: the Old Hundredth, *All people that on earth do dwell*, attributed to William Kethe and still sung to the French tune allotted to it in 1561. On the other hand, the New Version outlived even the appearance of *Hymns Ancient and Modern* (1861) and was still the only hymnbook in use at St Thomas's, Southwark (with no organ), as late as 1879. Several of the metrical psalms from the New Version are still in use, notably *Through all the changing scenes of life* (Psalm xxxiv) and *As pants the hart* (Psalm xlii).

Less important versions, outside the main tradition, appeared as early as 1567 in Archbishop Parker's *The Whole Psalter translated into English Metre*. It was originally written for his own use, but was printed with Tallis's nine tunes, perhaps with the intention that it might be used in public worship: 'The Tenor of these partes be for people when they will syng alone, the other parts, put for greater queers [choirs], or to suche as will syng or play them privately'. However, there is little likelihood that Parker's version was ever widely used in church; indeed, the long hegemony of Sternhold and Hopkins had already begun. In 1660 a Latin translation based on the Old Version was published at Oxford for the use of colleges, under the title *Psalmi aliquot Davidici in metrum Latini traducti*. It was bound with the Latin Book of Common Prayer which was allowed to be used at Oxford and Cambridge colleges. A 1681 edition of the same book (not listed in Wing) contains ten tunes, all standard ones used with the English metrical psalms.

During the 18th century there was an increasing tendency for the more affluent parishes to have their own selections of psalms printed, choosing some from the Old Version, some from the New, and at times adding examples from other translations and even hymns. The earliest local collection of this kind was *The Psalms and Hymns, usually sung in the Churches and Tabernacles . . . of St Martins in the Fields and St James's Westminster* (1688). By 1800 there were hundreds of them. Versions originating with the Dissenters were increasingly drawn upon in these books, above all Watts's *Psalms of David Imitated* (1719). A popular version in the later 18th century was that of James Merrick (1765), in whose unctuous periods some found a pleasing contrast to the rough simplicity of the older translations. Tattersall's *Improved Psalmody* (1794), which had a considerable vogue, used Merrick's version alone, providing music for selected verses of Psalms i–lxxiii (including six settings by Haydn). But most churches in the later Georgian period used an eclectic assortment of psalms and hymns. Some staunch high churchmen continued to believe that only the two 'authorized' versions could legally be used, but the judgment in the case of Holy and Ward versus Cotterill in the Consistory Court of York (1820) made it clear that any hymn or psalm was equally allowable. From that date there was nothing to impede the rise of the modern hymnbook, in which metrical psalms form an insignificant proportion.

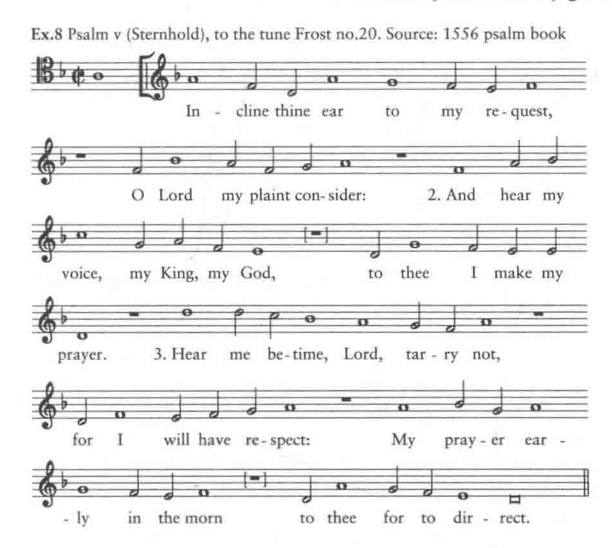
(iii) Tunes. The first music printed for Sternhold and Hopkins's psalms was in the Geneva edition of 1556/7, where every psalm had its individual or 'proper' tune. 27 of these 52 tunes were dropped in the 1558 edition, and 17 new ones replaced them. The great majority of the tunes were necessarily in common metre, and were usually of eight lines, though some were of four or 12 lines. In contrast, several tunes were taken from the French Genevan Psalter prepared by Bourgeois under Calvin's supervision. These had the variety of metre characteristic of the French psalms, and it is evident that some of the metrical versions added to Sternhold and Hopkins after the exiles had reached Geneva were specially written in these metres so that the French tunes could be sung to them. The French tunes were fresh, catching and in a few cases based on French popular songs; many of them became English favourites and have remained so (ex.7). By contrast the English tunes were dull and aimless, lacking any kind of popular appeal (ex.8). None of them appears to be drawn from English folksongs of the time, and very few were to enjoy a long life in English psalm singing: those that did (such as Frost, 1953, nos.17, 37, 63, 117, 157) generally had a strong 'modern' sense of tonality and some elements of repetition or sequence that made them easy to grasp.

The origin of these English tunes has not been determined. They may have been already in use in Edward VI's time and may even have been the tunes that Sternhold himself had used when he sang his psalms to the young king. More probably they were the work of the best musicians that could be found in the small band of exiles. The community was made up of devout and learned men, who had given up much of what they had for their faith; they had no need of popular tunes, and they had leisure to learn unfamiliar music. These austere and graceless melodies aptly expressed their mood and ideals. But it was quite another matter when the time came to introduce

Ex.7 Psalm 1, first version (Whittingham), to the tune Frost no.69 (from the French psalter). Source: 1558 psalm book



Ex.8 Psalm v (Sternhold), to the tune Frost no.20. Source: 1556 psalm book



psalm singing to the English people. We read that the singing spread like wildfire from one London church to another in the autumn of 1559. It is hard to imagine that such a blaze was set alight by the spiritless tunes of 1556. It seems far more likely that the Puritan leaders, following Calvin's example, used popular English ballad tunes at this critical time as the only sure way to get the congregations singing heartily. The queen and others called the new psalms 'Geneva jigs'. Wither in 1619 wrote of the impiety of using 'those roguish tunes, which have formerly served for prophane Jiggs' with psalms or hymns. William Slatyer, in his *Psalmes or Songs of Sion Turned into the Language, and Set to the Tunes of a Strange Land* (1642), was bold enough to suggest singing the psalms with such popular tunes as 'Goe from my window', 'Barow Faustus' dreame', 'The Queen of Love', and so on. For this he was severely reprimanded by the Court of High Commission.

But whatever tunes were sung, the printed psalm books show no trace of secular influences. Many of the dullest and most severely modal of the English tunes were allowed to drop, but others were retained. Many of the French tunes survived, and a few excellent German ones were added. The first folio edition of 1565 established a standard set of 48 tunes (the one to Psalm cxx was replaced in 1569) which remained the norm until 1661. However, from 1588 onwards some printers, presumably under the guidance of a musical editor whose identity is now unknown, began cautiously introducing some of the popular 'short tunes' (see below), a tendency that became more marked under the influence of Ravenscroft's harmonized *Psalmes* (1621). For the 1661 folio edition Playford completely revised the selection and allocation of tunes, but still retained most of the old 'long tunes' with the psalms to which they had always been attached, and he did the same in his popular three-part *Psalms* of 1677, perhaps out of a feeling that they had official authority. By that time, however, only a handful of the old tunes were commonly used: those to the *Magnificat* and to Psalms i, lxxxi, c, cxiii, cxix and cxlviii (Frost, nos.4, 69, 99, 114, 125, 132, 174). Thomas Mathew's unique edition of 1688 repeated each tune throughout all the verses of the psalm, in imitation of Dutch psalm books; the tunes he selected were based largely on Ravenscroft.

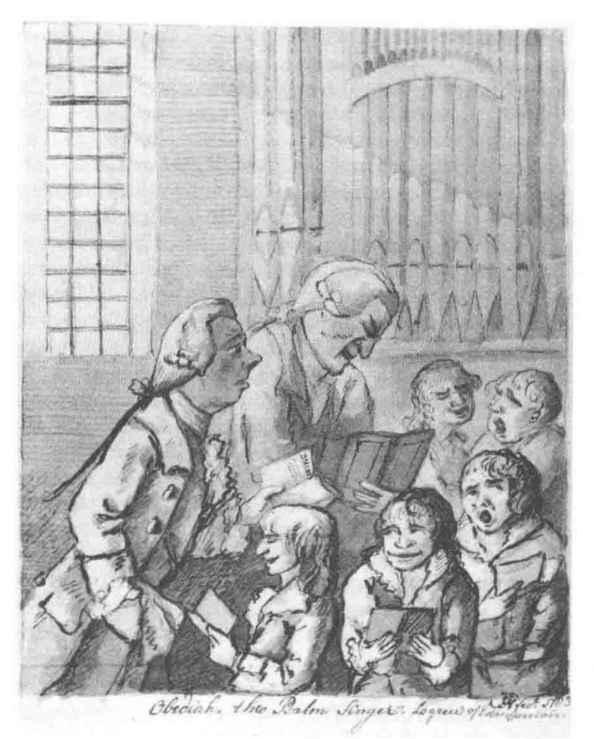
The tunes printed in the psalm books, however, did not necessarily represent the tunes actually in common use. Ballad tunes apart, Thomas East in the index to the second edition of his *Psalmes* (1594) wrote: 'The Psalmes are song to these 4 tunes in most churches of this Realme'. The four tunes referred to (Frost, nos.19, 42, 45, 121) were all of the 'short' or four-line variety, three common metre and one short metre. None of them had been generally printed in the psalm books. All four are of similar character: simple, small in range, chiefly conjunct in motion, and easily learnt (ex.9). It is impossible to say when they were first introduced or where they came from. The earliest to be printed (in any surviving source) was Frost 121, named 'Oxford' by East, which had appeared in the Scottish psalter of 1564; three of them had appeared in Daman's *Psalmes* (1579), one as the first half of a long tune. Their style is closer to that of the ballad tune than had been that of the long tunes. They could be used for all the psalms in common metre and short metre (137 out of 156) and for many of the hymns as well. East in fact set 103 of the psalms to these four tunes.

The four-line tune gained still more in popularity: East added some new ones (including 'Winchester', to become one of the most popular of all), and Ravenscroft added a large number, including the very fine 'York' and 'Martyrs' (from the Scottish psalm book) and 'St Davids' (which he called 'Welch Tune'). Gradually they were introduced in some editions of the psalm book, and they formed the majority of those provided as a supplement to Barton's *Psalms* (1644). In Playford's revision of the psalm book in 1661, ten short common metre and short metre tunes were printed, but by altering the cross-references he set 114 psalms to them. A similar balance is found in his three-part *Psalms* of 1677, which had a few new short tunes apparently evolved from earlier ones. (In the oral tradition that governed the first hundred years of psalm singing many tunes became altered, most often by confusion between one tune and another; see Temperley, 1998, i, 45)

The later 17th century provided few newly composed tunes of any kind. A more creative period followed the publication of the New Version: 'St James' (first printed 1697), 'St Magnus' (1707) and 'St Anne' (1708) are in the best tradition of four-line tunes. Signs of an interest in greater variety of metre and character also began to appear. The only important tune for one of the psalms in 'peculiar metre' contributed by the 17th century was the one for Psalm civ, presumed to be Ravenscroft's (Frost no.119), still popular as 'Old 104th'. A new tune in the same metre was printed in the *Supplement to the New Version* (1708 edition), later named 'Hanover' and attributed to Handel; today it is ascribed, but with little

Ex.9 Psalm viii (Sternhold), to the tune Frost no.19. Source: East's *Psalmes* (1592), harmonies omitted



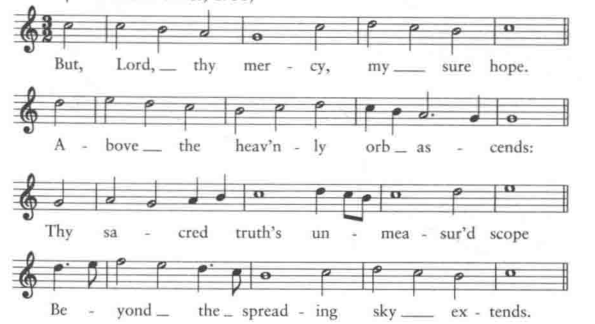


3. *Five choirboys and two men singing from psalm books in an organ gallery: 'Obediah, the Psalm Singer', drawing by John Nixon, pen and ink with wash, 1783 (private collection)*

better evidence, to Croft. The new tune for Psalm cxlviii (6.6.6.6.4.4.4.4), printed in 1707, was certainly Croft's.

By the end of the 17th century it had become common to ornament many of the old tunes (see §1 (iv) below), and in the 18th century it became more and more usual to write ornaments into the tune from the start. Two or more notes were thus sung to one syllable, as in 'Easter Hymn' (1708). In many of the standard metres this often meant writing a tune in triple time, which indeed became very popular. More elaborate subdivisions of notes, often including dotted notes, became a standard usage: 'Wareham', by William Knapp, can be taken as typical (ex.10). In country churches where no organs were available, volunteer choirs began to prefer tunes that incorporated solos, repeated last lines and even fugal treatments of some lines (*see* PSALMODY (ii)). Tunes of this sort were seldom adopted in the larger town churches, however.

Ex.10 Psalm xxxvi (New Version), vv.5–10, to the tune 'Wareham', by William Knapp (tenor part of a four-part setting in Knapp's *A Sett of New Psalm Tunes,* 1738)



(The later history of the psalm tune is discussed in HYMN, §IV, 3; see also Temperley, 1998)

(iv) Performing practice. Throughout the period that the metrical psalm was in use, the normal occasions for singing psalms in parish churches were before Morning Prayer, before Ante-Communion, before the sermon (giving the parson an opportunity to change his surplice for gown and bands), and before and after Evening Prayer. The place provided for the anthem in the 1662 Prayer Book was not normally used for a metrical psalm. In many cathedrals it was the custom for people to come to hear the sermon after attending Morning Prayer in their parish churches. After the sermon they would sing a psalm, with organ accompaniment if the organist was still at his post. In Elizabethan times some Puritan ministers allowed metrical psalms and canticles to be substituted for the prose versions of the Prayer Book, but this was illegal and was eventually suppressed. (It was proposed again by a committee of the Long Parliament in 1641.)

The psalms were chosen and announced by the parish clerk, who then led the singing while the congregation followed as best they could, or as much as they would. The practice of 'lining out' (fig.4), whereby the clerk would read each line before it was sung (for the benefit of the illiterate), was first laid down in the *Directory for the*


70 PSALM-TUNES for the

Those Psalms which the Clark gives out Line by Line, are generally sung in these Tunes; which is call'd the Old way of Singing.

Psalm IV.

O God that art my righ— teouf— nefs,

Lord hear me when I call;

Thou haft fet me at li— ber— ty,

When I was bound in thrall.

4. *Tune for Psalm iv from John Chetham's 'A Book of Psalmody' (1718); reference is made at the top to the practice of 'lining out', and the music is an attempt to represent the mode of singing psalm tunes known as the 'old way of singing'*

Publique Worship of God (1644), though it may have existed earlier. It turned into a kind of chanting in some places, but disappeared in England well before 1800.

The longer psalms were divided into sections in the psalm book, with little regard to sense, and it was common for only the first section to be sung; though on occasion a long psalm would be sung in its entirety (lasting over an hour, according to Pepys, on 6 January 1661), especially when alms were being collected. Bishop Gibson of London in 1724 charged his clergy to select a course of psalms for each Sunday in the year, and this advice was followed by several compilers.

At first psalms were sung at a brisk pace, as is evident from their early nickname 'Geneva jigs'. The tunes had characteristic rhythms, often refusing to fit into regular measures. But in the course of generations of unaccompanied singing the pace slowed down considerably. The time signature C became more usual than ¢ after about 1620. By the late 17th century the usual tempo had dropped to the singularly slow rate of two or three seconds per note, and most of the rhythmic irregularities in the psalm tunes had been ironed out. This slow pace was maintained for the old tunes throughout the 18th century, despite the efforts of Methodists, Evangelicals and musicians to speed it up. It survives in metronomic indications in Benjamin Jacob's *National Psalmody* ([1817]): for instance 'Old Hundredth', printed in minims, is marked at crotchet = 60, 'Rather Slow'. For newer tunes, however, and particularly those of the Methodist type (*see* METHODIST CHURCH MUSIC, §4), a somewhat brisker tempo was thought proper.

As the tempo of psalm singing grew steadily slower during the 17th century, parish clerks and the more venturesome lay members began to fill in the long period between one note and the next with various kinds of embellishment. Since this practice was entirely uncontrolled the resulting heterophony must have been at times quite discordant. (In Scotland a similar practice survived long enough to be written down by Joseph Mainzer; in the Western Isles and in the southern USA it can still be heard.) It was first recorded in *A New and Easie Method to Learn to Sing by Book* (1686), where the tune 'Southwell' is printed first in the ordinary way, then in an ornamented version, with this explanation: 'The Notes of the foregoing Tunes are usually broken or divided, and they are better so sung, as is here prick'd' (ex.11). Later descriptions of this kind of ornamentation call it the 'OLD WAY OF SINGING', and it is generally associated with lining

Ex.11 Psalm xxv, to the tune 'Southwell' (Frost no.45), from *A New and Easie Method* (1686). (The plain version is given in up-stemmed notes.)



out (see fig.4 above). The practice seems to have come into conflict with the newer, though equally ornate, style associated with country choirs in the early 18th century, and to have died out by mid-century. A style of ornamentation closer to that of contemporary art music prevailed in later psalm singing.

Choirs may have performed harmonized settings of the tunes during the early years of Elizabeth's reign, but this was a short-lived phenomenon, except possibly in cathedrals. Though East and Ravenscroft published fully harmonized psalm books (see §4 below), these were for domestic use. However, improvised two-part harmonization was sometimes practised, and in a few cases gave rise to new tunes which then took on independent existence. This is almost certainly the origin of 'London Old', a short tune popular from about 1640 to 1760 (ex.12). John Playford was the first to make a sustained effort to restore harmony to the parish church, but it was

Ex.12 'New Tune' (up-stemmed), from Playford's *Introduction* (1658 edn) (Frost no.25) and 'Oxford' (down-stemmed), from Ravenscroft's *Psalmes* (1621) (Frost no.121)

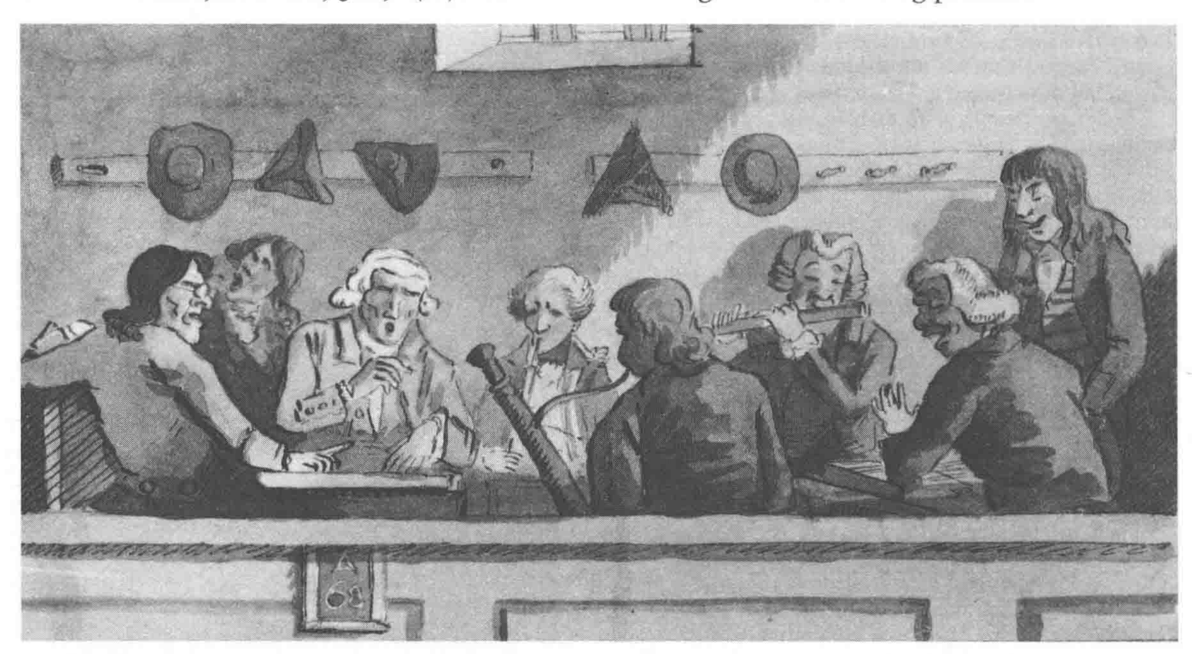


The earliest source of 'Oxford' (*Scottish Psalter*, 1564) has no sharps to F.

not until the rise of the volunteer choirs in the 1690s that his work bore any fruit.

Many harmonized collections appeared in the 18th century, with the tune usually in the tenor. The essential harmony was two-part (TB), as in Playford's settings, with an optional alto and sometimes also a treble. Isaac Smith in about 1780 explained that he had not provided a treble part in his collection 'because, except in choirs, proper voices are not easily found'. This reflected the custom that women played only a modest role in church, and were not expected to sing loudly, if at all. It was for this reason that the tenor continued to sing the tune long after a treble-dominated texture had become normal in secular music, though gradually the tenor voices were joined at the higher octave by women and children (see Drage, 1997). In towns with organs, on the other hand, the charity children led the singing, and a texture of SB or SSB was usual. For this medium a *galant* style of tune was evolved after about 1750. Congregational harmony, practised by the Methodists, was hardly heard in parish churches until Victorian times.

Church organs (outside cathedrals and collegiate churches) were rare from about 1570, non-existent between 1645 and 1660, and still rare after the Restoration; they gradually began to appear in the larger town churches. The bulk of metrical psalm singing, therefore, was entirely unaccompanied until late in the 17th century, when some churches adopted a 'bass viol' (actually a cello or gamba), or an instrument invented by Playford called the 'psalmody' or 'psalterer', which had a body like a cello but only one string with lettered frets. Gradually in the 18th century many village churches developed small bands of wind and string instruments that played with the singers in the west gallery (fig.5). They played the voice parts (sometimes an octave higher, often with extra ornaments) and doubtless made it possible to perform elaborate settings which would likely have defeated an



5. *Gallery of Dorking Church, Surrey, with five singers accompanied by a flute, oboe and bassoon: drawing by John Nixon, pen and ink with wash, 1788 (private collection)*

unaccompanied village choir. Gallery musicians of this kind were still playing and singing the Old and New Versions with ornate tunes into early Victorian times, until displaced by barrel organ or reed organ (*see* GALLERY MUSIC).

Organs did accompany psalm tunes from earliest times, however, especially in cathedrals, as Thomas Mace's famous account of the singing at York Minster during the siege of 1644 bears witness. Few organ settings of psalm tunes appear to have survived before 1668, when a page of them appeared in Tomkins's *Musica Deo sacra*. William Godbid also printed up a double sheet for binding in Playford's *Musick's Hand-maide* (1663, 1678). It showed four tunes in a very full harmonization, including thick left-hand chords, but almost entirely unornamented (ex.13). The style of organ accompaniment changed a great deal in the next 50 years. Early 18th-century examples are thinner in layout, but crowded with ornaments; and there are interludes between the lines (ex.14). The singing of the psalm was usually preceded by an even more elaborate 'giving-out' of the tune by the organ alone, often on a solo cornet stop. Many critics

Ex.13 'The tune of the 25 Psalm' (Frost no.45), from Playford's *Musick's Hand-maide* (*RISM* 1663⁷); see also ex.14



complained that the tune became almost unrecognizable under the wealth of added ornament.

2. THE DISSENTING CHURCHES.

(i) Presbyterians. The conforming Puritans, throughout the reigns of Elizabeth I, James I and Charles I, hoped to

Ex.14 'Southwell tune', from *The Psalms by Dr. Blow Set full for the Organ* (*c*1731) (Frost no.45)



complete their work by making the Church of England a fully reformed state church on Calvinistic lines. From time to time the more ardent spirits grew impatient with delay, and either emigrated to the Continent or America, or formed clandestine meetings to conduct worship as they thought best (see §(ii) below). Meanwhile in some areas puritanical innovations were possible within the Church through the sympathy of the incumbent, or in some cases of the bishop.

With the triumph of the Parliamentary forces in the Civil War, success was at last within reach, and the Westminster Assembly of Divines met in 1643 to formulate the worship of the new national church. Their *Directory for the Publique Worship of God* (1644) became the basis for all subsequent Presbyterian worship. As far as music was concerned the Divines allowed for psalm singing before and after the sermon.

It is the duty of Christians to praise God publiquely, by singing of psalmes together in the Congregation, and also privately in the Family. In singing of psalmes, the voice is to be tunably and gravely ordered; but the chief care must be, to sing with understanding, and with grace in the heart, making melody unto the Lord.

To this end they proposed lining out 'where many in the congregation cannot read'. Singing was to be unaccompanied; and they wished the translations to be more literal than those of Sternhold and Hopkins. In 1644 the Westminster Assembly of Divines debated the possibility of imposing a new version that would be closer in sense to the original Hebrew. Francis Rous's version was accepted, with revisions, but it did not please the House of Lords. William Barton's, favoured by the Lords, was rejected by the Commons. The result was that neither was officially adopted, and most people went on using the 'Old Version', as it now began to be called.

After the Restoration, the Presbyterians at the Savoy Conference petitioned for similar concessions, among others; but these being refused, they declined to subscribe to the Act of Uniformity (1662). As a result 3000 Presbyterian ministers were ejected from their livings. From this time the Presbyterians formed a Dissenting Church. After a generation of persecution, they became free under the Toleration Act (1689) to organize their worship in licensed meeting-houses. In the following period they continued to sing largely metrical psalms, using first Rous's version or the American 'Bay Psalm Book', and later that of John Patrick (1679, completed 1691) which was 'fitted to the tunes used in parish-churches'. Singing in the meeting-houses was led by a precentor, who occupied a small desk beneath the great canopied pulpit; lining out was practised. The standard of singing was probably at least as low as it was under similar conditions in the established Church. In the early 18th century an interesting movement to improve it was started by the congregation of the King's Weigh House, Little Eastcheap. They employed a teacher of psalmody, William Lawrence, and established a course of Friday evening lectures which were followed by psalm-singing practices. The lectures, by Presbyterian ministers (and one Independent), were published in 1708 as *Practical Discourses in Singing in the Worship of God*; they enlarged on the duty of praising God in psalms, though some of the lecturers accepted hymns as well. Lawrence compiled a manuscript collection of tunes for the use of the society, consisting largely of standard tunes also in use in the Church of England. He published it in 1719 as *A Collection of Tunes suited to the Various Metres in Mr Watts's Imitation of Psalms of David or Dr Patrick's Version.* Isaac Watts's *Psalms of David Imitated in the Language of the New Testament* (1719) was soon adopted in many Presbyterian congregations. Lawrence's successor as 'conductor of psalmody at the Friday lecture in Eastcheap' was Nathaniel Gawthorn, who published another tune collection, *Harmonia perfecta*, in 1730. It was designed to supplement Lawrence's book, and contained some entirely new tunes, and also several anthems – probably not for use in worship. This suggests that voluntary choirs had already begun to form, perhaps as a result of the Eastcheap Society; certainly they existed in many Dissenting meeting-houses during the later 18th century, though they did not yet imitate the instrumental bands of the parish churches.

English Presbyterianism soon after this period ceased to have a distinctive existence. Its meeting-houses passed into the control of ministers of Arian theology and eventually drifted into Unitarianism; Watts's hymn texts were adapted to the changing beliefs, and metrical psalms dropped out of use. Other Presbyterian congregations joined forces with the Independents. (*See* REFORMED AND PRESBYTERIAN CHURCH MUSIC, §II, 1.)

(ii) Independents. Those who did not believe in a state church, but wanted each congregation to govern itself, were known generally as Independents, or later as Congregationalists. Henry Ainsworth, one of their first leaders, left England with his congregation in 1593 for the greater freedom of the Netherlands. There, in Amsterdam, he brought out *The Book of Psalmes: Englished both in Prose and Metre* (1612) with learned disquisitions and annotations. (*See* CONGREGATIONAL CHURCH, MUSIC OF THE.)

The Independents had the support of the army during the Civil War, and when Cromwell took over political control they enjoyed a period of supremacy. It produced no musical revolution; most people went on singing Sternhold and Hopkins. The Independents suffered the same persecution as the Presbyterians under Charles II. They, too, adopted Patrick's version when it came out, but moved more rapidly away from metrical psalms in the direction of hymns. Watts's *Hymns* appeared in 1707 and were quickly adopted by many Independent congregations. His *Psalms of David Imitated in the Language of the New Testament* followed in 1719, and soon displaced other versions in the use of all but the most conservative groups. They were free paraphrases, omitting or modifying the many passages in the psalms that were thought inappropriate for Christian use. In a short preface Watts urged a change in the style of singing, which should be hearty and spirited; he deplored lining out and the slow pace that was then customary. Many Independent congregations put these ideas into practice, and their psalm singing often had a vitality that was lacking elsewhere until the Methodist revival had had its effect.

Watts's psalms were written in the standard metres, and the first tune books issued with them merely reprinted the Anglican tunes. Several collections later in the century, however, matched new music to Watts's psalms and hymns. One of the most popular was *A Collection of Psalm Tunes* (3/1780) by Stephen Addington, an Independent minister at Market Harborough, who provided a tune for each psalm and hymn. He wanted 'all who have Breath and Voice to praise the Lord; and therefore

would be far from encouraging either Clerks or Choirs of Singers to introduce such Tunes as few can ever sing but Themselves'. The harmony was basically two-part (TB) with an optional alto part; the tunes came from many sources, and some were elaborate. Watts's *Psalms*, and other similarly free paraphrases of scripture, continued in use among Congregationalists, but in the 19th century they merged with hymns as the old disputes about the propriety of verses of human composition faded into the past.

(iii) Baptists. The Baptists began to form a distinct sect in 1608, when John Smyth, leader of a congregation of Separatists, baptized himself at Amsterdam. The General (Arminian) Baptists, like the Society of Friends, resisted any form of congregational singing, on the grounds that only a spontaneous song guided by direct inspiration was compatible with their interpretation of scriptural injunctions. They shifted from this position only in the later 18th century. The Particular (Calvinistic) Baptists, on the other hand, were more receptive to the notion of congregational singing. Benjamin Keach, pastor of a congregation at Horsleydown, Southwark, from about 1673 began gradually to introduce hymns and psalms into the services there. His *Spiritual Melody* (1691) is a collection of these, but without music. There was no lack of opposition, and a prolonged war of tracts and pamphlets was carried on in the 1690s on the propriety of 'singing in the public worship of God'. The dispute erupted again several times in the 18th century. Gradually, however, Keach's example was followed, and Baptist congregations accepted both psalms and hymns. Under Methodist influence, and especially in the North of England, many Baptist meetings began to elaborate their singing, and eventually adopted choirs and bands. They tended, however, to use hymns chiefly as a reflection on the sermon, and consequently needed a very large number to cover the possible range of subjects. John Rippon's *Selection of Hymns* (1787), containing 588 texts, filled this need and, with his *Selection of Hymn Tunes* (1792) became immensely popular. For the same reason metrical psalms dropped out of frequent use well before the end of the 18th century. (*See* BAPTIST CHURCH MUSIC, §1.)

3. DOMESTIC USE. The tradition of using psalms for domestic or private devotions is far older than the Reformation, and many metrical versions, both English and Latin, had long been in existence. The versions of Sir Thomas Wyat the elder, the Earl of Surrey and Miles Coverdale are among the earliest produced in furtherance of the Reformation, and they too were for private use. Coverdale's *Goostly Psalmes* were published with tunes in about 1535: both texts and music were closely modelled on Lutheran sources. He dedicated his book to 'the lovers of God's word', 'That they may thrust under the borde All other ballettes of fylthynes'. This motive was perhaps even more important among the early reformers than that of congregational singing. Almost every 16th-century collection, including Sternhold and Hopkins, mentions in title or preface the idea that the psalms could replace frivolous or lewd secular ballads; the same was true of most French, Dutch and German publications. But it was not only in Puritan circles that sacred music was sung in the home. The *XX Songes* of 1530 was a set of partbooks containing Latin prayers and carols mixed with secular and instrumental music of various kinds. Le Huray (1967) listed 59 such publications between 1530 and 1657; the majority (not all) were undoubtedly designed for home use. Some were metrical psalms, some devotional or moral poems of various kinds; some were a mixture of either or both with secular pieces. Many were explicitly designed for singing with viols, lute, orpharion or virginals; some were even printed in table format, which made them wholly unsuitable for church use. (See Temperley, 1998, i, 27–9.)

The tradition of private psalm singing continued in the 17th century, though the standard of devotion may not have been maintained. Wither wrote in 1619:

> The little reverence that is used amongst us oftentimes in singing the *Psalms*, especially in some private families (I dare not say, in our Churches) is much to be blamed in many respects. S. *Chrysostom* . . . thought it scarce seemly to sit when we sing: But, had he seene with how many undecent gestures, and mixtures of other employments, we dare undertake so holy an exercise, he would have trembled at our presumption.

Those who kept up the custom had to put up with a certain amount of ridicule:

> Such is our contrarietie to vertue and godlinesse, that should we heare a Familie so early gathered together in celebrating Gods praises; those, at their drunken Carols should not receive one reproofe, for every ten scoffes which are cast at these.

But the tradition persisted. Pepys, at home on a Sunday evening in 1664, sang 'Ravenscroft's 4-part psalms, most admirable music' with two other men and a boy. Playford continued to cater for this demand in some of his earlier psalm publications. Editions of his *Introduction to the Skill of Musick* from 1658 to 1670 contain 'the Tunes of the Psalms As they are commonly sung in Parish-Churches. With the Bass set under each Tune, By which they may be Played and Sung to the Organ, Virginals, Theorbo-Lute, or Bass-Viol'. From the 1672 edition onwards there is instead a reference to his *Psalms and Hymns in Solemn Musick* (1671) for those who wished to sing with these instruments. The 1671 book was intended chiefly for domestic use, though Playford also hoped that it might be adopted in churches, and presented a number of copies to the Company of Parish Clerks of London. It was not a successful book. Playford wrote that 'the only exception that ever I heard against it, was, that the largeness of the Volume, and the not having all the Psalms in their order, made it not so useful to carry to Church'. In his 1677 *Psalms* – described in §4(iv) below – he corrected these defects, abandoned the 'domestic' market, and catered solely for parish church use. But the author of *A New and Easie Method to Learn to Sing by Book* (1686) was still providing for the pious private psalmist, and perhaps also for Dissenters:

> 'Tis pity we have not a better Translation of the *Singing Psalms* publickly in use; however, for Private Families there are several well done, especially the last by Mr *Patrick*. . . . The promoting of this (as to the Tune and Melody) is the chief of my design in this Essay. If therefore any Reader come with no better ends, than to accomplish himself to bear a Part in a Drunken Catch, A Smutty or Atheistical Song, I assure him, there's not a Word here design'd for his service, 'till upon better thoughts a *Penitential Psalm* should seem more suitable.

In this book the psalms are set for two trebles or tenors (in the G clef) and bass. With religious toleration and the advance of secular materialism, it is not surprising that family prayers and psalm singing declined. Dr Thomas Bray wrote in 1697 that the singing of psalms in families had fallen into 'disuse', and urged its revival, printing psalms (from the New Version) and tunes for this express

purpose. At the same time he urged ministers to form religious societies in their parishes which would meet for private prayer and singing and would then by their example restore true devotion in the parish church. Many such societies were in fact established. Although the principal result was the formation of voluntary parish choirs, there was also a modest revival of domestic psalm singing which continued in some circles into the later 18th century. Several collections of psalms and hymns for 'Sunday's amusement' bear witness to the persistence of the tradition.

4. HARMONIZED SETTINGS. Various settings of the metrical psalms in harmony were printed from 1549 onwards, but their purpose is not always clear. In Edward VI's reign and the early years of Elizabeth's many parish churches still had choirs; but after about 1570 only cathedrals, chapels royal and a handful of colleges and collegiate parish churches could enjoy harmony. Some publications may represent efforts to introduce harmonized singing in parish churches, but voluntary parish choirs did not exist until shortly before 1700; most were probably for domestic use among cultivated amateurs.

(i) Harmonized chants. The earliest type of harmonized setting is found in Crowley's *Psalter* (1549), where all the psalms are set to the 7th Gregorian psalm tone, in the tenor, harmonized in four parts. Similarly one of the two compositions in Seager's *Psalms* (1553) is based on the 6th psalm tone. These are merely adaptations of the FABURDEN practice which had long been in use for chanting the Latin psalms in churches that had choirs.

(ii) 'Anthems' with metrical psalm texts. The metrical texts were frequently used for compositions of the motet or anthem type. In these settings there is no clearly defined tune for a congregation to sing. Hence they were either for choirs or for domestic use. Early models for these 'psalm anthems' are found in the second composition in Seager's *Psalms* and in Tye's *Actes of the Apostles*, both published in 1553, and in the Wanley and Lumley Partbooks; these were designed for strophic repetition. Through-composed settings of Sternhold and Hopkins's psalms and hymns are extant by Tallis, Farrant, Philip van Wilder, Byrd, Edmund Hooper, Nathaniel Giles, Thomas Tomkins and other leading composers of the day. The use of the Sternhold and Hopkins texts may have been regarded as authorizing these pieces for cathedral use, along with anthems taken from scripture or the liturgy. Especially popular texts were those of the original hymns in the Sternhold and Hopkins supplement: for example, 'A Lamentation' (*O Lord, in thee is all my trust*) was set as an anthem by nine composers including Hooper, Giles, Thomas Ravenscroft and Martin Peerson, in addition to the simple harmonization by Tallis. A curiosity is Thomas Caustun's adaptation of an instrumental *In nomine* by Taverner, to Sternhold's Psalm xx (in Day's *Certaine Notes*, 1565).

Polyphonic settings of versions other than Sternhold and Hopkins were probably for domestic use. These include Croce's *Musica sacra*, adapted by East (1608); Leighton's *The Teares or Lamentacions of a Sorrowfull Soule* (1614); and Robert Tailour's *Fifti Select Psalms* (1615). Metrical psalm texts are also found here and there in sets of lute-songs and madrigals. A later type, influenced by the Italian cantata, is represented by William and Henry Lawes's *Choice Psalmes put into Musick* (1648) and Walter Porter's *Mottets of Two Voyces* (1657), both using Sandys's version, and three psalm settings for voice and figured bass in Playford's *Psalms and Hymns* (1671). This tradition was revived in the later 18th century. John Travers's *The Whole Book of Psalms* (*c*1746–50) has settings of the first few verses of every psalm in the New Version, mostly for solo voice and figured bass, but some for several voices. There are also elaborate settings of metrical psalms by John Broderip (1769), William Hayes (1776) and Hugh Bond (*c*1776).

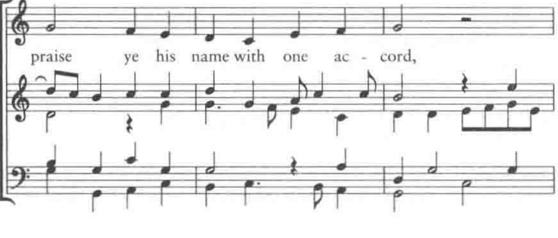
(iii) Elaborate settings of psalm tunes. Day's *Psalmes in Foure Partes* (1563), discussed below, contains a few settings that are not entirely homophonic: some by Caustun even include brief points of imitation (see Frost, no.160), but these are always alternatives to homophonic settings. A further step was to apply contrapuntal treatment to the whole tune, with overlapping points of imitation. The tune then became in effect the cantus firmus for a polyphonic motet. It was in Scotland that this technique chiefly developed (as can be seen in MB, xv, 1957). An early English example is Parsons's second setting of Psalm xliv in Day's 1563 book (see Frost, 1962, p.48). The earliest fully worked-out English examples are the 14 five-part settings in Cosyn's *Musike of Six, and Five Parts* (1585) (ex.15); others are in Daman's collections of 1591. There is a single example in John Mundy's *Songs and Psalmes* (1594). This type of setting was well suited to domestic use by proficient amateurs, and could be sung as a consort song with viol accompaniment. In England it does not seem to have survived into the Jacobean period.

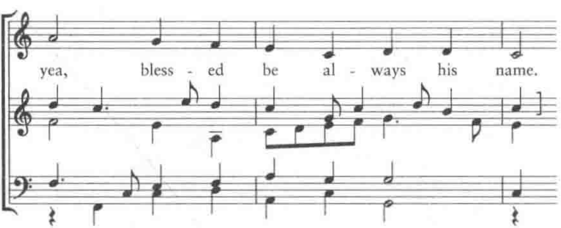
A unique set of compositions by William Lawes (1602–45) has survived in manuscript (*GB-Och* 768–70), entitled 'Psalmes for 1, 2 and 3 partes, to the comon tunes'. In these pieces Lawes alternated stanzas set to original music for voices and bass, in cantata style, with stanzas for 'Chorus' set to the common tunes in a plain two-part harmonization. There are nine of these 'Psalmes', using six psalms and three hymns from Sternhold and Hopkins.

(iv) Note-against-note harmonizations. The most serviceable type of harmonization was a homophonic one, allowing an occasional syncopation or passing note but otherwise preserving the rhythm of the tune in all parts. It could give pleasure to music lovers (as Ravenscroft's settings did to Pepys); it was also capable of being used in cathedral or church, while the congregation sang the tune in unison. Such settings of the French psalms by Goudimel and Le Jeune had proved immensely successful on the Continent, and John Day in 1563 brought out a large collection of them for English use. It was printed in the form of partbooks, entitled *The Whole Psalmes in Foure Parts, whiche may be song to al Musical Instrumentes, set forth for the Encrease of Vertue: and aboleshyng of other Vayne and Triflyng Ballades* (RISM 1563[8]). There was no reference to church performance, perhaps because of current Puritan mistrust of elaborate music. The production of the book was lavish, and the provision of music more generous than any ordinary church would require. The texts were those of Sternhold and Hopkins, with a few additions; the tunes of the common psalm book (which Day was also printing and publishing) were provided for the psalms that had tunes there, with eight new tunes as alternatives. The settings were for four voices, with the tune most often (not always) in the tenor (ex.16). Many of the tunes were set two or more times by

Ex.15 Psalm cxiii, to the tune Frost no.125, in a five-part setting by Cosyn (1585)







(cantus is editorial)

different composers – Psalm xliv had as many as five settings – and the total number of compositions was 141, including a few prose anthems. But this was not a complete psalm book. Only the first verse of each psalm was printed, and many psalms – those without proper tunes – did not appear at all. Thus, if used in church, it could only be used side by side with the psalm book. It was well suited to the choirs that had survived in some city churches, or to cathedral choirs, and may have been used by them, though there is little evidence. By far the largest number of settings are by William Parsons (who was probably organist of Wells Cathedral); for this reason it has sometimes been called 'Parsons's Psalter' on the assumption that he was the musical editor. The other names are not distinguished, apart from 'M. Talys', assumed to be Thomas Tallis, who provided a setting of 'A Lamentation', already printed in Day's *Certaine Notes*, and a short anthem. After Parsons the principal contributors were Caustun, Hake and Brimle.

Day's collection was not reprinted, and it was 16 years before any similar publication appeared. Archbishop Parker's *Psalter* (*c*1567) is in quite a different class. It contains nine great tunes in four-part harmony by Tallis, including the celebrated 'Canon', and the well-known rhyme in which Parker characterized eight of the tunes. He was the first English compiler to say that a tune should be matched to the mood of the psalm.

In 1579 John Bull, a London goldsmith, sponsored the publication of a collection of four-part settings by William Daman, a Gentleman of the Chapel Royal, without the author's permission. It was similar in scope to Day's, and was also in the form of partbooks, with only the first stanza of each psalm and hymn printed, and only of those psalms for which established tunes existed. Many of the tunes are the same as those in the psalm book, but there are ten new tunes, including four of the short tunes now printed for the first time. There are four new hymn texts, and two prose psalms set as anthems. Cosyn's 1585 collection, also in partbooks, includes 43 settings in six parts, using many of the proper tunes but also some of the short ones. Sometimes the tune is in the tenor, sometimes in another part. Cosyn took a more Puritan stance than Daman by including only psalms, ignoring the hymns and canticles. Both books are explicitly for domestic use – Daman's 'to the use of the godly Christians for recreatyng themselves', Cosyn's 'for the private use and comfort of the godlie'.

A very different kind of book is Thomas East's *The Whole Booke of Psalmes: with their Wonted Tunes, as they are song in the Churches, composed into Foure Parts: all of which are so placed that Foure may sing ech one a Several Part* (1592). As the title implies, this is a psalm book, containing the entire texts of all the psalms and hymns of the standard version. It is small and compact in volume, easy to carry between home and church, and all four parts are shown together at each page opening, with

Ex.16 Psalm c, to the tune Frost no.114, set by W. Parsons in Day's *The Whole Psalmes* (RISM 1563[8])



words of one verse underlaid to every part. East left most of the proper tunes with their usual psalms; but for the many psalms not provided with tunes in the common psalm book, instead of following the cross-references he provided new four-line tunes, using the same four tunes for the great majority of the psalms. (As already pointed out, he stated in the second (1594) edition that these four tunes were the only ones in use in most churches.) The settings were 'compiled by sundry authors, who have so laboured heerin, that the unskilfull with small practice may attaine to sing that part, which is fittest for their voice' (ex.17). Richard Alison, Dowland, Farmer and Michael Cavendish are among the musicians he called on: le Huray pointed out that none of these was a church musician. Nevertheless it seems likely that East hoped that this book would be used in some churches as well as for recreation, or he would not have taken so much trouble to make it conform to parish church conventions. Even the most devout music lover would hardly have needed the whole of Psalm cxix, set to a single tune, for his evening diversion. Though evidence is lacking, East's *Psalmes* may have been tried out in some churches where enough educated musicians could be induced to form a choir. It ran to four editions, the last dated 1611.

East's book was the first complete, harmonized edition of Sternhold and Hopkins. It contained all that was in the psalm books, and more besides. It could thus be used by a choir while the ordinary psalm books were in the hands of the congregation. This was an important new departure, and it sets East apart from all the compilers of harmonized editions who had preceded him. East also initiated (in his 1594 edition) the colourful and peculiarly English practice of attaching place names to tunes. The few names seem to have been distributed at random. The need was for any easily remembered label now that tunes were no longer connected uniquely with particular psalms.

Two publications of 1599 recognized the dominance of the same four short tunes that East had marked out as the most popular. Alison's *The Psalmes of David in Meter* continued the domestic tradition, with only one verse underlaid; the tunes in this case are in the topmost voice, harmonized in four parts with optional accompaniments for lute and cittern, and arranged in table format. Barley's *The Whole Booke of Psalmes, with their Woonted Tunes, as they are sung in Churches, composed into Foure Parts* was a close copy of East, even in its appearance and the wording of its title, and with most of the same tunes. It contained, however, new settings by Morley and Bennet.

Ex.17 Psalm cxlvi (Hopkins), to the tune Frost no.172*a*, set by J. Farmer in East's *Psalmes* (1592)



The next publication in this category was Thomas Ravenscroft's *The Whole Booke of Psalmes . . . Composed into 4 Parts by Sundry Authors* (1621), which was also closely modelled on East in design, format and purpose. Its title shows that it was, like East's and Barley's books, a psalm book, planned for possible use in church as well as at home. But Ravenscroft departed from the practice of all his predecessors by introducing a large number of tunes foreign to the psalm book – no fewer than 33, all of the short variety except the splendid 'Old 104th', already referred to. The sources of many of these tunes are unknown. Eight came from the 'common tunes' in the Scottish psalm book of 1615; one was adapted from Tallis's 'Canon'. The others Ravenscroft called Welsh, French, German, Dutch, Italian and so on, but, with one exception, none of his new tunes has been discovered in earlier sources from these countries. In allocating the tunes to the psalms he claimed in his preface to have taken special care to select tunes 'proper to the nature of each psalm', but a careful study reveals that in fact he used a largely random procedure. And he did not, as had East and Barley, allot the few popular tunes to a very large number of psalms, but portioned out popular and unfamiliar with a fairly even hand. For harmonizations he used some music from earlier books, including Day's, East's and Barley's, and new settings by a number of church musicians of the day as well as many of his own.

Ravenscroft's book was not as popular as East's – there was only one more edition in the 17th century (1633). Perhaps it was because, as Playford put it in 1677, he had been guilty of 'intruding among our *English* Tunes, many Outlandish [i.e. foreign] *Welsh* and *Scotch* Tunes, of neither good *form* nor *ayre*'. Barton in 1644 omitted 'multitudes of tunes [in Ravenscroft] as unnecessary and burdensome', but this at least suggests that Ravenscroft was a possible source for church use. There is other evidence that it was: from 1622, some editions of the common psalm book contained five of Ravenscroft's new tunes and allocations that are not found elsewhere; others appear in a later revision of 1636.

Henry Lawes's *A Paraphrase upon the Psalmes of David . . . Set to New Tunes for Private Devotion: and a Thorow Base, for Voice, or Instrument* (1638) is somewhat outside the mainstream. The metres of Sandys's version are various and subtle: the tunes, all new, lack popular characteristics and seem designed for solo singing. They are set in two parts only, in block harmony. William Slatyer's *The Psalmes of David in 4 Languages and in 4 Parts* (1643–6) is eccentric. It consists of Psalms i–xxii in the Old Version, with texts in English and also translated into Greek, Hebrew and Latin, for purposes unknown; the settings are borrowed from various sources.

John Playford, having begun with tenor and bass only in his *Introduction* (1658), added two optional countertenor parts in his *Psalms and Hymns* (1671); the tunes he printed were chiefly the old ones, emended to bring them

into conformity with contemporary practice. He provided alternative translations (which he hoped would be accepted by 'authority') and hymn texts, and printed only selected verses of the Sternhold and Hopkins texts – but in deference to the establishment printed them in black letter, while the other texts were in roman. The settings were his own. His *Whole Book of Psalms in Three Parts* (1677), in contrast, was a complete psalm book in the East-Ravenscroft tradition; every psalm had a tune printed with it, underlaid with the first verse, and the other verses printed below. Playford made some revisions in the text (not all judicious) and further modernized and reallocated the tunes. But there were few new tunes, and even these seem to have been derived from earlier ones. He gave a revised selection of hymns with several new texts, and four alternative versions of psalms (dropped from later editions). The preface gave an informative statement of his policy and of the state of psalm singing in his time. But his most significant innovation was to set the tunes in three parts throughout – cantus and medius (of nearly equal compass) and bassus. 'All *Three Parts* may be as properly sung by Men as by Boys or Women', and all were printed in G or F clefs (ex.18). Here was a book that could well serve a parish choir, with or without instrumental accompaniment; and eventually parish choirs took full advantage of it. After the second edition, brought out by Henry Playford in 1695, it outstripped all its predecessors in popularity, going into 19 editions with little alteration (one new tune was added in 1700), the last appearing in 1738. (The 20th edition (1757), revised by Joseph Fox, left out five tunes and added 15 new ones and three anthems.)

Playford's was the last harmonized Sternhold and Hopkins, and one of the last books that set out the complete psalms beneath the music. In the 18th century music was provided for organists, parish clerks and choirs, but not for congregations: not until the mid-19th century would the people again have the tunes printed in their hymnbooks. Selections of psalms and hymns in various versions were printed with music, often for the use of an individual church or chapel. The Dissenting Churches, where lining out continued to thrive, frequently printed their tunes in a supplement at the end of the psalm book, and the practice was followed with Tate and Brady's *New Version*, whose *Supplement* was designed for use with either the Old or the New Version.

Ex.18 Psalm xlvii, to the tune 'London New' (Frost no.222), set by Playford in his *Psalms* (1677)



Adaptable tune books continued to appear throughout the 18th century for both Anglicans and Dissenters. They show that many places of worship maintained the conservative tradition of plain old psalm tunes throughout the period of elaborate psalmody. In 1790 Dr Miller's *Psalms of David* was the first of a new type of book influenced by evangelical ideas. It was designed to embody the entire text and music needed for a parish church. The psalms were arranged in order throughout the year; settings were firmly congregational, with the tune in the treble and chords filled in for organ accompaniment. Several other books on the same lines appeared in rapid succession. Beginning with Sampson's *Ancient Church Music* (*c*1800) and continuing with Crotch's *Tallis's Litany with a Collection of Old Psalm Tunes* (1803), an effort was made in some quarters to revive those of the ancient psalm tunes that had dropped out of knowledge.

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IV. Scotland and Ireland

1. Scotland: (i) Texts (ii) Music (iii) Performing practice. 2. Ireland.

1. SCOTLAND. Metrical psalms have retained an important position in the Scottish service since the Reformation in 1560. The Scottish Church was persuaded by Calvin's teaching that, first, praising God was the right of the whole congregation and not simply of priests and a select body of singers, and second, that only material from the Bible should be used. The psalms were translated into metre mainly for ease of recollection, but the fact that the original Hebrew psalms were also metrical was regarded as something of a divine injunction. Hymns were gradually introduced in the 19th century but they never entirely supplanted the psalms. Efforts to introduce chanted prose psalms have met with little success.

(i) Texts. The earliest metrical psalms known in Scotland were 22 in *Ane Compendious Buik of Godlie Psalms and Spiritual Sangis* (?Dundee, 1542–6), brought out by the three Wedderburn brothers of Dundee. Commonly known as *The Gude and Godlie Ballatis*, they were Scots translations by John Wedderburn of psalms and hymns by Luther. Though never authorized for use in church, they were very popular for domestic use: the last edition was printed as late as 1621. Apparently they were intended to be sung to common secular melodies, for no music was printed. In one instance the tune of *Exaudi Deus orationem meam* (Psalm lv) is indicated, possibly an adaptation of a Gregorian melody.

The early psalms of Sternhold and Hopkins also seem to have been known in Scotland. John Knox, the leader of the Scottish Reformation, when describing the death of Elizabeth Adamson in 1555, stated that she sang 'Psalm ciii', *My saule praise thou the Lord always* (this is actually Psalm cxlvi by Hopkins). According to the Protestant exiles in Frankfurt in 1554 the singing of metrical psalms 'in a plain tune' was the custom in Scottish churches, but there is no evidence that they formed a part of the service itself.

Although Knox knew the Wedderburn psalms he did not adopt them for the Reformed Church, perhaps because he found the language too broadly Scots, but probably on account of their Lutheran origins. In 1555 he went to Geneva where he came under the influence of Calvinism, and in 1558 he was appointed one of the ministers of the English congregation there. The following year he took to Scotland their Book of Order, *The Forme of Prayers and Ministration of the Sacraments* (Geneva, 1556), which had been rejected in Frankfurt in favour of the Prayer Book. The 11th section contained *One and Fiftie Psalmes of David, in English Metre*, 37 of which were by Sternhold, seven by Hopkins and seven by Whittingham.

The first General Assembly of the Church of Scotland (1560) recognized the Geneva *Forme of Prayers* as its Book of Common Order, and in 1562 it was printed, without the psalms, by Robert Lekprevik of Edinburgh. By 1563 the number of psalms for the Anglo-Genevan Church had increased to 87 (the additional translations were by Pullain and Kethe). These were adopted by the Assembly as the basis for a complete metrical psalter, and new translations of the outstanding psalms were ordered. In fact most were borrowed from the English psalter, with only 21 by Scots (15 by John Craig and 6 by Robert Pont). All the versions were carefully revised and printed with music in 1564 by Lekprevik as an adjunct to the *Forme of Prayers*.

In 1579 an Act of Parliament ordained that 'all Gentlemen with 300 merks of yearlie rent, and all substantious yeomen, etc., worth 500 pounds [Scots] in land or goods, be holden to have ane bible and psalme booke', under specific penalties. 60 editions of the Book of Common Order together with the psalms were printed in the period 1564–1644. Many were printed abroad – in Middelburg, Dort, Geneva and London – probably because printing there was of a better quality without being more expensive. In 1575 Bassandine changed the title to *The CL Psalmes of David*; this was adopted and gave rise to the custom of calling the whole of the service book the Psalm Book.

At first the Assembly had the right to supervise the copy and the printing of the book, but later this vigilance was relaxed, perhaps owing to the Church's increasing involvement with politics. After the first edition of 1564, some of the spiritual songs from the Anglo-Genevan book had been appended, but Bassandine's 1575 edition included metrical versions of the Lord's Prayer (Coxe's), Whittingham's Ten Commandments with a responsory prayer, the first Lamentation, the *Veni creator* from the English Prayer Book and a metrical doxology. Andro Hart, in his edition of 1615, added on his own initiative a metrical version of the Song of Moses.

Many of the editions from 1601 onwards printed the prose version of the psalms in the margin, probably to aid comprehension. Only Raban's edition (Aberdeen, 1633) and Tyler's edition (Edinburgh, 1644), the last of the 1564 psalter, used the Authorized Version; the rest all used the translation from the Genevan Bible of 1560.

The main drawback of the 1564 psalter was its variety of metres. 27 psalms were in metres other than common, long or short, and were not easy for an illiterate people to learn. Some had been created to fit French melodies and were more suited to the French language than the Scots (ex.19). The General Assembly of 1601 proposed a new translation of the Bible and a revision of the psalms. James VI (later also James I of England), who had versified some psalms in *His Majesties Poeticale Exercises at Vacant Hours* (1591) supported the proposal enthusiastically. The Assembly, not wanting to encourage interference from the king but seeking to placate him, charged Robert Pont with the revision. Nothing further was done but James, far from forgetting the matter, set to work himself. Other writers such as Alexander Montgomerie, Mure of Rowallen (compiler of the Rowallen Lutebook), Drummond of Hawthornden and Alexander of Menstrie were also making new versions but, because of the king's declared purpose, could not do so openly.

The strained relations between Crown and Church delayed any new version until the middle of the century. James's introduction of the Five Articles (concerning kneeling at Communion, the Christian calendar, private communion, private baptism and confirmation) in 1618 aroused much hostility. Although the Five Articles were widely disregarded in practice, such a storm had been raised that even moderate reforms were impossible. The Church successfully resisted James's version of the psalms during his lifetime. Such was the king's industry that by the time he died in 1625 he had reached Psalm cxxx. Charles I believed it his duty to see his father's wishes carried out and instructed Menstrie to review them. The result, a substantial revision, was printed as *The Psalmes of King David translated by King James* (Oxford, 1631), commonly known as the 'Menstrie Psalms'. Another version, again thoroughly revised, appeared in 1636. There was considerable opposition to the 'Metaphrase', as James's version was called, although it appears that some congregations did use it. Charles's disastrous attempts to impose a version of the English Prayer Book on the Church of Scotland provoked the signing of the National Covenant in 1638. In the same year the General Assembly, controlled by Covenanters, rejected all Charles's innovations, including the royal psalter.

Ex.19 Psalm lxxxi from the 1564 psalter; text by Pont



The Westminster Assembly of Divines of 1643–7 aimed to produce a new version of the psalms for use throughout England and Scotland. Rous's psalms were revised, first by the Westminster Assembly (which included Scottish commissioners) and subsequently by Scottish divines in Scotland. The Scottish Church as well as the English refused to accept it, and on 8 July 1647 the General Assembly recommended another complete revision. The revisers were permitted to draw on other versions as well as the Westminster one and the 1564 Scottish one. The revision was extensive: of a total of 8620 lines only 1588 are from the Westminster version. Other sources used include James's version, the Bay Psalm Book of 1640 and Rous's original translation. On 1 May 1650 the *Psalms of David in Meeter* came into use, and has remained unaltered as the official Scottish psalter (*see* PARAPHRASES, SCOTTISH).

The Reformed Scottish Churches never adopted the practice of having proper psalms for the day. As a result some of the more obscure psalms are rarely, if ever, sung. *The Church Hymnary: Third Edition* (London, 1973), authorized by the Assemblies of the Church of Scotland and the Presbyterian Churches of England, Wales and Ireland recognized this by including only the most common psalms. In most cases only excerpts from the psalm texts are printed, distributed among the hymns. Of the 57 psalms or psalm portions obtained, all but nine are taken from the 1650 psalter; two are from the psalter of the Presbyterian Church in Ireland and the remaining seven combine verses from each. This hymnary has not been popular. The new edition is intended to include a substantial majority of the psalms, many from the 1650 psalter but also some modern metrical versions; they will once more be printed in their own section at the beginning of the book.

The seceding churches have never adopted hymns at all and still use the 1650 psalter. However, the Free Church of Scotland undertook a new translation of the psalms into modern idiom for the year 2000, issuing *Supplementary Versions of the Scottish Metrical Psalms* from 1994. 51 psalms or psalm portions had been published by 1997.

Nearly all the psalms are in common metre. Including second versions, four are in short metre: Psalms xxv, xlv (2nd version), l, lxvii; four are in long metre: Psalms vi, c, cii (2nd version), cxlv (2nd version); and five are irregular: Psalms cxxiv (2nd version), cxxxvi, cxxxvi (2nd version), cxliii, cxlviii.

The first Gaelic translation of *The Forme of Prayers*, entitled *Foirmna nurrnuidheah* (Edinburgh, 1567) was printed without the psalms, which were not translated until the following century. In 1659 the Synod of Argyll issued the first 50 in *An ceud chaogad do Shalmaibh Dhaibhidh*. Robert Kirk, minister at Balquidder, made an independent translation of the complete psalter, *Psalma Dhaibhidh an meadrachd* (Edinburgh, 1684), but the one recommended by the Assembly was the completed Argyll version of 1694. An amended version by Alexander MacFarlane (Glasgow, 1753), containing fewer Irishisms, became popular in the north Highlands; John Smith's translation of 1787 was more popular in the west. *Sailm Dhaibhidh* (Edinburgh, 1826), a revised version of Smith's translation, was authorized by the Assembly, and, with modern revisions, is still bound with the Gaelic Bible issued by the National Bible Society of Scotland.

(ii) Music. Although the reformers believed that each psalm should be sung only to its own or 'proper' tune, this ideal was never fully realized, with the result that sometimes the same tune had to be used for two psalms. The first Scottish psalter of 1564 contained 105 tunes; 42 came from Geneva, of which 31 were French including some by Loys Bourgeois. A few were German and the rest were presumably by Scottish and English composers; it shared 16 tunes with Day's *Whole Booke of Psalmes* (1562). Out of 28 editions of the psalter printed by 1625 only three omitted the music.

The tunes were unbarred and written in C clefs. The majority were eight lines long. The first verse of the psalm was underlaid; only one note was allowed for each syllable, but long and short notes were interspersed to give a certain rhythmic flexibility. However, the rhythms varied slightly from edition to edition, gradually becoming more regular.

In 1562 the Earl of Moray, later Regent of Scotland, commissioned David Peebles to produce simple four-part harmonizations of the psalm tunes coming into Scotland from Geneva. By 1566 the completed psalter was copied into partbooks by Thomas Wood, vicar of St Andrews. (Two copies by Wood survive, five partbooks in *GB-Eu*, one in *IRL-Dtc* and one in *GB-Lbl*; the contratenor is incomplete.) Most of the settings are by Peebles but other Scottish composers contributed, including John Angus, Andrew Blackall, John Black, John Buchan and Andrew Kemp. The harmonies are simple, with the melody in the tenor (see ex.21).

In spite of Moray's attempt to uphold the musical tradition threatened by the Reformation, standards seem to have declined rapidly. In 1579 an Act of Parliament provided money to revive the decaying 'sang schules' (song schools), but the austere psalm tunes could not revitalize institutions created to study the complexities of Renaissance polyphony. The churches had no musical instruments and choirs were rare, for past experience had shown that they tended to be used for display, thus supplanting congregational singing. Many of the proper tunes, particularly those of French origin, were too difficult for congregations to sing unaided and it appears that many were not sung at all. Editions of the psalter between 1599 and 1611 omitted some of the tunes altogether.

The Middelburg Psalter of 1602, which left out 61 proper tunes, was the first to introduce the principle of common tunes by printing three tunes for 22 psalms. One of these tunes, later called 'Common' (ex.20) was originally the proper for Psalm cviii; the others were 'London', from Daman's psalter of 1579, and 'English', from East's psalter of 1592. The 1615 edition contained 12 common tunes, grouped together at the beginning and distinguished by names after the English practice. In Raban's Aberdeen psalter of 1625 the common tunes, increased to 15, were harmonized, and the local tune 'Bon accord' in reports (i.e. with imitative entries; *see* REPORTS) was added. The harmonized psalter of 1635 contained 31 common tunes.

Only six of the 31 editions printed after Raban's 1625 psalter contained music. One of these was the harmonized psalter of 1635, edited by Edward Millar. In the introduction he expressed his hope of standardizing the harmonies used in churches 'where sundrie Tribles, Bases and Counters set by diverse authors . . . do discordingly rub upon each other'. Some of the harmonizations appear


Ex.20 'Common'

Ex.21 Psalm c from 1635 psalter

to have been his own but he took most ofthem from Wood's psalter, sometimes modifying them. Not all the tunes from the 1564 psalter are included and some are used for different psalms. In all there are 104 proper tunes, 31 common tunes and eight in reports. The harmonies are simple, and he took care to make each part move as melodically as possible (ex.21). The tune is in the tenor throughout except in two reports, Psalm xii ('Bon accord') and Psalm xxi ('Aberfeldy' from Raban's psalter of 1633).

There is no evidence that the Church ever authorized this psalter or even that it was used in church. The common tunes are laid out with the tenor and contra on one page and the treble and bass upside down on the facing page, suggesting a domestic setting where the singers could gather round the book. It is possible that Millar was encouraged by those who supported Charles I's desire for a more elaborate service. Livingston suggested that the tunes in reports were sung as anthems in the Chapel Royal, Stirling, where Millar was appointed Master of Music shortly before the psalter's publication. According to the Records of the Privy Seal the English Service, with choristers and organs, had been in force there since 1617. It is possible that such royal and episcopal associations prevented the psalter from arresting the decline in the standards of church worship.

The 1650 psalter was published without music, a reflection on the state of psalm singing at that time. In 1645 the Synod of Lothian had stopped psalm singing and Scripture reading altogether (replacing them with 'lectures', presumably political); not until 1653 were they restored. In 1666 an edition was published in Aberdeen containing 12 of the old common tunes – 'Abbey', 'Common', 'Duke's', 'Dundee', 'Dunfermline', 'Elgin', 'English', 'French', 'King's', 'London' ('London New'), 'Martyrs' (ex.22) and 'Stilt' ('York') – and 'Bon accord'

Ex.22 'Martyrs'

in reports. A later edition by John Forbes, also of Aberdeen, contained printed harmonized versions and in

addition a short-metre tune, the old proper to Psalm xxv. By the end of the 17th century the 12 common tunes were firmly entrenched and no others were allowed.

The first attempt to improve this state of affairs was made in 1726, when Thomas Bruce challenged the sanctity of the common tunes with his *The Common Tunes, or Scotland's Church Music made Plain* (Edinburgh, 1726); in addition to 11 common tunes ('Common' was dropped) it contained 11 from the 1635 psalter and eight entirely new ones. The latter were short-lived.

The turning-point came in the middle of the 18th century with the beginning of the choir movement in Aberdeenshire. In 1748 Sir Archibald Grant instructed the local schoolmaster to form a children's choir for the parish church of Monymusk. Five years later Grant appointed Thomas Channon, an English soldier stationed in Aberdeen and probably a Methodist, to improve the standard of psalm singing. Channon endeavoured to impose a simpler, more disciplined style of singing, without ornaments, and to encourage singing in parts, normally treble, tenor and bass. His innovations met with considerable opposition in the Aberdeen establishment, not only because he introduced new tunes but because he increased the speed of singing and used a pitchpipe. The choir movement spread, encouraging the production of such tutors as Robert Bremner's *The Rudiments of Music with Psalmody* (Edinburgh, 1756) and anthologies of tunes. The psalms were held in such reverence that it was considered sinful to use them outside actual acts of worship, so practice verses were substituted; many maintained a strong moral tone but some were surprisingly irreverent (see Patrick, 164–78).

Among the first anthologies were Thomas Moore's various psalter 'companions', published between 1750 and 1761. They contained a number of English tunes adapted to the Scottish metres. A large number of tune books followed, reviving old Scottish psalm tunes, importing old English ones and introducing new ones. Similar 19th-century anthologies include R.A. Smith's *Sacred Harmony* (Edinburgh, 1820–25), T.L. Hateley's *Free Church Psalmody* (Edinburgh, 1844), G. and J. Cameron's *The Sacred Harp* (Glasgow, 1849) and William Carnie's *The Northern Psalter* (Aberdeen, 1872). The tune writers, many of whom were amateurs, enjoyed their new freedom to the full and included decorative runs, dotted rhythms and repeat lines (ex.23). Tunes with

Ex.23 'Desert', first two lines



a Scottish flavour using a pentatonic or six-note scale were popular: one of the best known is 'Kilmarnock' (ex.24).

Melodies were also adapted from Handel, Haydn, Mozart, Beethoven and even Palestrina. Inevitably many

Ex.24 'Kilmarnock'



of the Victorian tunes are cloyingly sentimental, such as the ubiquitous 'Crimond', popularized to Psalm xxiii by the Glasgow Orpheus Choir.

In 1899 the Church of Scotland issued a new hymnary and psalter, the latter containing 226 tunes of a generally higher standard. It was followed by *The Scottish Psalter* (London, 1929), containing 192 tunes. Many of the 16th-century tunes were restored: 14 tunes from the French and Anglo-Genevan psalters, 9 common tunes from the 1615 psalter and six more common tunes from the 1635 harmonized psalter. Its four tunes in reports included 'Bon accord' and 'Aberfeldy'. The music was printed in semibreves and minims, and many of the long notes ironed out in the preceding two centuries were restored. As in earlier psalters the pages were split, with music at the top and text at the bottom, so that a psalm could be sung to any tune. This has now been largely superseded by *The Church Hymnary: Third Edition* (London, 1973), which contains only a selection of the most commonly used psalms. The tunes, printed in modern notation, include 12 from the old Scottish Psalters: 'Old 44th', 'Old 100th', 'Old 107th', 'Old 124th', and eight common tunes. A substantially new edition contains more tunes, both old and new. The Free Church of Scotland has retained its own psalter, *Scottish Psalmody*, with 193 tunes, of which 137 are also found in the 1929 psalter. Seven tunes come from the French and Anglo-Genevan psalters, five from the 1615 psalter and six from the 1635 psalter.

(iii) Performing practice. Few details survive concerning early performing practice. According to Walter Steuart of Pardovan's *Collections and Observations . . . concerning . . . the Church of Scotland* (Edinburgh, 1709, ii, 1, §26), the minister or the 'uptaker of the psalm' read over the whole of the intended portion, and then the singing followed without interruption. At the Westminster Assembly the Scots agreed only reluctantly, after some debate, to adopt the English practice of 'lining out' (intoning and singing the lines one by one). In 1746 the General Assembly recommended that this practice should cease but it continued in many churches until well into the 19th century, and can still occasionally be heard in the west Highlands and islands.

To what extent conclusions and doxologies were sung is unclear. The first of these appeared to Psalm cxlviii in Bassandine's 1575 edition. Charteris's Edinburgh edition of 1596 includes 32. The 1635 psalter contains two conclusions and one doxology, all in common metre (which may have been added simply on the printer's initiative). The 1650 psalter contains none, but in 1661 the Synod of Lothian ordered them to be sung with the psalms. Bearing in mind Calvin's principle that all matter extraneous to the Bible should be rejected, it is unlikely that doxologies were ever very popular; in the 17th century the Church may have been under some pressure to adopt them to conform with episcopal practices. The 1929 psalter contained seven in different metres at the end of the book, but they were not generally sung.

There is no information about the speeds at which the early psalms were sung. It is clear, however, that by the 18th century they were sung extremely slowly: as late as 1772 Bremner wrote in his *Church Harmony, or Psalm-Tunes in Four Parts* that the length of a semibreve in common time (¢) ought to be between three and four seconds, although for tunes in triple time, being of a 'more light and airy nature', the time of one second to a minim was sufficient. With the subsequent improvement of church singing standards, the psalms were gradually taken faster. In the 1990s the speed was approximately crotchet = 120 (i.e. three or four times quicker than Bremner's speed), triple-time tunes being rather faster. In those seceding churches that sing unaccompanied the speed was usually considerably slower.

The old slow speeds naturally encouraged the congregations to ornament the tunes with runs, turns and shakes. Bremner wrote in his *Rudiments of Music*:

> Had these nonsensical graces been the same everywhere, it would have been the less matter, but every congregation, nay, every individual, had different graces to the same note, which were dragged by many to such immoderate length that one corner of the church, or the people in one seat, had sung out the line before another had half done: and from the whole there arose such a mass of confusion and discord as quite defaced this noblest part of Divine worship.

In the Gaelic-speaking congregations of the east coast of Ross, Sutherland and Caithness a highly ornamented style of singing was developed which may have originated in the melismas of plainchant. Only six tunes were sung: 'Dundee', 'Elgin', 'French', 'Martyrs', 'Old London' and 'Stilt'. In the middle of the 19th century T.L. Hately, the precentor to the Free Church General Assembly, attempted to notate these so-called 'long tunes' (ex.25). Joseph Mainzer also transcribed them (*Gaelic Psalm Tunes of Ross-shire*, 1844); his edition of 'French' is now sung at the close of the annual National Mod, but as he fitted it into regular bars of 4/4 with four-part harmony it is a poor echo of the old manner. With the retreat of Gaelic from the east coast in the 20th century the long tunes died out. However, the practice of adding grace notes and slurs to the unaccompanied, unison melody still flourishes in some congregations in the west Highlands and islands. They are rather simpler than the long tunes but the melody can only sometimes be identified. (*See* SCOTLAND, §II, 5(iii).)

Although choirs were largely discarded at the time of the Reformation, there is some evidence that harmony was sung in centres that had sang schules. James Melville wrote in his diary of 1574 that, as a student in St Andrews, he had learnt many of the trebles of the psalms (the melody being in the tenor); Calderwood claimed that in 1582 crowds in the streets of Edinburgh welcomed the returning minister Durie with Psalm cxxiv 'sung in such a pleasant tune in four parts'. There are a few exceptional references to choirs: in 1587 the Kirk Session of Glasgow ordered the music teacher William Struthers to choose four men to sing beside him in the church, and in 1621 Stirling Kirk Session decreed that the children of the sang schule should sit beside their master in the reader's place. These are isolated examples, however, and the members of the sang schules and others who could sing a part normally sat in the body of the congregation. The table-book format of the 1635 psalter suggests that harmony may have been used in private or family worship, which was strongly encouraged.

Choirs were not formed until the middle of the 18th century, when it was realized that they could assist the singing without taking the place of the congregation, but in the first decades of the 19th century in Paisley Abbey and St George's, Edinburgh, R.A. Smith and Andrew Thomson improved the choirs so much that the congregations felt discouraged. Later in the century Hately in the south and William Carnie in the north-east avoided this danger by teaching huge classes – from 500 to 1000



members – which were congregational rather than choir practices.

The use of instruments in church was banned altogether in accordance with Calvin's principles. Not until the beginning of the 19th century did organs and reed organs begin to appear; some of the seceding churches still consider them inappropriate. With the advent of the organ the melody, for so long in the tenor, was transferred to the treble. However, the distinction is to some extent academic as the majority of the congregation sing in unison at their own pitch. The 1929 Scottish psalter attempted to introduce a modified form of the old style, printing alternative settings known as 'faux-bourdons' in which the tune is in the tenor while the rest of the choir add the harmony (ex.26). In other, two-part versions, a descant was sung above a unison melody, the harmonies being provided only by the organ.

The *Church Hymnary: Third Edition* includes a few prose psalms, some pointed for Anglican chant and some for Gregorian psalm tones. The latter are simpler for a congregation to sing, but in view of the continuing resistance of the average congregation to anything Roman, it will be a long time before they are accepted.

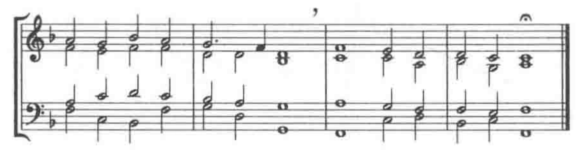
2. IRELAND. The Presbyterian Church in Ireland, like the mother Church in Scotland, has a strong tradition of metrical psalm singing. The Church came into being when the General Synod of Ulster (founded in 1642) joined with the Secession Synod in the Union of 1840. Before the Union, Presbyterian practice had been to use the psalms alone in public worship, although the Scottish paraphrases (and, in a few congregations, hymns) had already come into use in the Synod of Ulster. One of the terms of the union, in fact, was that the paraphrases ought not be authorized, even though they were not prohibited and thus continued to be used by some congregations.

In 1841, 1859, 1868 and 1887 the General Assembly of the Presbyterian Church in Ireland issued revisions of the Westminster *Directory for the Publique Worship of God* (1644). The last of these stated that 'the metrical version of the Book of Psalms, as published by this Church or as used by the Church in Scotland, is the only psalmody authorised by the General Assembly' (the first three had only approved the Psalter 'as used in the Church of Scotland'). The reason for the double approval was that following the Evangelical Revival of 1857 an attempt had been made to introduce hymns. There was strong opposition to this, for while many approved the use of hymns in mission services they were opposed to any such innovation in the 'House of God'.

At the same time, some of the criticisms of the Scottish Psalter of 1650 were considered to have substance, so

Ex.26 'Dunfermline': 'faux-bourdon' setting in 1929 psalter





instead of approving the introduction of hymns it was agreed to revise the Psalter. The result was the publication in 1880 of *The Psalter in Metre, a Revised Version, Prepared and Published by the Authority of the Presbyterian Church in Ireland, with Tunes*. By removing a number of archaisms, by providing a considerable number of new alternative versions, and by introducing a greater variety of metres it was hoped to solve the hymnody problem. But this failed, and the *Church Hymnary* (in cooperation with the Scottish Churches) was approved in 1899. The new psalter was primarily the work of Rev. John Moran and Professor J.G. Murphy. The revision had much to commend it and it is now used universally throughout the Church.

Until the 1970s it was usual for every service of worship in Irish Presbyterianism to include at least one metrical psalm. *The Church Hymnary: Third Edition* (1973), compiled by a number of British Presbyterian churches, contains 57 metrical psalms or portions of psalms. These were included to encourage a fuller use of the psalter and to increase the range of selection. Two versions from the 1880 Irish Revised Psalter are included and in many cases verses and lines from it replace those from the Scottish Psalter of 1650. Paradoxically, however, the inclusion of metrical psalms in *The Church Hymnary* may have led to a decrease in their use as they came to be regarded simply as hymns. This, allied with a great increase in modern hymns and songs in varying idioms (including a number based on psalms), means that the singing of traditional metrical psalms might no longer be as distinctive a part of Irish Presbyterian worship as it was in the past.

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V. North America

In the early years of the Protestant settlements of North America, metrical psalm singing was often the only form

of organized music. It occupied a most important place in the cultural life of the people, and was invested with the strong feelings of a struggling community far from home. The Puritans, in particular, treated the psalms and their tunes with veneration, and sang them in everyday situations as well as at church on Sundays. The tradition naturally followed very similar patterns to those of the parent countries in Europe. By the time a more assertively American school of psalmody had arisen in the late 18th century, metrical psalms were rapidly giving way to hymns in most churches.

1. History of psalm singing: (i) Episcopal churches (ii) Pilgrims (iii) Dutch Reformed Church (iv) Puritans (v) Presbyterian churches (vi) German Reformed Church. 2. Psalm books: (i) Function and character (ii) The Bay Psalm Book.

1. HISTORY OF PSALM SINGING.

(i) Episcopal churches. The psalms of Calvin's French psalter were sung in America as early as 1564–5 during the Huguenot expeditions to Florida and South Carolina, just as Sir Francis Drake's men sang psalms, to the delight of the Amerindians, while camping on the coast of California in 1579. However, the first Protestant Church to establish itself permanently on the American continent was the Church of England: at Jamestown, Virginia, a church was built in 1608, the year in which the colony was founded. Commercial enterprise rather than religious fervour was dominant in the minds of the early Virginian colonists. They were content to continue the traditions of the Anglican Church, which was established there by law, as it was later in Maryland, North and South Carolina, Georgia and Nova Scotia. In New England, Anglican churches were organized by the early 18th century.

The bibles and prayer books imported from England had the usual metrical psalms bound in the back – Sternhold and Hopkins, or, later, Tate and Brady. The singing was very much as it was in English parish churches. In the larger town churches organs were gradually acquired: at King's Chapel, Boston, in 1714; at Christ Church, Philadelphia, and St Philip, Charleston, in 1728; at Trinity, Newport, Rhode Island, in 1733; at Trinity, New York, in 1741; and so on. In smaller churches, parish clerks led the people in unaccompanied singing. Tate and Brady's *New Version of Psalms*, which was first published in America in New York in 1710, was very widely used by the mid-18th century. After the Revolution authority over the congregations passed to the Protestant Episcopal Church, and for the first time, in 1790, a selection of psalms and hymns for use in the churches was laid down by authority, and annexed to the Book of Common Prayer. It consisted of the entire *New Version* of Tate and Brady, with 27 hymns. A revised selection was made in 1833, still including a large number of Tate and Brady's psalms, and continued in use until 1866.

The tunes sung with these psalms were at first the same as those used in England, as can be seen from a tune supplement bound in with a Boston edition of Tate and Brady in 1720; they were also largely the same as those used by the Puritan churches. A later tune supplement to Tate and Brady was engraved and probably compiled by Thomas Johnston, who was also one of the first American organ builders; Daniel Bayley's collections indicate a more florid taste. On the whole, however, Episcopal churches were musically more conservative than Congregational ones, avoiding the excesses of the FUGING-TUNE and the elaborate 'set piece'. A most influential Anglican musician was Francis Hopkinson. His *Collection of Psalm Tunes . . . for the Use of the United Churches of Christ Church and St Peter's Church in Philadelphia* (Philadelphia, 1763) contains some fairly ornate tunes, including some of Hopkinson's own, but they are in the *galant* taste of the time, resembling the music of town rather than country churches in England. The prevalence of organs and the stronger links with the mother country tended to keep Anglican church music closer to the European art music of the time. The same tendency is shown in the tunes of *The Book of Common Prayer . . . Proposed to the Use of the Protestant Episcopal Church* (Philadelphia, 1786), and in Jacob Eckhard's Choirmaster's Book of 1809, used at St Michael, Charleston, South Carolina, together with a special *Selection of Psalms and Hymns* prepared by the rectors of the two principal Charleston churches in 1792 (ex.27). (*See* ANGLICAN AND EPISCOPALIAN CHURCH MUSIC, §10.)

(ii) Pilgrims. The band of about 100 English Pilgrims who founded the colony at Plymouth, Massachusetts, in 1620 were members of a group of 'Separatists' who had gone into exile at Leiden in 1609. They had rejected the worship of the Church of England, and so instead of Sternhold and Hopkins's psalms they adopted the version of Henry Ainsworth, pastor of a neighbouring Separatist community at Amsterdam. Ainsworth was one of the most cultivated biblical scholars of his day, and in *The Book of Psalmes: Englished both in Prose and Metre* (Amsterdam, 1612) he offered not only a complete new prose translation of the psalms accompanied by a pithy

Ex.27 Peter Valton (c1740–84): 'St Peters', in Eckhard's book of 1809, where it is allocated to 'Psalm 46' – i.e. Psalm cl (New Version), v.1 of which is underlaid here.



commentary, but also a new metrical version and an excellent selection of tunes. In variety of metres and in his choice of tunes, Ainsworth was as much influenced by the Franco-Dutch psalter as by Sternhold and Hopkins:

> Tunes for the Psalms I find none set of God; so that each people is to use the most grave, decent and comfortable manner of singing that they know. . . . The singing-notes, therefore, I have most taken from our former Englished Psalms, when they will fit the measure of the verse. And for the other long verses I have also taken (for the most part) the gravest and easiest tunes of the French and Dutch Psalms.

Details of Ainsworth's tunes and their origins are provided by Pratt and Frost. Edward Winslow recalled 'there being many of our congregation very expert in music' at Leiden; some of these must have been on the momentous voyage of the *Mayflower*, for Ainsworth's *Psalmes* were used for many years in the Plymouth colony, in the total absence of instrumental or professional aid. Later generations lost their forefathers' skill. In 1681 the Plymouth church decided to institute lining out, and in 1691, on the amalgamation of the Plymouth colony with the much larger and more successful settlement to the north, the church formally recognized the 'difficulties' of many of the Ainsworth tunes and allowed the substitution of easier ones used with the Bay Psalm Book. So Ainsworth's book was never to be widely popular in America, though it was used at Ipswich and Salem, both outside the Plymouth colony, until 1667. It was reprinted several times, but never in America.

(iii) Dutch Reformed Church. The Dutch colony of what is now New York was established in 1613, but the first Church was not organized until 1628, when the Dutch and French Protestant settlers combined; they knew identical tunes, and each sang them in their own language. The Dutch psalter, prescribed by the Synod of Dort (1618), was used with strict invariance for a full 100 years after the English conquest of the colony in 1664. An organ was erected in the New York church in 1727. The first English psalm book for the Dutch Reformed Church was *The Psalms of David . . . for the Use of the Reformed Dutch Church of the City of New York* (New York, 1767). Francis Hopkinson was the translator, and his job was the singular one of adapting the psalm versions of Tate and Brady to fit the tunes of varying metres in the old Dutch psalter. The music still remained unaltered.

The new book did not long satisfy the English-speaking congregations; many of the tunes in peculiar metres were unfamiliar through long disuse, and there was a demand to relax the strict confinement to psalms and to introduce some of the hymns popular in other American churches. The central Synod continued to maintain a strict control over the worship of individual congregations, but after the Revolution it authorized a new book (1789) that included 135 hymns selected by Dr John Livingston. The psalms in this book were selected largely from Tate and Brady's and Watts's versions, with only a few of Hopkinson's remaining; and the great majority were in common, short or long metre. Later editions increased the proportion of hymns, until in *Hymns of the Church* (New York, 1869) the remaining metrical psalms were mixed in with hymns. Similarly, the tunes of the surrounding English-speaking churches were gradually adopted, as for instance in Peter Erben's *Selection* (1806). From the beginning, harmonized versions carried the tune in the top voice. (*See* REFORMED AND PRESBYTERIAN CHURCH MUSIC, §II, 2(ii).)

(iv) Puritans. The Massachusetts Bay colony was founded in 1629 by puritan members of the Church of England, who had at first no idea of seceding from the church, though they rejected its ritual. They brought with them Sternhold and Hopkins's psalms, and we may suppose that they sang them mainly to the handful of four-line tunes then in common use (see ex.9, above). They were not of a temper to concern themselves with artistic improvements in the singing. But they were unhappy with Sternhold and Hopkins because 'their variations of the sense, and alterations of the sacred text too frequently, may justly minister matter of offence'. Accordingly, a group of 30 divines assembled to prepare a still more literal translation, 'that as wee doe injoye other, soe (if it were the Lord's will) we might injoye this ordinance also in its native purity'. They published, in 1640, *The Whole Booke of Psalmes Faithfully Translated into English Metre* (see §2(ii) below).

The Bay Psalm Book, or New England Psalm Book, as this collection became known, was at once adopted by almost every church in the colony. By means of lining out, which was in use in 1647 and perhaps earlier, the people could easily be taught to fit the new words to the old tunes. The compilers referred at the end of the book to 48 tunes to which the psalms might be sung, including 39 common-metre tunes 'as they are collected, out of our chief musicians, by Tho. Ravenscroft'. But it is highly unlikely that more than a handful of these were used in church. Copies of Ravenscroft's and Alison's harmonized settings are known to have been in the possession of early New England settlers, but, as in the old country, they would have been used domestically.

The Bay Psalm Book lasted for over a century, and spread to other American colonies and even to many Dissenting Churches in Britain. There is no doubt that the new psalms continued to be sung to the old tunes. When for the first time a musical supplement appeared, with the ninth edition of 1698, the 13 tunes in it were all standard ones from English sources (see fig.6 below). They were set for tenor and bass, with sol-fa letters below the staves, suggesting that the basses were sung, not played (ex.28). In later editions the tunes were printed without basses. As in English country churches, the speed of singing had slowed to a drawl by this date (*See* OLD WAY OF SINGING). With no strong leadership of any kind, tunes were ornamented at will by individual members of a congregation, and the discordant heterophony that resulted was described by would-be reformers as 'indecent', 'like the braying of asses', 'tortured and twisted as every unskilful throat saw fit' and so on (see ex.11, above). Something of

Ex.28 'Low Dutch Tune', from the Bay Psalm Book (1698)



the chaos that often prevailed may be gathered from entries in Samuel Sewall's *Diary*, describing services at the South Meeting House, Boston:

1705, Dec. 28. Mr. Willard . . . spoke to me to set the Tune; I intended Windsor and fell into High-Dutch, and then essaying to set another Tune went into a key much too high. So I pray'd Mr. White to set it; which he did well, Litchf[ield] Tune.
1718, Feb. 2. In the Morning I set York Tune, and in the 2d going over, the Gallery carried irresistibly to St David's which discouraged me very much.

But the people liked this way of singing, and in some churches persisted with it despite efforts at reform. In the strongly individualistic, Congregational tradition of New England, every church was at liberty to govern its own practice.

Reform got under way in 1720, with the appearance of the Rev. Thomas Symmes's anonymous pamphlet, *The Reasonableness of Regular Singing, or Singing by Note*. In the following year two important singing methods were published by John Tufts and Thomas Walter. Each carried an appendix of psalm tunes, and Tufts introduced a new musical notation based on sol-fa letters. Walter's appendix presented the tunes in three-part harmony. (For discussion of the new era of American singing that resulted from these publications and from the formation of singing schools, *see* PSALMODY (ii), §II.) It is sufficient to point out here that the teaching of singing from notes naturally generated church choirs on the Anglican model, which tended, as in England, to take the singing out of the hands of the people – where the people would let them. The attention that was thus focussed on singing led in turn to a desire for better literary and musical materials to sing. The Bay Psalm Book soon gave way in popularity to more elegant if less literal translations – the *New Version* of Tate and Brady, and (particularly among Congregationalists) Isaac Watts's *Psalms of David Imitated in the Language of the New Testament* (first American edition, Philadelphia, 1729). More conservative congregations stuck to the old book (revised in 1758), but the supplements attached to later editions show that the traditional psalms, as well as the newer ones, were sung to increasingly elaborate tunes.

Two tunes of this date appear to be the first printed compositions of American origin: 'Southwel New' (ex.29), from Walter (1721), and '100 Psalm New' from Tufts (1723; see Temperley, 1997). Some of the earliest tunes containing florid melismas ('Northampton', 'Isle of Wight', '24 Psalm') were drawn from English sources. But at the mid-century two tune supplements from New England, engraved (and possibly compiled) by James Turner and Thomas Johnston respectively, include some ornate tunes. One of them in the Johnston supplement (1755), called 'Psalm 136', comes near to being a fuging-tune, though it is English in origin (ex.30). In the latter part of the century, more especially after the Revolution, there was a burgeoning of elaborate psalmody in which the Congregational churches (descendants of the old Puritan bodies) were often in the vanguard (*see* PSALMODY (ii), §II, 2). It was perhaps partly for the purpose of countering this trend that organs were gradually introduced in Congregational churches towards the end of the 18th century. The first was at Providence, Rhode Island, in 1770; in 1798 Bentley had heard of only four Congregational churches with organs in America – three in Boston and one in Newburyport.

Ex.29 'Southwel New Tune', from Walter (1721) [originally on three staves, 𝄞𝄞𝄢]



Under the influence of the 'Great Awakening' and subsequent evangelical movements, metrical psalms tended to be replaced by hymns, and by 1830 formed a small proportion of the verses in most Congregational hymnbooks (*see* HYMN, §IV, 4). Recently, however, the successor denomination (the Christian Reformed Church) has revived the use of metrical psalms. Versions of all 150 psalms are printed in the *Psalter Hymnal* of this Church. (*See* CONGREGATIONAL CHURCH, MUSIC OF THE.)

(v) Presbyterian churches. The Presbyterians also claimed descent from the Puritans, but retained a more authoritarian and centralized form of church government by Synod. From 1668, and especially in the 18th century, both in what is now the USA and in Canada, a steady trickle of Scots and Scots-Irish produced a distinctive brand of Presbyterianism – one that was strongly resistant to liberal trends. It greatly increased after the Union of England and Scotland (1707) opened the colonies to legal

Ex.30 '136 Psalm Tune', from Johnston's tune supplement to Tate and Brady's *New Version* (1755), here underlaid with the first verse of Psalm cxxxvi



Scottish immigrants. *The Psalms of David in Meeter*, in the Scottish version of 1650, was to Presbyterian minds almost a part of the Bible with which it was usually bound. The success of the Scots in colonizing the frontier outposts of the American and Canadian interiors left them often remote from acculturating influences, and they continued the 'old way' of singing long after it had been forgotten elsewhere. The 12 common tunes were lined out by a precentor, and sung by the people in the kind of slow heterophony described by Joseph Mainzer, which survived well into the 20th century in remote places. In urban centres such as Boston, Philadelphia and New York, there were schisms in the 18th century: 'New Side' synods welcomed the influence of the evangelical movement; 'Old Side' synods preferred to continue in the old ways. The psalm singing was, indeed, often the central issue in the fierce disputes that raged in Presbyterian circles at this date. James Lyon's *Urania* (Philadelphia, 1761) was subscribed to by a number of prominent Presbyterian clergymen; it must have represented the avant garde of Presbyterian singing. In 1774 John Adams, accustomed to the elaborate choir singing of New England, reported that the Old Presbyterian Society of New York was still 'in the *old way*, as we call it – all the drawling, quavering, discord in the world'. A revision of Watts's *Psalms* in a conservative direction, restoring those portions that Watts had deliberately omitted, was prepared by Joel Barlow in 1785, and the synods of Philadelphia and New York left individual parishes to decide whether to use it or to continue to sing the old psalms in the old way. The *Directory for the Worship of God* (1788) at last substituted 'singing psalms or hymns' for the 1644 Westminster directory's 'singing of psalms', paving the way for the authorization of Watts's hymns in 1802. In town churches the sterner kind of Presbyterianism faded gradually; organs were purchased, choirs took over the psalms and hymns. Congregational singing survived only in the wild country places. (*See* REFORMED AND PRESBYTERIAN CHURCH MUSIC, §II, 2(ii).)

(vi) German Reformed Church. Of the various sects that flourished among the German communities in Pennsylvania during the 18th century, only the Reformed Church, with its Calvinist ancestry, sang metrical psalms. The first settlements were founded by Dutch Reformed ministers early in the century. They used the Marburg Collection of psalms in Lobwasser's version, and in 1753 this book was reprinted by Christopher Sauer at Germantown, Pennsylvania, as *Neu-vermehrt und vollständiges Gesang-Buch*, with all the traditional tunes. But the knowledge of the old chorale melodies was disappearing among the people; lining out had to be introduced, and by the end of the century it often happened that the minister and the organist were the only audible singers. At a synod held in Reading in 1794, it was resolved 'that a new hymn-book be prepared, of which the Psalms shall be taken from Lobwasser and Spreng's improved version, and the Palatine hymn-book shall form the basis of the hymns'. This, the first officially authorized book, was published in 1797. The psalm tunes had been greatly reduced in number, by the omission of little-used tunes. Between 1800 and 1850 there was a gradual change to the English language in many churches, and the first English collection, *Psalms and Hymns for the Use of the German Reformed Church in the United States of America*, appeared in 1830: all 150 psalms were still included, but they were largely in Watts's version and drew on Anglo-American sources for their tunes. A newly compiled German book appeared in 1842, and another, *Deutsches Gesangbuch* (edited by Philip Schaff), in 1861. By this time such metrical psalms as survived were embedded in a large collection of hymns, arranged by the church year. Tunes were no longer printed with the words; suggestions for tunes showed, however, an interest in reviving the traditional German chorale melodies.

2. PSALM BOOKS.

(i) Function and character. Of the psalm books printed in America only those for the Dutch and German Reformed Churches contained tunes printed with the psalms. In the Dutch version the tune was reprinted over each verse of the psalm; in the German, the first verse was underlaid and the rest printed beneath. These formats were modelled on European books that had been used with a tradition of accompanied singing. When an organ could not be obtained the congregation was at a loss and the knowledge of the tunes quickly faded. With the introduction of English psalms and hymns the older type of underlaid psalm book disappeared.

The great majority of psalm books in the English American tradition had no music at all (perhaps 80% of the surviving editions up to 1800). Before the era of the singing schools, there were so few tunes that they were known from memory, having been sung unaccompanied for generations. After choirs were well established, they generally sang from their own books containing special selections of psalm and hymn tunes and through-composed set pieces and anthems. Most of the tune supplements date from the intermediate period (about 1720–75).

In the early days, when psalms were lined out, the congregation did not really need books at all in church. They knew the tunes, and they took the words from the parish clerk, elder or minister. No doubt the Bay Psalm Book was designed, as much as anything, for domestic singing and private reading – as the title of the third edition suggests (see §2(ii) below). In the same way the early tune supplements were for the benefit of devout singers at home rather than for the church; bass parts were soon found unnecessary. With the singing school movement came the possibility of learning new music in parts, and for this Walter and Tufts prepared their instructional books. When the music was sung in church it was convenient for the singers to have it in the psalm book. The tune appendix of Tufts was itself used as a supplement for editions of psalm books; others had supplements of similar scope, usually (from 1737 onwards) in three parts. Tune supplements were only loosely attached to psalm books. The same supplement was used for different psalm books and vice versa, while most psalm books had no tunes at all. Evidently it was up to the purchaser to order whatever tunes he liked. Very probably the books with tunes were used by the members of the 'choir' – those who had rehearsed them in the singing school or psalmody society. The tunes attached to the 1774 Tate and Brady are entitled *A New Collection of Psalm Tunes Adapted to Congregational Worship*, which might seem to indicate an effort to prevent choirs from monopolizing the singing. But all the tunes in it are in four-part harmony, many are elaborate, and some are of the fully fuging variety. It seems that in some churches tunes of this sort were actually sung by congregations at

large. With the disappearance of tune supplements and the flowering of psalmody books after the Revolution, choirs took over an increasing share of the music, singing anthems and set pieces in which nobody could take part without rehearsal. When evangelical hymn singing made its way into churches, congregations could once more take their full part (*see* HYMN, §IV, 4). However, psalm books (without tunes) continued to appear until after the middle of the 19th century.

(ii) The Bay Psalm Book. The Bay Psalm Book (1640) was the first English book ever printed in America: 1700 copies were run off on a small press belonging to Harvard College. The compilers, like Barton and Rous in England, eliminated some of the more unusual metres found in the Old Version, thus allowing all 150 psalms to be sung to the few tunes that were at the command of congregations. The collection was thoroughly revised for the third edition of 1651, chiefly by Henry Dunster and Richard Lyon. They polished the versification somewhat and added alternative translations. They further reduced unusual metres, so that 125 (instead of 112) out of 150 psalms were now in common metre; and they added 36 other 'scripture-songs', still maintaining the Calvinistic principle that only inspired words were suitable for singing in worship. The new title was *The Psalms Hymns and Spiritual Songs of the Old and New Testament Faithfully Translated into English Metre for the Use, Edification, and Comfort of the Saints in Publick and Private, especially in New England*. This proved to be the definitive edition. It was reprinted under this title, with scarcely any alterations in the verbal text, for over a century.

When for the first time a tune supplement, printed from wood blocks, was bound in with the ninth edition (1698), the 13 tunes in it, and their basses, were drawn from the 1679 edition of Playford's *Introduction to the Skill of Musick*, though the preface and the idea of using sol-fa letters probably come from the 1672 edition of the same book (fig.6). Lowens has conjectured that the supplement was printed in England as part of a lost London edition of the Bay Psalm Book, but in that case it would surely have been printed from type. The tunes are as set out in Table 1. It is a curious fact that the allocation of 'Lichfield' to Psalm lxix, like the rest, is copied from Playford, where it is actually a misprint for xcvi (through printing 69 for 96): the first verse of Psalm xcvi is printed under the tune in Playford. In New England, however, the tune (as a result of this misprint) came to be associated with the real Psalm lxix, the first verse of which is printed with it in editions from 1705 to 1730. Other misprints closely follow Playford, proving the provenance of the tunes beyond doubt.

For the 1705 edition the music was completely reset in a different style, without basses or sol-fa letters but with the first verse of the allocated psalm underlaid. Many of the tunes are transposed up a tone ('Martyrs' down a 3rd), a somewhat pointless manoeuvre for unaccompanied singing. The reason was evidently that the 1705 tunes were copied from the 1694 or 1697 edition of Playford, where the same transpositions had been made to bring the tunes into line with Playford's *Whole Book of Psalms* (1677). The 13 tunes were reduced to 11 by omitting 'Hackney' and 'Psalm 115'. The printer evidently had little competence in music: there are no clefs, several misprints and 'Oxford' has a key-signature of one flat despite transposition to A minor. These mistakes were



6. The 'York' tune for Psalm lxxiii, with sol-fa letters, from the supplement to the ninth edition (1698) of the 'Bay Psalm Book'

TABLE 1

Frost no.	*Tune name*	*Metre*	*Key*	*Psalm*
121	Oxford	C.M.	g	iv
25	Lichfield	C.M.	g	lxix
19	Low Dutch	C.M.	G	xxiii
205	York	C.M.	F	lxxiii
129	Windsor	C.M.	g	cxvi
154*a*	Cambridge Short	S.M.	g	lxx
234	St David's	C.M.	F	xcv
209	Martyrs	C.M.	g	xxxix
333*a*	Hackney	C.M.	d	lxi
132	Psalm cxix Second meeter	D.C.M.	e	cxix
114	Psalm cxv [sic] First	L.M.	G	c
125	Psalm c [sic] First Meeter	8:8:8:8:8:8:8:8:8:8:8	G	(cxiii)
174	Psalm cxlviii First Meeter	6:6:6:6:4:4:4:4	C	cxlviii

not corrected until 1726. The next few editions were closely similar to that of 1705, with one other tune, 'Ten Commandments' (Frost no.178), appearing in some editions and not others. The tune selection was evidently a standard one in New England, for the 1720 Boston edition of Tate and Brady had the very same 11 tunes in a different order. One British edition of the Bay Psalm Book (Glasgow, 1720), surviving in an incomplete copy, evidently contained a similar selection, printed by James Duncan, printer to the city of Glasgow.

The 1737 edition carries an entirely different tune supplement of a much more ambitious kind, along the lines of Tufts's and Walter's books. It has 39 tunes in three-part harmony, with sol-fa letters underlaid. The selection of tunes owes far more to Tufts and Walter than to the previous supplements, reprinting some of their most 'advanced' and ornate tunes and such novelties as '100 Psalm New'.

Two copies of the 1744 edition are bound up with the Tufts supplement itself, printed from the plates of the 1738 edition. The 1758 edition has Turner's supplement, first printed with a psalm book of local use only, made by John Barnard, minister of a church in Marblehead. This edition has also a revised text, by Thomas Prince. But the days of the Bay Psalm Book were numbered. A few more editions were still to come, without music, but between 1761 and 1780 the *New Version* and Watts's *Psalms* each appeared in more than ten times as many editions.

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NICHOLAS TEMPERLEY (I, III, V), HOWARD SLENK/JAN R. LUTH (II), MARGARET MUNCK (IV, 1), JOHN M. BARKLEY/R. TOSH (IV, 2)

Psalm tone. *See* INFLECTION (ii); PLAINCHANT; and PSALM, §§II–III. *See also* MODE.

Psalmus (Lat.). *See* PSALM.

Psalter [Psalterium] (Ger.). *See* PSALTERY.

Psalter, liturgical. The term applied to a psalter whose arrangement reflects the distribution of the 150 psalms according to the daily and weekly cycle of the Divine Office. It may also signify the Latin text form of the psalms used in a particular medieval rite (Roman, Gallican, Ambrosian). All these Latin text forms of the psalms were translations of the Septuagint, itself a Greek translation (3rd century BCE) of the original Hebrew text. The earliest Latin translations of the psalms originated in Africa during the 2nd century CE. These translations, dependent on the private initiative of individual Christians, generated a wide array of variant readings, manuscript evidence for which survives from the 5th century to the 8th.

In about 383, partly to resolve the confusion of these multiple renderings, Jerome undertook a revision and correction of the psalter text. Although this revision has been lost, it was for a long time erroneously identified with the 'Roman' psalter. The Roman psalter remained in use for the Divine Office in the city of Rome and its environs throughout much of the Middle Ages. In England, evangelized by Augustine at the behest of Pope Gregory I (pontificate 590–604), the Roman psalter was the favoured liturgical text until the Norman Conquest. It is the source from which the Mass chants of the medieval Roman liturgy were derived.

Jerome, after moving to Palestine in 385, made another revision of the Latin psalter (386–97), for which he was able to draw upon the resources of the Hexapla edition of the Old Testament compiled by Origen (*d* 254). The Hexapla displayed in parallel columns the Hebrew text, the same transcribed into Greek characters, together with the Greek versions produced by three Jewish translators (Aquila, Symmachus and Theodotion); a *quinta* column contained Origen's own critical edition of the Septuagint. Since Jerome intended his revision to be a critical edition of the Latin text, he borrowed Origen's system of textual markings (obelus and asterisk) to indicate passages in which the Latin text contained more (obelus) or less (asterisk) than the Hebrew. As part of the Carolingian liturgical reforms in the late 8th century and the early 9th, this revised psalter (minus the critical apparatus) gradually replaced the Old Latin 'Gallic' psalter. The Irish Church had embraced this version at an early period and was responsible for its exportation to the Continent. Known as the 'Gallican', or sometimes the 'Vulgate', psalter, it was incorporated in most medieval bibles and was the text employed in the Divine Office for the weekly psalm cursus. Jerome revised the psalter a third time, relying primarily on the work of the three Jewish translators recorded in the Hexapla; this *psalterium iuxta Hebraeos* was never employed for liturgical purposes, but it found its way into some complete bibles.

The oldest monastic practice assigned a certain quantity of psalms to each of the prayer times. The number of daily psalms depended on the varying lengths of day and night in different seasons of the year. Thus a given psalm could occur on any day of the week or at any time of the day or night. The name *psalterium currens* is applied to this practice. The systematic weekly distribution of the 150 psalms probably originated in an urban monastic milieu. Benedict of Nursia in his monastic Rule (*c*530) adapted the weekly psalter distribution of the Roman basilical monasteries. The Roman system divided the psalter into two large groups of psalms: i–cviii for the night Office (Nocturns, also known as Matins) and cix–cxlvii for Vespers. (Psalms cxlviii–cl had a fixed place in the morning Office of Lauds.) The regular weekly traversal of the psalms could be interrupted by feasts of the temporal or sanctoral cycle, for which special psalms were required.

A liturgical psalter adapts the biblical text to the requirements of the weekly cursus of psalmody. It can include the antiphons (with music in the case of a 'noted' psalter) assigned to the psalms for weekdays, and it can either rearrange the biblical order or indicate how the psalms are to be fitted into the weekly cycle. The monastic or secular origins of a manuscript containing a liturgical psalter may be ascertained by examining the capitals that indicate the beginning of each day's psalmody. A psalter designed for secular use will have large initials at the beginning of Psalms i, xxvi, xxxviii, lii, lxviii, lxxx, xcvii and cix (the latter begins the vesper block, which may carry indications of daily subdivisions). The monastic sources are more complex: Psalms xx, xxxii, xlv, lix, lxxiii, lxxxv, ci and cix constitute the comparable points of reference, but capitals corresponding to the secular division may also be present. Indications pointing to the division of certain long psalms, a practice not permitted in medieval secular use, is another sign of monastic origins or adaptation. In addition to the Old Testamant canticles required for Lauds (and for the 3rd nocturn of Matins in monastic use), the three New Testament canticles and the *Te Deum*, a liturgical psalter might also include titles that 'christianize' the psalms, psalter collects, invitatories and litanies. Breviaries almost always contain a liturgical psalter. (For brief descriptions of typical psalter manuscripts, see Salmon, 47–9.)

At Milan the liturgical psalter was divided into groups of (generally) ten psalms called 'decuriae'. The group of psalms assigned to Matins (i–cviii) covers two weeks, Monday to Friday, with a different arrangement for Saturday (Psalm cxviii and canticles) and Sunday (three canticles). The psalms assigned to Vespers, on the other hand, are sung through in a single week, perhaps the result of Roman influence. They may be displaced by special psalms for feasts.

The most radical revisions of the primitive Roman cursus occurred during the pontificates of Pius X (1903–14) and Paul VI (1963–78). The first of these reforms permitted the division of the longest psalms, and the number of psalms at Matins was reduced from 18 to nine. Daily recitation of Psalm cxviii was replaced by psalms deleted from Matins. The 1971 revision of the Roman breviary introduced even more profound changes: the recitation of the psalter now covered four weeks instead of one, and certain 'imprecatory' psalms (lvii, lxxxii, cviii in the Vulgate numbering) were eliminated. A few psalms (lxxvii, civ, cv) were reserved for special times of the liturgical year, while others were repeated in the course of a month. The traditional numerical ordering of the psalms was disrupted in favour of thematic congruence with either the time of day (morning, evening) or the day of the week (Friday as a weekly remembrance of the Passion, and Sunday of the Resurrection).

The liturgical changes resulting from Vatican II have stimulated the production of 'liturgical psalters' for use between the readings that form part of the eucharistic liturgy. These psalters are coordinated with lectionary cycles and make varied provision for congregational participation. Although musical styles vary widely, the form of the settings is generally responsorial, and the biblical text may be altered in order to make the language 'inclusive'.

The liturgical psalter of the Byzantine Church divides the psalms into 20 sections called *kathismata*; each *kathisma* is further divided into three *staseis*. During most of the year, two or three *kathismata* are sung at the morning Office (Orthros). *Kathisma* 18 (Psalms cxix–cxxxiii) is chanted daily at the evening Office (Hesperinos) in the autumn and winter except on Saturday, which employs *Kathisma* 1 (Psalms i–viii). After Easter and in the period from 20 December to 14 January Orthros has two *kathismata* and the vesper *kathisma* changes daily.

During Lent a different distribution of *kathismata* at Orthros is adopted, and some of the *kathismata* are repeated at the day hours.

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JOSEPH DYER

Psalterer [psalmody]. A bowed string instrument of the late 17th century. It was probably intended for use in teaching choral singing in churches where neither organ nor other instrumental support was available, and it was adapted to the use of the musically untaught. Its invention is attributed to John Playford the elder (1623–86/7). No examples are known to survive, but the instrument appears to have had some currency during the early years of the 18th century, as shown by an advertisement in the 5th and 6th editions of John Playford's *The Whole Book of Psalms* (issued by Samuel Sprint and Henry Playford in 1699 and by Samuel and John Sprint and Henry Playford in 1700) for *The Psalmody*, published by Henry Playford. This book was also advertised in the *Post Boy* (27 June 1699) as 'A Book of Directions to Play the Psalmody, an instrument invented by John Playford, adapted to the tunes in use in all churches. London: H. Playford and R. Meares, 1699'. It contained directions for playing psalm tunes by letters rather than by musical notation, on an unnamed instrument (possibly the 'psalmody' of the title). No details of this instrument are known, but in 1705 Richard Jones described a nine-string instrument that used letter tablature and was played by striking the strings with a small piece of wood, and in 1725 'W.S.' gave detailed instructions for making a one-string, fretted instrument (invented about 30 years earlier) that was apparently played from normal notation. James Leman, in 1729, was the first to use the name 'psalterer'. From his description, the instrument was similar in form to the bass viol of the period but had only two strings, tuned an octave apart and passing over a fretted fingerboard on which the stopping positions were marked by letters. By fingering the instrument according to a prepared letter sequence or code, the player could produce simple psalmody melodies or basses. Printed guides in letter tablature were apparently supplied by certain music sellers.

Leman suggested that a rather more advanced version of the psalterer could be produced by adding a third or 'mean' string between the other two, tuned a 5th above the lower. He left the matter with the observation 'And this I suppose to be the utmost improvement that can be made upon this instrument'. A manuscript of 1737, based on Leman's three-string psalterer, gives directions for numerous psalm tunes and two anthems. The idea of a marked and fretted fingerboard was to reappear in Sweden about 1829, with a more advanced instrument, the PSALMODIKON.

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PHILIP BATE/SALLY DRAGE

Psaltérion (Fr.). *See* PSALTERY and DULCIMER.

Psaltērion (i). A Greek harp. *See* GREECE, §I, 5(iii)(b), and PSALTERY, §1.

Psaltērion (ii). The psalter of the Greek Septuagint containing the 150 psalms divided into 20 *kathismata*; *see* PSALM, §III, 1.

Psalterium (Lat., from Gk. *psaltērion*). A term used in medieval texts for a variety of instruments, probably including the harp, crwth, PSALTERY, §1 and dulcimer. It is also the modern German term for the psaltery.

Psaltery [sawtry] (Fr. *psaltérion*, *saltere*, *sauterie*; Ger. *Psalterium*, *Psalter*; It. and Sp. *salterio*). An instrument of the zither family (classified as a CHORDOPHONE). It consists of a raised piece of wood, or a wooden box with soundholes, without a neck; it may be rectangular,

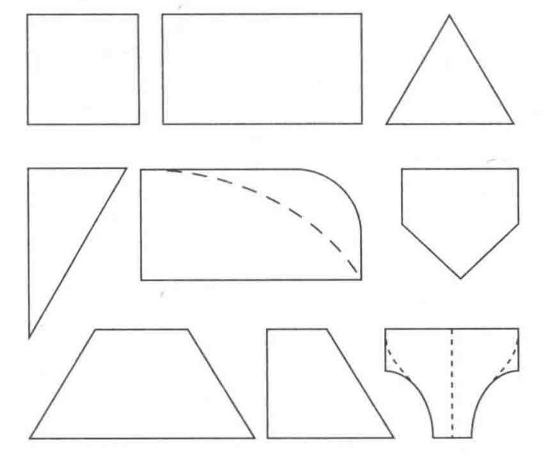
triangular or trapeziform in shape (the various forms are shown schematically in fig.1). The instrument may be strung singly or with multiple courses. The strings are stretched parallel to the soundboard over one or more bridges and attached at either side by wooden or bone pegs, or metal pins. In relation to each other, the strings are parallel or fan-shaped in their arrangement, depending on the shape of the psaltery. Usually the strings are plucked, by the fingers or by plectra. (For psalteries struck with hammers, *see* DULCIMER.)

1. The ancient Greek and Latin terms. 2. The instrument: medieval and Renaissance. 3. Baroque, Classical and modern.

1. THE ANCIENT GREEK AND LATIN TERMS. The Latin term *psalterium* (Gk. *psaltērion*) was applied to a variety of ancient and medieval string instruments. It belongs to the category of words (like organum and *antiphona*) that requires special study to trace frequent shifts in meaning. Tentatively the history of the term falls into three stages: its original usage, in its Greek form, as a term for the harp; as a term figuring prominently in ecclesiastical literature concerning the Book of *Psalms*; and its eventual application to box zithers such as the psaltery and dulcimer.

The term was derived from the Greek *psallein* ('to pluck with the fingers'); the related *psaltria* might refer to female players of the more common kithara or lyre, but *psaltērion* itself was reserved for the comparatively rare harp. Athenaeus (xiv, 636), for example, quoted Apollodorus identifying it with the MAGADIS, another term for harp; and Pseudo-Aristotle (*Problems*, xix.23) referred to the unequal strings of the triangular *psaltērion* (*see* TRIGŌNON). (*See also* GREECE, §I, 5(iii)(b).)

The term entered Christian literature by way of the Septuagint, the translation of the Old Testament into Greek made in the 3rd century BCE, which served as the basis for early Christian versions of the Bible. The Septuagint in most cases rendered *nebel*, the Old Testament harp, by either *nabla* or else (especially in the psalms) *psaltērion*. At the same time it translated the Hebrew *mizmor*, which occurs in the superscription of 57 psalms, as *psalmos*, a hymn sung with harp; this led Greek-speaking Jews to adopt for the entire book the name *biblos psalmōn* ('book of psalms'), and eventually simply *psaltērion* ('psalter'). Jerome corroborated these usages in the Vulgate by rendering *nebel* as *psalterium* with even greater consistency than did the Septuagint.



1. Various shapes of psalteries

These circumstances, that the Book of *Psalms* as well as one of its most frequently mentioned instruments were both called *psalterium*, have assured for the term a rich existence in Christian literature. Its hundreds of occurrences in patristic and medieval commentary on the psalms serve mostly as starting-points for allegorical exegeses, but a number of passages have at least some organological significance. Eusebius of Caesarea established in his prologue to the Psalter (*PG*, xxiii, 73) the notion that David stands in the midst of his four subordinate Levite musicians, Asaph, Ethan, Heman and Idithun, holding the *psalterium*. Later, Isidore of Seville (*GerbertS*, i, 23) described the instrument as being shaped like the triangular Greek letter *delta*, a reference that is found in most subsequent psalter prologues. Meanwhile, commentary on Psalm xxxii.2, following the lead of Basil (*PG*, xxix, 328), regularly referred to the contrast between the kithara with its soundchest at the bottom of the instrument and the *psalterium* with its soundchest at the top, a feature corroborated by ancient depictions of harps (Wegner, pls.68, 70, 72). These references add little to present organological knowledge but do at least suggest general unanimity among Christian, Jewish and Greek sources in their identification of *psalterium* with the triangular harp. At the same time the Christians declare, rather too categorically, that the instrument had ten strings in imitation of the Ten Commandments, a concept deriving from occasional Septuagint phrases such as 'en decachordō psaltēriō' (Psalm xcii.4).

In the Carolingian period a contradictory tradition arose when the *psalterium* was said to be *quadratum* ('rectangular'). The earliest extant source for this notion, Hrabanus Maurus's *De universo* (*PL*, cxi, 498), pronounced it in the same passage to be both 'quadratum' and 'ut alii volunt, in modum deltae literae' ('as others prefer, in the shape of the letter delta'). Subsequently the two conceptions of its shape co-existed: the triangular in the more conventional psalter commentaries (e.g. Honorius of Autun, *PL*, clxxii, 269), and the rectangular in the group of texts associated with the curious letter of Pseudo-Jerome to Dardanus. The former is illustrated chiefly by depictions of David holding a variety of string instruments, many of which bear resemblance to real instruments (both contemporary and classical); while the latter is illustrated with a schematic rectangular shape traversed by ten lines, suggesting a pseudo-instrument inspired by the text (although some might see a relationship with the roughly rectangular kithara of ancient Magna Graeca). It is this latter instrument which some organologists have singled out as the *psalterium decachordum* (fig.2).

The precise steps leading to the last stage in the history of the term *psalterium* – its application to box zithers which came into the West by way of Moorish Spain and Byzantium – have not received definitive study. The underlying reason for the change in the term's meaning, however, may have been the general resemblance of the prevailing two-dimensional illustrations (in both their triangular and rectangular forms) in early medieval manuscript illumination and sculpture to the more complex yet equally flat shapes of contemporary zithers. Frequently the artist seems to have rendered a harp as a zither by failing to isolate one of its sides as a soundchest



2. Page from an early manuscript of the Pseudo-Jerome epistle to Dardanus, northern France, mid-9th century (F-AN 18, f.13r); King David holds the so-called 'psalterium decachordum' or 'psalterium quadratum' – several other schematic instruments appear, also inspired by the text

and by giving the impression of a solid board or bow behind the strings. This, together with the absence of a neck on either instrument, as well as the general fluidity of early medieval instrumental terminology, renders the final, contradictory application of the term not at all surprising.

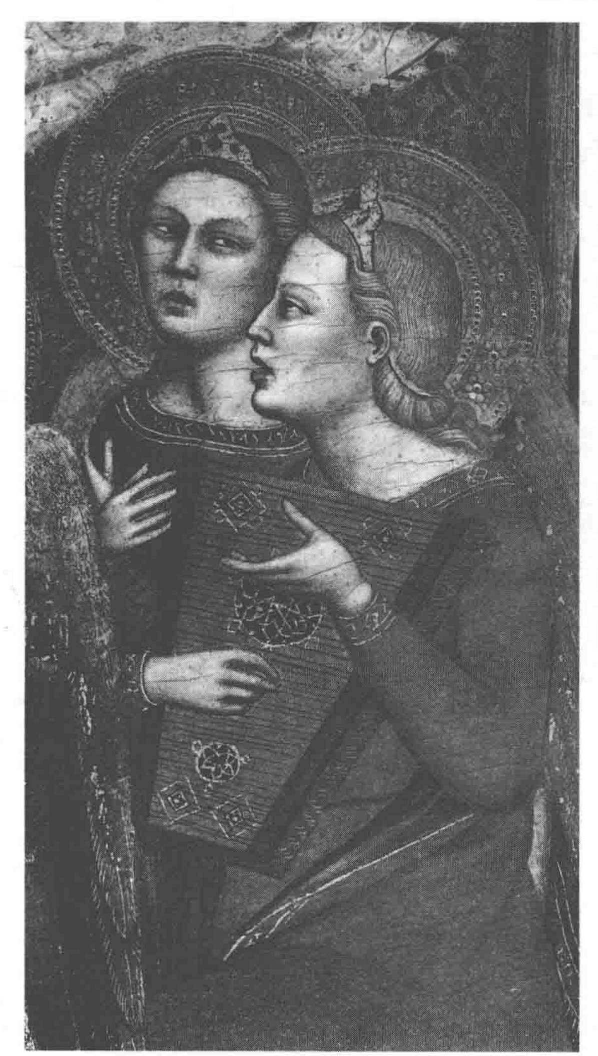
2. THE INSTRUMENT: MEDIEVAL AND RENAISSANCE. The early history of the psaltery is as yet unfathomed, as there is insufficient coincidence between verbal descriptions and visual representations. The triangular and rectangular psalteries mentioned in the letter from Pseudo-Jerome to Dardanus may or may not have actually existed when this hoax was perpetrated in about the 9th century CE, but from that time onwards they appear more and more frequently in the visual arts, played generally by David and his musicians or by Elders of the Apocalypse. Some examples are fantasies which could never have worked, while others display a knowledge of craftsmanship that must have been based on fact. The words 'rote', 'rota' and 'rotta', much associated with the lyre family, were sometimes also applied to the triangular psaltery: in one piece of evidence, on an 11th-century capital in the cloister of the abbey of Moissac, a musician holding a triangular psaltery appears with a carved inscription naming the instrument as a *rota*. This carving is one of many that could be mistaken for a triangular harp, but other examples, particularly manuscript illustrations, show that the strings of the psaltery run parallel to the soundboard. The absence of soundholes for many of these representations may indicate that such psalteries were basically raised wooden boards rather than hollow boxes. From the 12th century onwards, however, soundholes appear with greater frequency, suggesting the presence of such a box; at the same period the box was sometimes flanked by a set of strings on each side, thus producing a double psaltery.

In the Middle Ages, European instrumental resources were considerably enlarged by importation from the East, via Byzantium (from the 10th century to the 12th) as well as via the Iberian Peninsula where the Arab invasion began in 711. Andalusia gradually became the melting pot of Eastern and Western culture, and Persian-Arabian instruments spread northwards via Catalonia to France and the rest of Europe. The Eastern SANTUR, an isoceles trapezium-shaped psaltery played by striking the strings with hammers (therefore a type of DULCIMER), was known to Spanish Muslims in the 11th century. The instrument was either brought to Europe from what is now Turkey, or was disseminated in the opposite direction from Europe to the East. In 13th-century Spain, besides the then still popular *rota* and *citara*, there existed two types of psaltery known as the *canon entero* and the *medio canon*; these are depicted in the *Cantigas de Santa María* of Alfonso el Sabio, King of Castile and León (reigned 1252–84). The name *canon* was subsequently absorbed into other languages (*see* CANON (ii)). The *canon entero* and the *medio canon* correspond to the Islamic *nuzha* (rectangular psaltery) and the QĀNŪN (trapeziform in shape, one of the sides being rectangular) respectively.

During the Middle Ages a type of psaltery with incurved sides, known as the 'pig's head psaltery' (It. *istrumento di porco*; Ger. *Schweinekopff*) on account of its shape (fig.4), became very popular. This was generally single- or double-strung. The Latin names 'ala', 'ala entera' and 'medio ala' were sometimes applied to wing-shaped psalteries. The Iberian pig's head psaltery called *ala entera* (whole wing) appears in three miniatures in the *Cancioneiro da Ajuda* (*P-La*). A half-wing psaltery known as the 'Bohemian wing' was used in eastern Europe. Also in eastern Europe there flourished the instrument now known as the psaltery-harp, which combined the basic features of both harp and psaltery and thus contained a double soundbox. Examples of psalteries found further north include the Finnish KANTELE (with related forms found in Lithuania, Estonia and Latvia) and the Russian GUSLI.

The strings of the medieval psaltery were made of metal or gut. Egidius de Zamora (*Ars musica*, *c*1270) recommended brass and silver strings. According to 'Le bon berger' (1379) the triangular *rota* was gut strung (see Marcuse, 1975, p.217). Metal strings for the *qānūn* are mentioned in the 14th-century Persian treatise *Kanz al-tuḥaf*. 'Abd al-Qādir (*d* 1435) prescribed twisted copper strings for the trichordally strung courses of the *qānūn*.

Eastern psalteries such as the *qānūn* and *santur* were (and still are) played in a horizontal position. In the *Cantigas de Santa María*, psalteries are depicted in a vertical playing position. The strings were plucked by the fingers or by plectra, such as birds' feathers, quills cut from birds' feathers or 'dediles' (rings worn on the fingers, with quills attached); the latter technique was used in Spain and Italy, especially in the 18th century (see §3 below). Psalteries played by striking the strings with hammers (such as the *santur*) are more properly defined as dulcimers.



3. Trapeziform psaltery with three strings to a note: detail from the 'Coronation of the Virgin with Adoring Saints' attributed to Jacopo di Cione and his workshop, 1370–71 (National Gallery, London)

The psaltery was widely used up to about 1500, being referred to frequently in lists of musicians such as that of the Feast of Westminster in 1306, where performers included 'Gillotin le Sautreour' and 'Janyn le Sautreour qui est ove Mons. de Percy'. Like most other medieval instruments it had no specific repertory but was used to play whatever music the occasion demanded. Its use as a solo instrument is well demonstrated by Chaucer's often-quoted passage from 'The Miller's Tale':

> And al above ther lay a gay sautrie,
> [On which he made a-nyghtes melodie]
> So swetely that all the chambre rong:
> And *Angelus ad virginem* he song.

The *canon entero* is mentioned in Arcipreste de Hita's *Libro de buen amor* (1330):

> Dulce *canno entero* sal'con el panderete
> Con sonajas d'açofar faze dulçe sonete.

The diatonic psaltery could not cope with the demands of Renaissance chromaticism and in the 15th and 16th centuries was used less. However, chromatic notes were made possible by the development of a dividing bridge system applied to isoceles trapeziform psalteries, as in the *Hackbrett* depicted in Virdung's *Musica getutscht* of 1511 (fig.5; see also §3 below). Rather than adding extra strings for chromatic notes between the diatonic ones, the use of dividing bridges meant that one string or course could serve for two notes. Another line of development was the addition of a keyboard to the psaltery, foreshadowing the invention of the harpsichord (fig.6).

3. Baroque, Classical and modern. In western Europe during the early Baroque period the struck dulcimer and the plucked psaltery evolved along similar structural lines, having a trapezoid soundbox with both divided and undivided courses of strings running either over long bridges comprising several separate sections or over files of individual bridges. This allowed the development of fully or almost fully chromatic instruments with a wider compass. The early stages of these later developments can be seen in the *Hackbretter* depicted in Praetorius's *Theatrum instrumentorum* (1620; pls.xviii and xxxvi) and the simplest model of the *psaltérion* illustrated in Mersenne's *Harmonie universelle* (1636–7; bk 3, p.174).

Already in 1650 Athanasius Kircher referred in his *Musurgia universalis* to a three-octave, plucked *Psalterium* and illustrated one with a few chromatic notes. Preference for one of the two playing techniques was generally divided along geographical lines. The plucked instrument, known as the *salterio*, became the norm in the Mediterranean countries, spreading from Italy to the Iberian peninsula and subsequently to Latin America. The situation in France has not been fully researched but both forms were known and played there.

Few dated Italian psalteries are to be found from the 17th century but there are Italian instruments attributed to that period. The 'modern' psaltery seems not to have been played at all in Spain during the 17th century, since theoretical works refer to the biblical instrument and other documentary references to a *salterio* appear to indicate the string drum, also known as the *salterio* and usually played together with a tabor pipe. There is, however, no shortage of 18th-century Italian and Spanish psalteries, while examples from Latin America also exist. A typical mid-18th-century *salterio* might have had 24 courses of four unison strings running over two or three sectioned bridges dividing the strings in various ratios. It would have had a compass of almost three chromatic octaves from *g* (G is the basic key of the *salterio*). As the century progressed larger instruments were made: with a compass extending down to *c* and courses of six strings in Spain; with additional files of bridges and extra nuts allowing a more convenient tuning pattern in Italy. Bass courses sometimes had one less string than the treble ones.

Several documents from Italy, Spain and Brazil include an explanation of psaltery tuning but only two works are known that deal with playing technique: Pablo Minguet y Yrol's *Reglas y advertencias generales* (1754) and Giambattista Dall'Olio's *Avvertimenti per suonatori di salterio* (1770; reproduced by Count Luigi Francesco Valdrighi in 1879). They confirm the use of a plucking technique with the thumbs and one or more fingers from each hand. There is also evidence of the alternative use of quills attached to rings, perhaps even to thimbles, worn on the fingers. Whereas Kircher had described an alphabetic tablature, both Minguet y Yrol in his *Reglas*





4. (a) Pig's head psaltery: detail of 'Music-Making Angels' from the 'Assumption of the Virgin' alterpiece by Hans Memling, completed 1492 (Koninklijk Museum voor Schone Kunsten, Antwerp); (b) Bohemian wing: miniature from the Passional of Abbess Kunhuta, c1313–21) (CZ-Pu XIV. A. 17)

and Antônio Vieira dos Santos (a Portuguese emigrant living in Brazil during the first half of the 19th century) in a manuscript anthology provide music in numerical notation. Normal notation, however, seems to have been the more usual system. Players of the *salterio* in its 18th-century heyday were usually members of the upper and moneyed classes, such as members of the Corvi and Travaglini families from Spoleto, or belonged to religious orders, e.g. nuns of the Convento de la Encarnación in Avila. The German, Frau Bauer, and the Spaniard, Juan Bautista Pla, better known as an oboist, performed as international virtuosos on the psaltery; Valdrighi also listed some Italian virtuosos.

The corpus of surviving Baroque and Classical music continues to grow as research progresses. It consists not only of anthologies of simple popular, dance and military music for solo psaltery but also accompanied and unaccompanied sonatas for one or two psalteries, chamber music with bowed strings and even concertos or other orchestral works. Emanuele Barbella, Niccolò Jommelli, Carlo Monza and Florido Ubaldi are among the 18th-century Italian composers named in manuscript sources; Vicente Adán, Braulio Canales and Gaspar Esmit [Smith] among the Spaniards. The psaltery was also used to accompany vocal music, both secular and sacred (mostly non-liturgical), with and without obbligato passages.

While little or no psaltery music is known from the 19th century in western Europe, its continued use during the early decades is documented. The Ospizio dei SS Giuseppe e Lucia in Naples, for example, employed a *salterio* teacher among its music staff in 1823–4. Spanish music historians writing in the latter part of the century mention seeing, or hearing of, the psaltery being played in earlier years in eastern Spain. In Mexico the 18th-century psaltery received a new lease of life when late in the 19th century it became a standard component of popular music ensembles. It is to be found in two sizes, the small *requinto* and the larger *tenor*. Such bands today may include several psalteries of each size. Other forms of psaltery are still played elsewhere in the world, e.g. the QĀNŪN and the KANTELE.

For a short time in the early 20th century small rudimentary psalteries in the shape of a right-angled trapezium were produced in some European countries, mainly for teaching purposes. In the second half of the century, Baroque and Classical psaltery music was rescued from oblivion in Europe and the USA as a result of its publication for performance on the dulcimer. Nevertheless a few musicians are using the Baroque plucked technique. A pioneer in this field has been Paul Gifford. Nelly van Ree Bernard has been active in the promotion of the earlier types of psaltery, which are now to be found in many ensembles specializing in medieval music.

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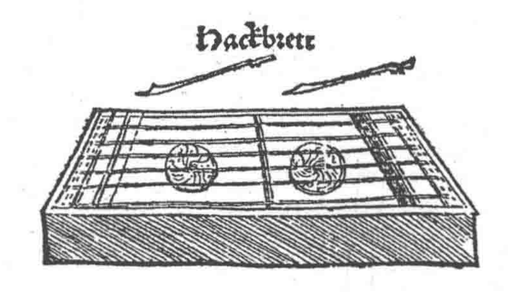
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JAMES W. MCKINNON (1), NELLY VAN REE BERNARD, MARY REMNANT (2), BERYL KENYON DE PASCUAL (3)

Psaltēs. A chanter in a Byzantine choir. The term was already in use by the 4th century for the liturgical cantor.

Psaltikē (Gk.). *See* AKOLOUTHIAI.

Psaltikē technē (Gk.: 'the art of chanting'). A theory of chanting that first developed in the 14th-century Byzantine Church with the appearance of the AKOLOUTHIAI manuscripts. It taught liturgical singers how to expand traditional melodies through techniques of vocal ornamentation and improvisation. New notational symbols and *hypostaseis* (non-diastematic neumes) indicated the use of the standard embellishments of the *psaltikē technē* in music manuscripts; they were notated in red ink between the principal melodic line and the text (*see* BYZANTINE CHANT, §3(i)(c)). The *hypostaseis* were explained in treatises and exercises for students of chant. Proponents of the theory, such as MANUEL CHRYSAPHES, criticized those who believed that a simple, note-by-note reading of Byzantine neumes was sufficient.

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Psaltikon (Gk.). A liturgical book of the Constantinopolitan Byzantine rite, containing the florid chants sung by the

soloist (*psaltēs*). *See* BYZANTINE CHANT, §§3, 7–8, 10(ii), 11–12, 15; KONTAKION, §2; and LITURGY AND LITURGICAL BOOKS, §IV, 3(xiii).

Psellus [Psellos], **Michael** [Konstantin] (*b* Nicomedia or Constantinople, 1018; *d* after 1078). Byzantine scholar, politician, philosopher and music theorist. Psellus began his career as a government official and eventually became imperial secretary and professor of philosophy at the university in Constantinople. He fell out of favour and in 1054 retired to a monastery on Mount Olympus in Bithynia. Psellus later returned to the imperial court, finally attaining the office of first minister under Michael VII.

The encyclopedic learning which Psellus displayed in his writings and, in particular, his revival of Platonism were important not only for Byzantine culture but also for the influence they exerted on Western humanism. His writings on music include *Eis tēn psychogonian tou Platōnos*, a commentary on Plato's *Psychogony* that draws upon Proclus's commentary on the *Timaeus*; three letters, of which one, a discussion of ancient Greek music, describes the essence and effect of the art; an introduction to rhythm, *Prolambanomena eis tēn rhythmikēn epistēmēn*, based on *Rhythmic Elements* by ARISTOXENUS; and a treatise *On the Resounding Hall at Nicomedia*, which, in its description of an echo, touches on questions of acoustics.

A treatise on the four mathematical disciplines (*Syntagma eusynopton eis tas tessaras mathēmatikas epistēmas*), which includes an introduction to harmonics (*Mousikēs synopsis ēkribōmenē*), was formerly attributed to Psellus, but is now thought to be the work of the monk Gregorius Solitarius, writing in about 1008. This introduction is the earliest known Byzantine treatise on music. In its empirical approach to the study of harmonics it largely follows the school of Aristoxenus, and discusses the names of the notes, intervals, systems, modes, scales and *melopoiïa*. However, the focus of the work, an account of the theory of intervals, moves from the Aristoxenian additive definition of the micro-interval (*diesis*) to a Pythagorean concept of harmonics as a mathematical proportion and draws particularly on the music theory of Theon of Smyrna (*see* GREECE, §I, 6). The later Byzantine scholars GEORGIOS PACHYMERES and MANUEL BRYENNIUS in their more comprehensive treatises on music theory relied heavily on this compendium, quoting many passages verbatim.

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LUKAS RICHTER

Pseudo-Aristoteles. *See* LAMBERTUS.

Pseudo-Chilston. The name by which an anonymous treatise in *GB-Lbl* Lansdowne 763 on DISCANT is now generally cited. The treatise was wrongly attributed by Burney and Hawkins to the author of three treatises that follow it in the manuscript. *See* CHILSTON.

Pstrokońska-Nawratil, Grażyna (Hanna) (*b* Wrocław, 16 July 1947). Polish composer. She studied composition with Poradowski at the State Higher School (later Academy) of Music in Wrocław, graduating in 1971. She completed her studies in France with Messiaen and Boulez, participated in seminars in Aix-en-Provence on the music of Xenakis and worked at the experimental music studios in Paris and Marseilles. In 1971 she began to teach at the Wrocław Academy, later becoming professor (1993) and head of the theory and composition department. Among the many prizes she has won in international competitions are honourable mention for *Ostinato* at the 1975 GEDOK competition in Mannheim and third prize for *Ikar* at the UNESCO International Rostrum of Composers in Paris in 1987. Pstrokońska-Nawratil favours musical forms grounded in tradition while eschewing classical stylization; her rich and varied resources are always subordinated to her main goal, expression. She has developed her own formal methods, which she calls 'structure shifting'.

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(*selective list*)

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Chbr: Nocturne, vc, prep pf, 1973; Ostinato, perc ens, 1975; Canon for Motoric Group, 4 perc, pf, 1976; Studio, vn, large tam-tam, 1976; La vetrata, pf, 1979; Arabesque, str qt, 1980; Bis & Joke, perc, pf, 1985; Str Qt no.2: Andrzej Krzanowski in memoriam, 1991; Rigaudon, vc, pf, 1992; Triangle!, 6 perc, 1992; Le tambour provençal, 2 vc, pf, 1993; Str Qt, 1994; Bartokiana, 2 vc, pf, 1995; Po drugiej stronie tęczy, str qt, 1997

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BARBARA ZWOLSKA-STĘSZEWESKA/R

Psychedelic rock [acid rock]. A style of rock that grew out of the hippies' removal to San Francisco in 1965, in connection with the use of the drug LSD or 'acid'. It featured extended blues-based improvisations, surrealist lyrics with performances often loud and accompanied by lavish light-shows. The effect was intended to evoke or support a drug-induced state. Prominent bands included Jefferson Airplane, the Grateful Dead, Janis Joplin's Big Brother and the Holding Company and Country Joe and the Fish, who established an alliance with the Californian folk scene. The underground hippy movement largely died after 1967 owing to its exploitation by the media and promoters. However it developed in the UK in the late 1960s, particularly through the experiences with LSD of some musicians, where the style was often combined with the use of Indian instruments. Lennon's early experiments yielded *Tomorrow never knows*, which contained lyrics from the Tibetan Book of the Dead. Hendrix harnessed guitar distortion to counter-cultural sentiments in songs such as *If Six Were Nine* and *Purple Haze*, and the Yardbirds produced the graphically titled *Over Under Sideways Down*, while the Small Faces' album *Ogden's Nut Gone Flake* captured the British mods' exchange of amphetamines for LSD. Other artists, such as Pink Floyd, the Incredible String Band and Donovan, were also important. Visually, psychedelic bands used a laid-back approach and confident collision of contradictory images, particularly military uniforms with Hindu kaftans (in the UK) or Amerindian clothing (in the USA). In the 1980s such British bands as the Stone Roses attempted to recapture Hendrix's sound, while the Ozric Tentacles and others married the techniques to a resurgent counter-cultural lifestyle which merged with the rave scene. Psychedelia also infused 1980s dance music and styles like hip hop.

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ALLAN F. MOORE

Psychoacoustics. *See* HEARING AND PSYCHOACOUSTICS. *See also* PSYCHOLOGY OF MUSIC, §II.

Psychology of music. Psychology of music is the discipline that studies individual human musical thought and behaviour from a scientific perspective. Activities that have been studied using the tools of psychology include sensation and perception, listening, performing, creating, memorizing, analysing, learning and teaching. These activities have been studied across the lifespan of individuals, from birth to old age, and in a variety of social contexts, from domestic, through educational, to therapeutic and professional.

I. History. II. Perception and cognition. III. Affect. IV. Performance. V. Early development. VI. Musical ability. VII. Social psychology. VIII. Neuropsychology.

I. History

1. Antiquity to the 19th century. 2. 1860–1960. 3. The late 20th century.

1. ANTIQUITY TO THE 19TH CENTURY. Speculation concerning sound and music goes back to ancient times. The first reported experiments relating to the psychology of music are credited to Pythagoras in the 6th century BCE. He is said to have demonstrated that the perceived pitch of a vibrating string varies inversely with its length, and is also credited with establishing that the musical consonances of the octave, 5th and 4th correspond to simple ratios formed by different lengths of string. His followers, however, lost faith in the experimental method and instead attempted to explain musical phenomena purely in terms of mathematical relationships. For example, Anaxagoras (*c*499–428 BCE) held that the sense perceptions were too weak to permit the establishment of scientific truth. Later, the music theorist Boethius (480–524 CE), a dedicated Pythagorean, wrote in *De institutione musica* (Eng. trans. in Bower, 1967, p.58): 'What need is there to speak further concerning the error of the senses, when this same faculty of sensing is neither equal in all men, nor at all times equal within the same man? Therefore anyone vainly puts his trust in a changing judgment since he aspires to seek the truth'.

An important dissenter from the numerical stance of the Pythagoreans was Aristoxenus (*c*320 BCE), who argued forcefully that music could not be understood solely by considering mathematical relationships. He foreshadowed modern study of the psychology of music by arguing that musical phenomena were perceptual and cognitive in nature and should be studied as an experimental science. In his treatise *On Harmonics* he wrote (Eng. trans. in Macran, 1902, pp.102–4):

> It is plain that the apprehension of a melody consists in noting with both the ear and intellect every distinction as it arises in the successive sounds – successive, since melody, like all branches of music, consists in a successive production. For the apprehension of music depends on these two faculties, sense perception and memory; for we must perceive the sound that is present and remember that which is past. In no other way can we follow the phenomenon of music.

Aristoxenus was not understood by his contemporaries, nor by the music theorists of the Middle Ages and Renaissance, whose thinking was firmly rooted in the numerical approach of the Pythagoreans. However, because of the Pythagorean influence, music was included in the scientific programme of higher education, the *quadrivium* of the 'related studies' of astronomy, geometry, arithmetic and music; as a result, most of the leading figures of the scientific revolution wrote extensively on music and the way it is perceived (Hunt, 1978).

The generation of thinkers preceding those of the scientific revolution included some remarkable musical empiricists. Two in the 16th century were particularly noteworthy. G.B. Benedetti is considered to have been the first to relate the sensations of pitch and consonance to vibration frequencies. Vicenzo Galilei, the father of Galileo, made a number of important discoveries. He showed by experiment that, although consonant intervals were associated with simple numerical ratios for pipe and

string lengths, this was not true, for example, for the relative weights of hammers nor for the relative volumes of pipes. He also showed that, with the length of a string held constant, varying its other parameters, such as material, thickness and tension, resulted in alterations in its perceived pitch. From such findings Galilei argued against a rationalistic approach to music, in particular explanations based solely on simple numerical ratios, and contended that music perception should be considered an empirical science. In the same vein, anticipating many present-day psychologists, Galilei claimed that disputes over tuning systems were useless, since the small differences in tuning that are at issue were not detectable (Palisca, 1961).

Scientists of the early stages of the scientific revolution, such as Mersenne, Galileo, Kepler, Huygens and Descartes, all made important contributions to the understanding of music perception. At this time, relationships between pitches and rates of vibration were established in strings, pipes and bells, with careful documentation of the involvement of other factors such as material, thickness and tension in the case of strings. The phenomenon of beats was discovered, as was the harmonic series, and sympathetic resonance was explored. Issues such as tuning and temperament were extensively discussed, as were consonance and dissonance (Cohen, 1984). This last issue was particularly strongly debated. Galileo favoured a low-level approach, arguing that consonance was perceived when there occurred a distinct pattern of beating on the eardrum (*see* CONSONANCE), and that dissonance was perceived when the beating was irregular (Eng. trans., repr. in Lindsay, 1972, p.151):

> The offence [the dissonances] give, proceeds, I believe, from the discordant and jarring pulsations of two different notes, which, without any proportion, strike the drum of the ear . . . Those pairs of sounds shall be consonances and will be heard with pleasure, which strike the *timpanum* in some Order . . . that the cartilage of the *timpanum* or drum may not be subject to a perpetual torment of bending itself in two different ways, in submission to the ever-disagreeing percussion.

Mersenne placed the site of the interactions giving rise to the perception of consonance and dissonance further along the auditory pathway. But Kepler argued that high-level factors were instead responsible (Eng. trans. in Cohen, 1984, p.31):

> It seemed best to me to define any sense organ in such a way that the sense perception that brings forth pleasure or grief is not completed until the species of the organ that is destined for the perception in question, as it is affected from outside, has reached inwards, through the guidance of the spirits, the tribunal of the general sense.

Descartes presented what is essentially the present-day view of this issue by distinguishing between sensory consonance on the one hand and musical consonance on the other, the first being considered a low-level and the second a high-level phenomenon (Eng. trans. in Cohen, 1984, p.169):

> But in order to determine what is most agreeable, one should consider the capacity of the listener, which changes like taste, according to the person in question. . . But one can say absolutely which consonances are the most simple and the most accordant ones; for that depends only on how often their sounds unite, and how closely they approach the nature of the unison.

Among the remarkable group of scientists of this period, the one who contributed most to the empirical study of music was Mersenne, whose *Harmonie universelle* (1636–7) is a landmark in the history of the subject. He is credited with several notable discoveries. He devised an ingenious experimental method by which he showed that the vibration frequency of a string varies inversely with its length. In this way, he was able to relate the sensation of pitch to vibration frequency, and so to explain the inverse relationship between pitch and string length that had been known since Pythagorean times. Also using this method, Mersenne was able to estimate the vibration frequency that corresponded to a particular pitch.

Mersenne also noticed and investigated the phenomenon of beats – the waxing and waning in loudness that occur when tones that are close in frequency are sounded together. In addition, he discovered that complex instrument tones were composed of a fundamental together with a number of harmonics, and was even able to identify by ear the first five components of the harmonic series. Mersenne anticipated later work on timbre by hypothesizing that the sounds produced by different musical instruments could be characterized by the mixtures of harmonics they contain.

Notable among scientists of the late 17th and the 18th centuries who contributed to the understanding of sound were Wallace, Sauveur, Newton, Bernouilli, d'Alembert and Euler. The invention of calculus by Newton and Leibniz was a breakthrough of fundamental importance to the understanding of acoustics. An important mathematical contribution was later made by Fourier (1822) who showed that any curve can be represented by the superposition of a number of simple harmonic curves. Later, Ohm (1843) extended Fourier's analysis to sound waves. Specifically, Ohm's acoustical law states that any complex periodic sound wave can be analysed into an appropriate set of simple waves of specified frequency, amplitude and phase; this mathematical analysis formed an important basis for later theorizing about sound and its perception. Technological advances about this time enabled experimenters to explore the perception of simple sounds with carefully controlled parameters. Such work included the invention of the siren by Cagniard de Latour (1819) and the invention of the tonometer by Scheibler (1834). Resonators, first described by Helmholtz (1863; see §I, 2, below), enabled investigators to analyse complex tones into their constituent frequencies.

Armed with these new technologies, scientists began the systematic exploration of certain basic characteristics of the hearing mechanism. A number of investigators, including Savart (1830), Helmholtz (1863) and Koenig (1899), made determinations of the lowest frequencies that could be heard, and arrived at values ranging from 8 to 32 Hz. Later, Wegel (1922) measured the threshold of audibility as a function of frequency in the range from 20 Hz to 20 KHz. Other scientists, such as Luft (1888) and Vance (1914), attempted to measure the smallest detectable difference in pitch.

2. 1860–1960. An empirical psychology of music slowly began to develop during the latter half of the 19th century – that is, at the same time as psychology became established as an independent scientific discipline. Initially, most studies were limited to the perception of single tones or tone combinations. Helmholtz aimed to provide a scientific foundation for musical aesthetics by attempting to demonstrate how pitch is analysed by the ear and how timbre, intervals, chords, scales, keys and tonality may ultimately be related to the structure of harmonics in

tones. The complete title of his *Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik* (1863) indicates his ambition to bridge the gap between physical and physiological acoustics on the one hand and musicology and aesthetics on the other. Helmholtz emphasized that music had a closer relationship to pure sense impressions ('reine Sinnesempfindungen') than any other art form. At the same time, however, he noted that the same properties of the human ear apparently could serve as foundation for quite different musical systems, thus pointing to the importance of artistic invention and cultural differences.

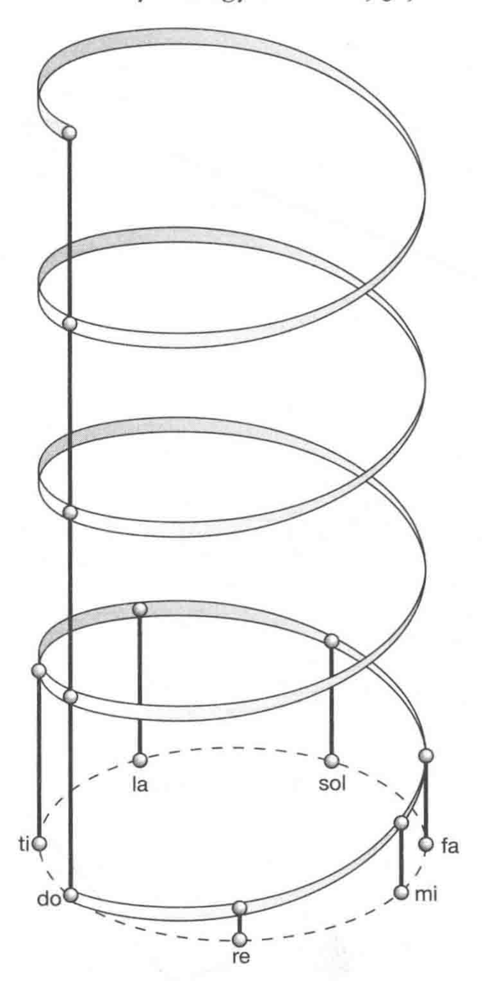
Unlike Helmholtz, the philosopher Carl Stumpf (1848–1936) had no laboratory of his own but had to make his observations in other institutions in physics or physiology or by using church organs, working with musicians – for instance, the violinist Joseph Joachim – and, not least, relying on his own experience as musician (he played the violin). His *Tonpsychologie* (1883–90) is an extensive treatment of perception and judgment of tones, in succession (vol.i) and heard simultaneously (vol.ii). On several topics he was able to predict results that would be confirmed only much later in more controlled investigations. Thus he discussed perceptual dimensions of timbre such as brightness and darkness, sharpness, fullness and roughness, and the physical correlates of perceived timbre. He observed that the same musical interval seems perceptually larger in higher octaves than in lower, a phenomenon later observed in connection with the mel scale (*see* SOUND, §4). A possessor of absolute pitch, he noted the advantages of this ability, for instance, when following complex modulations, but stressed that good relative pitch is generally more important for musicians. He described consonance in terms of perceptual fusion of the component tones into a single impression, most pronounced for the octave, followed by the 5th, the 4th, 3rds and 6ths, whereas other intervals show little fusion (and are dissonances). Earlier, Helmholtz had described dissonance in terms of rapid beats, an explanation not far from the much later explanation of sensory consonance and dissonance as related to critical bandwidths in hearing (Plomp and Levelt, 1965).

The emphasis on single tones rather than on real music was probably also due to so-called structuralism or association psychology, the first school in empirical psychology. According to this view, psychology should analyse experiences in our consciousness, using analytical introspection by trained observers in order to find the smallest elements in experiences and the principles for how they were combined ('mental chemistry'). The chief proponent of this school was Wilhelm Wundt (1832–1920), who founded the first experimental psychological laboratory in Leipzig in 1879. In the third volume of his monumental *Grundzüge der physiologischen Psychologie* (1911) he devoted much space to rhythm. Results from analytical introspection indicated that experience of rhythm included recurring auditory and kinaesthetic sensations and feelings of tension and relaxation. Rhythm was a popular subject for research by psychologists around 1900, and Wundt and many others studied how successive elements were grouped depending on tempo and on varying types of accent (see Gabrielsson, 1986). Wundt's (1905) emotion theory postulated three bipolar dimensions – pleasantness *v.* unpleasantness, excitement *v.* calmness and tension *v.* relaxation – which recur in many later studies of emotional expression in music.

Beginning in the 1910s, structuralism and analytical introspection were soon abandoned in favour of Gestalt psychology in Europe and behaviourism in the USA. Gestalt psychologists claimed that perception aims at finding good 'figures' (patterns, Gestalts), and that the whole is more than the sum of its parts. Gestalts are formed according to various principles (Köhler, 1929; Koffka, 1935) such as proximity (elements close to each other tend to form a Gestalt), similarity (similar elements tend to form one) and good continuation. Most examples were drawn from visual perception; there was little discussion of music. For instance, a melody (or a Gestalt) may be transposed to another key so that only a few or even none of the original tones appear in the transposed version, yet the melody is perceived as the same. Melodies are usually dominated by small intervals (principle of proximity) and performed using the same timbre (similarity). Of course, rhythms too are obvious examples of Gestalts. Fraisse (1956, 1974) described rhythm in terms of 'temps longs' and 'temps courts'. In production as well as reproduction of rhythms a clear distinction tends to be made between long and short elements, whereas elements of slightly different durations tend to be assimilated (that is, perceived or reproduced as of the same length). Both principles can be regarded as examples of a striving to achieve good Gestalts. Further applications of Gestalt principles to music, using somewhat different terminology, appeared much later (Bregman, 1990).

Gestalt psychology also influenced Géza Révész (1878–1955), the best-known European music psychologist during the first half of the 20th century. His most important contribution to music psychology was probably the so-called two-component theory of musical pitch (1913), meaning a distinction between tone height, continuously rising from low to high pitch, and tone quality ('chroma'), recurring anew in each octave (fig.1). The independence of these two components was later illustrated in a well-known demonstration by Shepard (1964). The German music psychologist Albert Wellek (1904–72) further elaborated this distinction, going as far as indicating the existence of two types of listeners, a 'linear' type who mainly attends to tone height and a 'cyclic' type who focusses on tone chroma (Wellek, 1939, 1963). Such typologies, however, are not now generally accepted. In *Einführung in die Musikpsychologie* (1946), Révész discussed colour hearing, music experience in deaf persons, and such controversial questions as whether different keys have different characters and whether there is any connection between mathematical and musical abilities. Révész described several tests of musicality devised by himself; however, they were never standardized and are thus practically forgotten. He also wrote a monograph (1925) about a musical prodigy.

In the USA, psychology was much influenced by the school of behaviourism. Behaviourists claimed that, in order to become a science, psychology had to abandon the study of phenomena in consciousness ('mentalism') and instead concentrate on the study of behaviours. Although music psychology too has been influenced by this school – see, for instance, the textbook by Lundin (1953) – behaviourism has perhaps had more impact on music education, emphasizing the importance of proper reinforcement to improve the learning of various musical



1. Two-component theory of musical pitch. Tone height is represented by the vertical dimension, tone qualities (chromas) by the circle. Tone quality repeats itself through each octave (each new round of the rising helix): reproduced from E.G. Boring, H.S. Langfeld and H.P. Weld: Foundations of Psychology (New York, 1948), 320

skills, than on music psychology. Indeed, the pioneer of music psychology in the USA, Carl E. Seashore (1866–1949), was not fond of behaviourism. He gathered a large group of researchers at the University of Iowa who investigated the performance of music on the piano and the violin and in singing, using specially designed equipment for accurate recording of timing, dynamics and intonation; he thereby demonstrated numerous 'deviations' from the designations in the musical score (Seashore, 1937, 1938; Gabrielsson, 1986, 1999). This research was interrupted by World War II, but many of the results (e.g. on vibrato) are now standard material in texts on music psychology. It was some decades before studies of music performance again received attention (Gabrielsson, 1999; see also §IV below).

The best-known part of Seashore's work was the *Seashore Measures of Musical Talents* (1919, 1939, 1960), which consisted of tests of elementary abilities such as discrimination of pitch, loudness, duration and timbre, as well as further tests of rhythm and tonal memory. They have been much criticized as lacking real musical content (e.g. Mursell, 1937). However, Seashore's conception of musicality was much broader than is usually supposed. In *The Psychology of Musical Talent* (1919) he described the musical mind in terms of musical sensitivity, musical action, musical memory and imagination, musical intellect and musical feeling, each of these areas including several factors. To find a person's capacity in these different areas, he proposed about 30 different measures, including the six mentioned above and many others, such as acuity of hearing, auditory and motor imagery, precision of movement, timed action, voice control, musical association and emotional reaction to music. These latter measures, however, never came into general use.

The concept of musicality was also discussed by Billroth (1895), von Kries (1926), Révész (1946), Wing (1948), and Lundin (1953). The *Wing Standardized Tests of Musical Intelligence* (1948, 1960) include tests of chord analysis, pitch change, memory, appreciation of rhythm, harmony, intensity and phrasing.

Besides the works already mentioned, a number of textbooks demonstrated the increasing breadth of music psychology during this period: various topics in musical listening and performance (Schoen, 1927, 1940; Mursell, 1937; Seashore, 1938, 1947; Truslit, 1938), the effects of music on behaviour (Diserens, 1926), musical composition (Bahle, 1936) and the social psychology of music (Farnsworth, 1958). An individual treatment of music psychology was proposed by the Swiss musicologist Ernst Kurth (1931), mainly based on his own musical experience and with a terminology much borrowed from physics ('musikalische Energie', 'Kraft, Raum, Materie'). Later reviews on activities during this time are, among others, of works on psychoanalytic approaches to music (Feder, Karmel and Pollock, 1990) and on performance (Gabrielsson, 1999).

3. The late 20th century. Music psychology of the late 20th century focussed on four main topics: (*a*) the cognitive representation of pitch and rhythm (and the emergent properties of harmony and melody); (*b*) the development of musical competence and skill; (*c*) processes underlying musical performance; and (*d*) the affective processes associated with music listening (e.g. preference, emotion). Almost all this work has been directed towards the music of the Western tonal tradition, with particular concentration on the period from Bach onwards.

Since the 1960s the dominant force shaping psychological investigations into music has undoubtedly been cognitive psychology. This sub-branch of psychology grew out of applied research during World War II into such phenomena as the capacity of radar operators to maintain vigilance. Sophisticated experimental techniques were developed which used quantitative aspects of performance on carefully controlled tasks (rather than introspective report) to infer the nature of underlying mental processes (Broadbent, 1958). The main theoretical tool was (and remains) the computational metaphor. The human mind was conceptualized as a complex set of interlinked but specialized programmes. Just as the early (and to a certain extent continuing) preoccupation of cognitive psychologists was with perception and representation of complex inputs (such as language; see Neisser, 1967), so the vast bulk of music psychology research of the late 20th century was concerned with the psychological processes underlying hearing, perception and memory for

music (following the seminal lead of, for instance, Deutsch, 1982). The reasons for this are complex (see Sloboda, 1988) but include the scientific wish to control as many aspects as possible of an experimental situation. Performance studies must loosen these controls, studies of composition must almost abandon them.

However, the emphasis on reception over production has important resonances with the nature of music engagement in contemporary urban and technologically orientated cultures. The vast majority of people in these cultures hear music many times a day but seldom compose or perform it. Psychology, like all sciences, seeks to generalize, and therefore has a predisposition to study phenomena that can be found in the many in preference to those to be found only in the few.

Cognitive psychology has also achieved its greatest successes in advancing the understanding of processes that span seconds rather than minutes or hours. For instance, a great deal is known about how human beings process words and a lot about how they process sentences, but almost nothing about how they process extended discourse, as found in books or plays. Similarly, music research has yielded immense dividends at the level of notes, chords and phrases, but very little at the level of complete works.

It is significant to note how a few core themes run through much of the work on music psychology:

(*a*) The relationship between measurable properties of sound and mental events is not straightforward. The human mind both adds to and subtracts from the acoustic surface in complex and sometimes counter-intuitive ways.

(*b*) These relationships are made more complex by a range of differences between people based on such factors as age, musical experience, social context and biological development.

(*c*) Music is multi-dimensional in its essence, and although it is possible to obtain some understanding of the operation of each dimension in isolation, the interplay of these dimensions in real music creates combinatorial complexities which severely limit the rate of progress of scientific understanding of anything but the most simple musical sequences.

(*d*) The dimensions of music that figure in traditional musical discourse (pitch, rhythm, metre, harmony, form) have proved fruitful concepts for psychological research, and have generally been clarified, rather than challenged, by psychological results.

(*e*) Despite demonstrable abilities of the perceptual system to learn to deal with increasing levels of musical complexity, there are psychological limits that place boundaries on the type of information that human listeners could, even in principle, extract and store from a musical source. Psychology, therefore, offers a strong challenge to the claim that audiences are infinitely educable by the avant garde. It is possible that music could be written that is not comprehensible by listeners, even in principle (Lerdahl in Sloboda, 1988).

Although the cognitive approach dominates music psychology, it has not totally inhibited other approaches. For instance, the study of musical skill and its acquisition has combined insights from cognitive theory with developmental, social, emotional, personality and motivational psychology. The study of the musical capacities of babies and young children has also integrated evolutionary, socio-biological and cross-cultural perspectives within a broadly cognitive approach. Neuropsychological approaches have gained significant momentum following the availability of new methods of recording brain activity during normal perception.

Because music psychology concentrates on the listener, it has yielded fewer practical outcomes than some might wish for. In general, listeners simply enjoy the music they choose and do not feel it necessary to inquire into the processes that lead to their enjoyment. Performers are often similarly reluctant to understand too much about the scientific basis of their art lest it somehow be corrupted by such knowledge. They might rather look to psychologists to offer advice on how to deal with performance anxiety and other psychological problems associated with the life of a musician. Although there exists useful research on these topics (e.g. Wilson, 1994), such research should perhaps be seen as an application of general psychology to musical life rather than an exploration of central themes in the psychology of music. Possibly the psychology of music tends to stand back from these applied problems, focussing instead on more philosophically based questions such as 'what elements is music in the mind made up of, given that it is demonstrably not an acoustic replica of the sound source?', 'what is it that makes a set of sounds cohere together in the mind as a musical unit?' and 'how is it that music can be the mediator of such strong and significant emotion?'. Applications of these questions to performance and composition will come indirectly out of the deepening understanding of the psychological bases of the underlying processes, as much as from piecemeal attempts to provide 'fixes' for particular limited-scale problems. For this reason, a strategic decision has been taken to limit the scope of the following sections of this article to fundamental, rather than applied, research. Much of the applied research focusses on educational problems; a representative body of such research is to be found in the *Journal of Research in Music Education* (1942–).

Although music-related research has been published in almost every psychological journal of note, since 1970 several specialist journals have emerged that cater exclusively to music psychologists: *Psychology of Music* (1973), *Psychomusicology* (1981), *Music Perception* (1983) and *Musicae Scientiae* (1997). They and the sources they cite constitute an almost complete record of the progress of the discipline over the last decades of the 20th century. In addition, the following books provide authoritative overviews of music-psychological research: Howell, Cross and West, 1985; Dowling and Harwood, 1986; Miller, 1989; Riess-Jones and Holleran, 1990; Butler 1992; McAdams and Bigand, 1993; Aiello, 1994; Deliège and Sloboda, 1996, 1997; and Hargreaves and North, 1997.

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II. Perception and cognition

1. Pitch: (i) Introduction (ii) Cognitive approaches (iii) Psychoacoustical approaches (iv) Auditory scene analysis (v) Unified models and unresolved issues. 2. Rhythm: (i) Surface organization (ii) Grouping and metre (iii) Accent (iv) Rhythmic organization and tempo (v) Rhythm v. form. 3. Timbre: (i) Definition (ii) A set of auditory attributes (iii) A vehicle for source identity (iv) Contributions to perception. 4. Memory: (i) The nature of memory (ii) Recognition (iii) Recall.

1. Pitch.

(i) Introduction. In listening to a piece of music one may experience pitches that are sounded successively or simultaneously as forming coherent patterns which unfold as the piece progresses; one may hear both melody and harmony. Many aspects of these heard patterns – such as the sense that particular pitches seem more 'stable' than others, or that simultaneously sounding pitches fit more (or less) well together, or that the occurrence of certain pitches is highly predictable – appear to conform to the theoretical precepts of tonality or part-writing. Research, however, indicates that several factors that are not reducible to a single principle play a role in our experience of pitch.

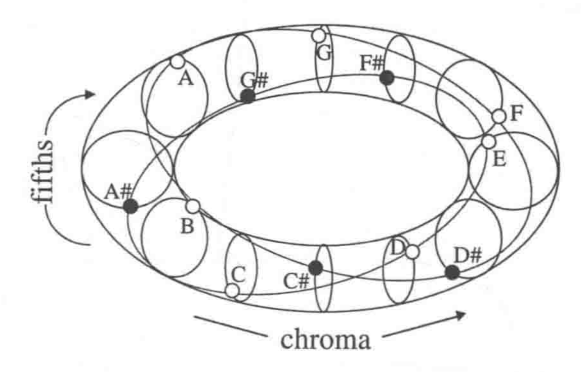
There are two main approaches to the study of pitch cognition, one centring on sensitivity to acoustical frequency and to frequency relations, the other on the influence of generic cognitive processes. Research in the early 20th century generally conformed to the first approach, developing from the pioneering work of Helmholtz. Its proponents, notably Seashore (see Seashore, 1938), believed that pitch constituted the direct correlate of acoustical frequency, the relation between pitch and frequency being mediated solely by the dynamics of our peripheral auditory mechanisms. Hence the experience of a difference between two pitches was

identified with the perception of a difference, or a ratio, between two frequencies. Empirical studies conducted within this research tradition tended to focus on the perception of isolated tones or tone combinations. However, some of the results of this reductionist approach proved difficult to square with the intuitions of musicians and theorists. For instance, Stevens's *mel* scale of pitch (see Stevens and Volkmann, 1940) could be interpreted as implying that the same interval would differ considerably in size according to the register in which it occurred. This type of disparity, together with the emergence of cognitive psychology in the 1950s, stimulated research that focussed on the role of generic cognitive factors in shaping the experience of musical pitch (see Shepard, 1982).

(ii) Cognitive approaches. Early work within this second approach, such as that of Francès (1958), indicated that factors other than frequency relations motivated many types of musical judgment, such as the tendency of performers to flatten or sharpen particular notes of the scale in particular melodic contexts. Dowling (1978) revealed the importance of notions such as scale and contour in musical perception, while Longuet-Higgins (1976) and Deutsch (1982) concentrated on providing accounts of the types of cognitive representation that could underlie the experience of pattern in musical pitch.

The most substantial research programme to have explored the role of generic cognitive factors in organizing pitch is that of cognitive-structuralism, developed initially by Shepard and Krumhansl, and elaborated and extended by the latter and others (see Krumhansl, 1990). The cognitive-structuralist view is that, underlying our perceptions and judgments of pitch relations, there is some form of schema (a mental structure that organizes the information received from our senses and is itself altered by that information, shaping our interpretations of what we encounter and determining the nature of our experiences: see Neisser, 1976). It postulates that the experience of pattern in musical pitch is better explained in terms of a multi-dimensional model than in terms of a one-to-one correspondence between pitch and frequency. In this view, pitches separated by the interval of a semitone can be thought of as being experienced as similar in a manner different from that in which pitches separated by the interval of an octave are similar, semitonal similarity and octave similarity corresponding to different and distinct psychological dimensions. The addition of another dimension, representing perceived similarity of pitches separated by the interval of a 5th, produces a model with structural properties similar to those proposed by Longuet-Higgins and by Balzano (1980, 1982). Fig.2 combines the 'circle of 5ths' dimension and the semitonal or 'chroma' dimension, collapsed across octaves.

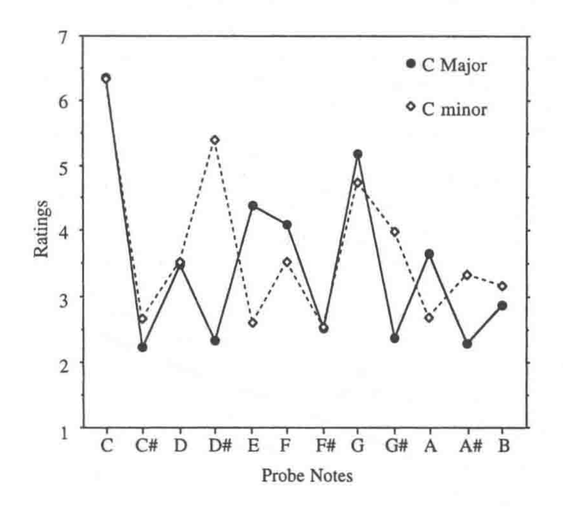
A comprehensive series of experiments (many detailed in Krumhansl, 1990) appears to substantiate the existence of a multi-dimensional cognitive representation of pitch. These experiments examined the perception of pitch in a musical context. Listeners were presented with short sequences of pitches or chords; then a single pitch or chord was played and listeners were asked to indicate how well it fitted with the context. Further experiments involved pairs of pitches or chords, with listeners being asked to indicate how similar these were to each other. The listeners were not required to respond in explicitly musical terms; they merely provided numerical ratings of



2. Multi-dimensional, cognitive pitch representation: the 'circle of 5ths' dimension and the semitonal ('chroma') dimension (after Shepard, 1982, p.363)

degree of fit or similarity. Researchers were able to infer from their responses that particular pitches and chords were perceived as being consistently more or less stable or referential according to their relation to the contexts in which they were heard. For example, pitches interpretable as the tonic, mediant or dominant of a preceding major or minor context were judged to fit the contexts better than other scale notes, which themselves fitted better than non-scale chromatic notes (fig.3). Similarly, in both geometric and formal logical representations of listeners' responses to chords that followed harmonic contexts, it was found that triads on the tonic, subdominant and dominant were clustered more closely than were triads on other scale degrees, and that such representations produced coherent 'maps' of inter-key harmonic relations. These results were found even when listeners had only moderate amounts of formal musical training.

These representations of intra-key and inter-key pitch relations are interpreted by the cognitive-structuralists as constituting components of long-term musical memory, and as embodying a tonal hierarchy. It is suggested that the 'tonal hierarchy' is established in the long-term memory of a listener through long-term exposure to music that exhibits consistent and systematic features of pitch usage that conform to principles of Western tonality.



3. Cognitive pitch perception in relation to harmonic context (after Krumhansl, 1990, p.31)

Each instance of a tonal piece is experienced as embodying a specific and unique hierarchy of pitches, its 'event hierarchy' (see Bharucha, 1984); the importance of any particular pitch within the event hierarchy is determined by factors such as its frequency of occurrence or total sounding duration, and the salience accorded to it by its occurrence on metrically strong beats or at phrase boundaries. The regularities of all the different event hierarchies that a listener abstracts through exposure to many tonal works give rise to the tonal hierarchy in long-term memory (see §4 below).

Theoretical studies (see Krumhansl, 1990, chaps.3 and 5) and empirical research (Cuddy, 1997) appear to confirm the outlines of this process in which representations of tonal pitch relations, and tonal harmonic relations, are built up in long-term memory through abstraction and schematicization of the regularities of pitch usage in tonal works; these long-term representations play a significant role in shaping the experience of pitch relations in future listening. Developmental research (Krumhansl and Keil, 1982) has indicated that children systematically acquire sensitivity to tonal-hierarchical relations, with young children differentiating first between diatonic and non-diatonic pitches and later between more and less stable diatonic pitches. However, a number of subsequent studies (Speer and Meeks, 1985; Cuddy and Badertscher, 1987; Lamont and Cross, 1994; Lamont, 1998) suggest that the acquisition of a sense of pitch organization is strongly affected by formal musical training rather than simply emerging with increasing age and experience. Nevertheless, even the responses of very young children were found to be structured in ways that seemed to reflect pitch usage in the music to which they had been exposed.

The model of pitch cognition provided by the cognitive-structuralist research programme provides empirically grounded support for several significant theoretical accounts of pitch organization in music, for example Schoenberg (1954) and Lerdahl (1988), the latter an extension of Lerdahl and Jackendoff's generative theory of tonal musical cognition (1983). Nevertheless, this model has been criticized both by musicologists (Cook, 1994) and by other researchers in pitch cognition, who have objected that the experimental methods employed by the cognitive-structuralists tapped into short-term memory rather than long-term representations and that the model of pitch cognition presented in the tonal hierarchy was too static, taking little account of the dynamic attributes of tonal structure. These objections motivated the 'intervallic rivalry' theory (Butler, 1989), which takes explicit account of the fact that certain intervals such as tritones and semitones are less common than others such as perfect 4ths or 5ths within a diatonic framework (Browne, 1981) and may therefore serve to orientate listeners within such frameworks. In this view, the dynamic apprehension of the commonality or rarity of intervals, rather than the application of a static and hierarchical grid of pitch relations, motivates listeners' judgments of pitch stability.

Experimental research (Brown and Butler, 1981; Howell, West and Cross, 1984; Brown, 1988; Brown, Butler and Jones, 1994) indicates that listeners' responses are affected by diatonic rarity or ubiquity of musical intervals, and also that other factors – notably the ordering of pitches within intervals – play a significant role. On the basis of these findings, Brown, Butler and Jones suggest that the two theories accentuate different aspects of tacit knowledge about tonality: the intervallic rivalry model centres on processes of key discovery, the cognitive-structuralist account on processes of reinforcement of tonal function. Nevertheless, both are necessary for a listener to follow tonal music in real time.

(iii) Psychoacoustical approaches. In parallel with research focussing on generic cognitive factors, advances in the understanding of peripheral or sensory auditory mechanisms (*see* HEARING AND PSYCHOACOUSTICS) spurred the production of theories of pitch perception rooted in the operation of auditory processes. Boomsliter and Creel (1961) suggested that the experience of musical intervals and chords as consonant or dissonant could be accounted for in terms of the periodicities of the neural impulses to which they gave rise. Terhardt (1974, 1978) proposed a theory based on the processes involved in the perception of complex sounds, relying on the fact that a complex periodic sound is usually heard as having a unitary pitch identity (the virtual pitch of the sound, which may or may not correspond to a frequency component physically present in it). He suggested that this perception results from a process of analysing the complex tone into its component frequencies, weighting those components and re-integrating the results of weightings so as to derive a 'virtual' pitch identity for the complex periodic sound. He theorized that processes similar to those involved in complex tone perceptions account for the notion of chords as possessing roots (Terhardt, Stoll and Seewan, 'Pitch' and 'Algorithm', 1982).

This theory has been developed and extended by Parncutt (1988, 1989, 1997), whose account operates on more abstract entities (such as note names) and provides estimations of strengths of pitch relationships between successive chords as well as taking into account musical contextual factors in determining the chords' identities. Like Terhardt, he suggests that the same factors constrain perception of single pitches and chords, these factors deriving from the frequency-resolving power of the inner ear, the latency-period of the auditory nerve and the establishment of a system of pattern recognition based on 'best fit' to the harmonic series. His theory posits that hearing a chord involves an analysis of its constituent pitches, a weighting of these and the assignation of a set of 'virtual' roots to the chord that are weighted according to their likelihood of being noticed. These roots may confer on the chord a unitary identity in perception. The set of chord roots provides an index of the chord's perceptual stability and hence of its capacity to be used referentially; if one root is more more highly weighted than the others the chord is probably stable – a major triad is likely to have a fairly unambiguous root – whereas if several different roots are given the same weighting, the chord is likely to be perceived as unstable (e.g. the *Tristan* chord, which generates several equally likely roots). Parncutt's account provides a rationale for harmonic stability or instability – functionally, consonance and dissonance – that is rooted in the nature of the sensory processes involved in hearing.

(iv) Auditory scene analysis. The theories and findings emerging from cognitive and psychoacoustical research on pitch perception should be viewed as complementary rather than antithetical. Researchers in both traditions

acknowledge the influence of both sensory and cognitive factors in shaping our experience of pattern in pitch, and any theory of pitch perception that aims to be comprehensive must take account of both (for a more extensive review see Cross, 1997). Despite the inclusiveness of these theories, there remain aspects of our experience of pitch patterning – such as the experience of a melody as a unitary entity rather than as a succession of isolated sound events – that they do not address. Such concerns are central to the theory of 'auditory scene analysis' which emerged from the Gestalt theories of the 1920s and received its most coherent and complex form in the work of Bregman (1990). He defines it (1993, p.11) as 'the process whereby all the auditory evidence that comes, over time, from a single environmental source is put together as a perceptual unit'. This theory focusses on the ways in which details of an environment may be inferred from the regularities of the auditory events that it incorporates, and describes how such inferences might arise from the operation of acoustical, psychoacoustical and cognitive processes. Hence a succession of sounds that are heard as coming from the same location might lead to the inference that a single source is producing them, and on that basis the sounds may be experienced as grouped. Similarly, a succession of sounds that vary gradually and slowly in pitch, or vary by small pitch intervals, is more likely to be experienced as emanating from a single source and hence grouped in perception than is a series of sounds that vary rapidly and by large pitch intervals.

Within Bregman's theory, the 'Gestalt laws' (of similarity, proximity, good continuation etc.) are held to constitute 'best guesses' about the nature of the auditory environment, based either on prior knowledge or on the automatic functioning of the auditory system. These best guesses play a significant role in the operation of auditory scene analysis processes, and contribute to our experience of melodies (and of voices in polyphonic textures) as integrated entities in perception. Auditory scene analysis provides an empirical underpinning for aspects of both the expectation-based theories of Meyer (1956, 1973) and the implication-realization accounts of Narmour (1990, 1992). These theories (particularly that of Narmour) are intended to provide accounts of the dynamical flux experienced by a listener as a piece of music progresses, focussing on the principle ways in which a listener's ongoing expectation can be explained by reference to features of melodic structure as they unfold in time.

(v) Unified models and unresolved issues. The disjunct nature of the existing accounts of pitch perception – implicating not only cognitive but also psychoacoustical and ecological factors – derives in part from the strategies adopted by different research traditions, but it reflects a real need to draw on many different sources to account for our experience of pitch pattern in music. It appears that the operation of peripheral auditory mechanisms may determine aspects of harmonic and melodic stability; generic cognitive processes may provide the basis for the abstraction of statistical regularities of pitch usage and for the formation of dynamic and hierarchical schemas; and ecological considerations may determine aspects of temporal integration and segregation of pitches.

A number of theories attempt to integrate peripheral auditory, cognitive and ecological factors within unified frameworks, generally relying on distributed or connectionist ('neural network') models of human cognition. Bharucha's model (1987) is intended to exhibit the sensitivities to pitch structure shown by listeners through a process of unsupervised learning; it embodies multiple levels of pitch representation, ranging from the 'spectral' level (reflecting many of the characteristics of the acoustical signal) to the 'invariant pitch class' level (a highly abstract level of representation in which pitch classes are differentiated by tonal function). Similarly, Leman (1995) has developed a connectionist model that, through exposure to pieces from the tonal repertory, derives a representation of the tonal hierarchy matching that found by the cognitive-structuralists.

Notwithstanding the success of these theories in accounting for our experience of pitch patterning, they require modification to account adequately for the interaction of pitch with other pattern-bearing dimensions of music. Studies such as those of Monahan and Carterette (1985) and Schmuckler and Boltz (1994), and the research of Jones (1993), indicate that temporal structure plays a significant role in determining perception of pitch patterns. Moreover, most of the research elucidating the experience of musical pitch has been directed to the experience of tonal music; little attention has been paid to the perception of post-tonal musics (but see Krumhansl, Sandell and Sergeant, 1987; Dibben, 1994; Stammers, 1995) and almost none to the experience of non-Western listeners of pitch organization within their own music. Castellano, Bharucha and Krumhansl (1984) examined the responses to North Indian music of listeners familiar with the idiom as well as those with little experience of it. Similar processes of abstraction and schematicization appeared to govern the responses of both groups, but only the Indian listeners' responses exhibited a tonal-hierarchical organization appropriate to the music. This study suggests that factors involved in the perception of tonal music by Western listeners may be generalized to the perception of pitch pattern within other cultures, although further research is needed.

See also PITCH and TONALITY.

2. RHYTHM. The perception of RHYTHM involves the perceptual and cognitive organization of events in time, whereby each sound event is situated in relation to those that have already occurred (memory) and those yet to come (expectancy). Different cognitive processes occur over short and long time-spans.

(i) Surface organization. The acoustical signal is first perceptually segmented into separate events corresponding to the attack points of musical elements such as tones and chords (Köhlmann, 1984; Vos and Rasch, 1981). The moment at which an event is perceived to occur is its 'perceived onset' (related to the perceptual centre of phonemes). The time interval between the onset of one event and the onset of its successor is called the 'inter-onset interval' (IOI). The physical duration of an event (i.e. the time interval between its onset and offset) may be shorter than its IOI (e.g. in staccato) or longer (overlapping legato). Rhythmic organization is generally influenced more by IOI than by physical duration (Vos, 1976–7; Vos, Mates and van Kruysbergen, 1995).

IOIs are often perceived categorically in relation to surrounding IOIs (Schulze, 1989). The categories tend to correspond to the note values of music notation and are usually unaffected by typical deviations from metronomic

timing (such as rubato). The category to which an IOI is allocated depends on its metrical context (Clarke, 'Categorical', 1987) and the categorization process may be modelled using neural networks (Desain and Honing, 1989). A listener may assign all notes in a rhythm to as few as two IOI categories (e.g. quavers and semiquavers or simply long and short). This is an appropriate strategy, given that 80% of the notes of typical short classical pieces or movements correspond to just two note values, in the ratio 1:2 or (less often) 1:3 (Fraisse, 1982).

(ii) Grouping and metre. The events of a rhythm are hierarchically organized in two distinct ways, known as grouping and metre (Cooper and Meyer, 1960; Deutsch, 1982; Lerdahl and Jackendoff, 1983; Handel, 1998; Drake, 1998–9). From a perceptual viewpoint, rhythm is characterized by, and may even be defined as, a combination of these two forms of organization.

A rhythmic or temporal group is defined as a series of events that are close to each other in time. Perceptual groups are formed by segmenting the musical surface at events with relatively long IOIs, or at changes of timbre, register, loudness or articulation (Handel, 1981; Deliège, 1986–7; Palmer and Krumhansl, 1987; Clarke and Krumhansl, 1989–90). When grouping occurs on several hierarchical levels at once, the resultant organization is called a 'hierarchical grouping structure'. At the musical surface, groups correspond to short motifs. Motifs combine to form phrases, which in turn group into longer phrases, extended passages, movements and eventually whole pieces. In experiments to investigate grouping structure, listeners may be asked to listen to a long piece of music and indicate where sections begin and end. Segmentations between groupings spanning longer time periods tend to be associated with longer pauses or striking changes in physical event characteristics (Deliège and El-Ahmadi, 1990). Further evidence for the psychological reality of temporal groups has been obtained by adding clicks to a melody and asking listeners to recall their positions (the clicks tend to 'migrate' in the direction of group boundaries: Sloboda and Gregory, 1980), and by counting errors in musical performances, which tend to occur more often at group boundaries than within groups (Palmer and van de Sande, 1995).

METRE is a form of perceptual organization based on temporal regularity (underlying beat or pulse). A sensation of pulse may be evoked by temporal regularity at any level within a sound sequence, or whenever relatively salient events (or motivic patterns) are perceived as roughly equally spaced in time. The musical behaviour that perhaps most clearly reflects the perception of pulse is foot-tapping to music. Cognitively, the process of regularity extraction may be regarded as one of synchronizing an internal time-keeper or clock to music (Wing and Kristofferson, 1973; Povel and Essens, 1984–5; Essens, 1995), tolerating musically typical deviations from periodicity (Shaffer, Clarke and Todd, 1985; Large and Jones, 1998). Temporal regularity may be perceived in the face of considerable deviations from mechanical regularity or rubato. If a sequence abruptly stops, the listener expects the pulse to continue; attention is enhanced at the temporal locations of expected events (Jones and Boltz, 1989).

The perceptual salience of a pulse sensation depends on its TEMPO. Musical pulses are confined to a tempo range of roughly 30 to 300 beats per minute, or an IOI range of 200 milliseconds to 2 seconds (Fraisse, 1982), known as an 'existence region' (Jones and Boltz, 1989). The most salient pulses usually have tempos in the vicinity of 'spontaneous tempo' (the tempo at which a participant in an experiment will tap if asked to do so at equally spaced intervals that are otherwise unspecified: Fraisse, 1957). Spontaneous tempo varies widely from one person to another: inter-tap intervals mostly lie in the range of 400 to 900 milliseconds, with a mean (relative to a logarithmic scale) of about 600. A similar range is observed when listeners are asked to tap in time with a piece of music. Sensitivity to small changes in tempo is most acute in the range 300 to 800 milliseconds (Fraisse, 1967; Drake and Botte, 1993). These phenomena appear to have their origins in the physical properties of the human body and suggest a strong connection between perception of rhythm and human movement (walking, dancing, heartbeats): Truslit, 1938; Gabrielsson, 1973; Fraisse, 1974; Clynes and Nettheim, 1982; Kronman and Sundberg, 1987; Todd, 1992; Davidson, 1993; Shove and Repp, 1995; Krumhansl and Schenk, 1997; Parncutt, 1997.

A metrical structure consists of hierarchical levels of pulsation or rhythmic strata (Yeston, 1976). For example, the cognitive structure corresponding to 3/4 metre includes pulses of crotchets and dotted minims, and usually also includes faster pulses (e.g. quavers) and slower pulses (e.g. groups of two bars, or hypermetre: Rothstein, 1989). The multiple pulses that make up a conventional musical metre are mutually consonant in the sense that every event at every level (except the fastest) corresponds to an event at the next-faster level. Simultaneous pulses can also be dissonant (Hlawicka, 1958; Krebs, 1987). From least to most dissonant, three cases can be distinguished: rhythmic displacement, as in fourth-species counterpoint (same period, different phase); polyrhythm (cross-rhythm) such as three against two (same phase, different period: Handel and Oshinsky, 1981; Beauvillain and Fraisse, 1983–4); and both displacement and polyrhythm (different period, different phase), such as the start of Gershwin's 'I got rhythm' (a displaced series of semiquavers against an accompaniment of crotchets). Complex metres such as 9/8 (when arranged (2+2+2+3)/8), in which the crotchet pulse is effectively displaced by a quaver at every bar-line, have not yet been the subject of psychological investigation (but see London, 1995–6).

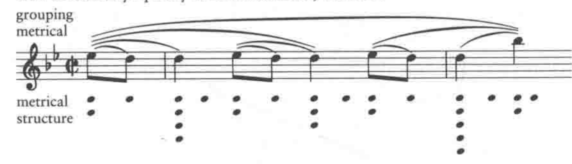
Whenever temporal regularity is perceived at different levels – whether consonant or dissonant – listeners tend to focus on, or attend to, a single level of moderate tempo (period near 600 milliseconds) and perceive other levels (and hence all events) relative to that level. In the case of the consonant levels that make up a metre, this level is called the 'tactus' (Lerdahl and Jackendoff, 1983) or 'referent level' (Jones and Boltz, 1989). It may be determined experimentally by asking listeners to tap at regular intervals in time with the music. Listeners can switch their attention to faster and slower rhythmic levels at will. In an oscillator model of metre perception, a primary oscillator (corresponding to the tactus) is situated within the optimum tempo range, and may become coupled with other oscillators tuned to other hierarchical levels (Large and Jones, 1998).

Metre also involves characteristic alternations of weaker and stronger beats within each bar or period. Cognitive representations of metres such as 2/4 and 6/8 have been established experimentally using 'probe-tone'

methodology (more usually used in investigations of tonality see C.L. Krumhansl: Cognitive Foundations of Musical Pitch (London, 1990)); the relative strengths of beats within the metre are quantified on a continuous scale (Palmer and Krumhansl, 1990). Such patterns are presumably learnt by repeated exposure to music in given metres and subsquently recognized during listening.

Grouping and metrical structures are intertwined at all levels of rhythmic organization. For example, the first ten notes of the main melody of Mozart's G minor Symphony K550 (ex.1) imply as many as four different hierarchical

Ex.1 Mozart: Symphony in G minorK 550, 1st movt



levels of grouping (from two-note phrases to all ten notes) and five metrical levels (quavers, crotchets, minims, semibreves, double-semibreves). The second-last note (*d″*) bears the greatest metrical accent because it belongs to all five metrical levels.

Over longer time spans, perceptual hierarchies of grouping and metre are generally neither clearcut nor complete (Clarke, 1988). For example, a listener may be uncertain as to whether bars 1 and 2 of a piece, or bars 2 and 3, group together to form a hypermetre. Similarly, there may be ambiguity as to which motifs at the musical surface belong to which phrases at adjacent structural levels. At any given moment in a piece, a listener will have organized past events into incomplete, tentative hierarchies, and on this basis will have expectations regarding how these structures will be maintained as the piece progresses. In the case of two competing, incompatible metrical descriptions of the same musical surface, a listener may switch from one hierarchical description to another, when evidence in favour of the second becomes stronger than that in favour of the first. It is thus not generally possible to give a definitive hierarchical description of the rhythmic perception of a piece of music.

Metrical ambiguity may be said to occur when two incompatible metrical interpretations exist for the same musical surface – in other words, there are two (dissonant) alternatives for the tactus. Metrical ambiguity is more commonplace in musical works than their notation would suggest (Vos, Collard and Leeuwenberg, 1981; Parncutt, 1993–4). In ambiguous cases, listeners tend to choose one interpretation soon after the piece begins and stick to it in the face of evidence to the contrary (Longuet-Higgins and Lee, 1982; Lee, 1991). The cognitive process of switching attention between dissonant rhythmic levels requires either considerable mental effort or a considerable change in performed accentuation (Tuller and others, 1994).

(iii) Accent. Everyday usage equates ACCENT with loudness: attention can be attracted to an event simply by playing it more loudly (or sometimes more softly) than events in its context. Here accent will be considered synonymous with event salience. Anything that makes an event sound more important than adjacent events, or which attracts the attention of a listener to an event, may be regarded as an accent (Jones, 1987).

The grouping and metrical structures perceived in a piece of music depend ultimately on the timing and 'phenomenal accent' of the events at the surface (Lerdahl and Jackendoff, 1983). The most important contributor to phenomenal accent is typically the IOI between the event and its successor (Steedman, 1977): the longer the IOI following an event, the stronger the accent. The IOI preceeding an event can also contribute to its perceived accentuation, but to a lesser extent (Lee, 1991). Apart from IOI, phenomenal accents are generated by relative loudness (dynamic accents); by articulation (e.g. by switching from legato to staccato); by timbral variation (manipulating the temporal or spectral envelope of events); by adjusting intonation; by melodic contour (melodic accents occur at peaks and valleys in the melodic contour and follow melodic leaps: Thomassen, 1982; Huron and Royal, 1995–6); and by harmonic progressions (harmonic accents occur at dissonances and harmonic changes: Smith and Cuddy, 1989; Dawe, Platt and Racine, 1994–5).

Structural and metrical accents are associated with grouping and metrical structures respectively. At the simplest level, a structural accent occurs at the start and at the end of every rhythmic group (Povel and Essens, 1984–5; Drake, Dowling and Palmer, 1990–91), and a metrical accent occurs at every event in a pulse (or potential tactus). Structural and metrical accents are most likely to be perceived if they occur simultaneously on several hierarchical levels: the greater the number of levels, or the greater the accent at each level, the more salient will be the accent (Todd, 1985–6; Parncutt, 1987; Rosenthal, 1992).

Accents may be either immanent to a (notated) musical work or added to the music during performance. Structural accents are normally regarded as immanent, although they can also be affected by performance (Lester, 1995). Apart from dynamic (loudness) accents, the most important performed accents are AGOGIC (Riemann, 1884). Agogic accents are produced by delaying event onsets or lengthening IOIs relative to the prevailing metrical framework (Gabrielsson, 1974; Sloboda, 1983; Clarke, 1988; Palmer, 1989; Repp, 1990;).

Timing variations in rhythmic performance have various functions. A performance that sounds perfectly regular (mechanical, metronomic) is not generally physically regular (Seashore, 1938; Drake, 1993; Gérard, Drake and Botte, 1993; Penel and Drake, 1998) but deviates from physical regularity in the same direction as, but to a smaller degree than, a typical expressive performance (Repp, 1997–8). Thus one function of timing variations is to make a performance sound regular – paradoxically, by making it physically irregular. Timing variations also have the function of clarifying the grouping and metrical structures, rendering them less ambiguous (Sundberg, 1988; Drake, 1993). Agogic accents can tell the listener where to hear the downbeat of a bar (Sloboda, 1983) or the start of a long phrase (Todd, 1985–6). Finally, timing variations affect the emotional character of a rhythm (Gabrielsson and Juslin, 1996). Timing variations are perceptible when they exceed about 20 milliseconds in typical musical performances (Clarke, 1989), falling to six in monotonic isochronous sequences faster than four events per second (Friberg and Sundberg, 1999).

The ease with which a rhythm can be cognitively processed depends on the way different kinds of accent are distributed within the rhythm. Performances tend to

be easier to understand, remember and reproduce when performed accents correspond to immanent accents (Drake, Dowling and Palmer, 1990–91; Clarke, 1992–3; Tekman, 1996–7). In the absence of performed accents, rhythms are easier to process when different kinds of immanent accent (e.g. melodic, IOI) coincide (Jones, 1987).

(iv) Rhythmic organization and tempo. The perceived organization of a piece of music depends on the tempo at which it is performed (Handel, 1993). Tempo may affect both grouping and metre. The metrical level at which the tactus is located depends on tempo (Handel and Oshinsky, 1981) because distributions of tapping rates to music (measured absolutely, in beats per second) are almost independent of tempo (Parncutt, 1993–4). For example, a listener might tap out quavers when a piece is played slowly and crotchets when the same piece is played twice as fast, thus keeping the tapping rate in the same absolute range. In the case of grouping, the number of elements in a group increases as tempo increases (Clarke, 1982), keeping their absolute length about constant.

Patterns of agogics and dynamics depend on a performer's perceptual organization of a piece, and thus are also affected by tempo (see Michon, 1974). Effects of tempo on timing and dynamics have been studied (Monahan and Hirsh, 1990; Desain and Honing, 1994); analogous effects of tempo on the perception of music performances were reported by Repp (1995–6).

(v) Rhythm v. form. As rhythmic groups become longer and pulses slower, a perceptual transition occurs from the domain of rhythm to that of form (Clarke, 'Levels', 1987). In grouping, the change may be said to occur when a group's duration exceeds that of the psychological present (Fraisse, 1957; Crowder, 1993), defined as a short period of time during which relationships between successive events can be perceived directly, without cognitive reference to earlier periods (memory, rehearsal; similar to Baddeley's 1986 'working memory'). The duration of the psychological present depends on musical tempo and complexity, but it is normally estimated to lie in the range of two to seven seconds. In the case of pulse and metre, the transition from rhythm to form may be said to occur when temporal regularity ceases to imply physical movement or dance (beyond a period of about two seconds: Fraisse, 1974) and rhythmic temporal anticipation is no longer possible (Mates and others, 1994).

3. Timbre.

(i) Definition. Timbre is the auditory attribute that distinguishes two sounds presented in a similar manner and having identical pitch, loudness and duration. This formal definition leaves a wealth of possibilities that resisted scientific experimentation until the late 20th century. Timbre is now understood to have two broad characteristics that contribute to the perception of music: (*a*) it is a multifarious set of abstract sensory attributes, some of which are continuously varying (for instance, attack sharpness, brilliance, nasality), others of which are discrete or categorical (the 'blatt' at the beginning of a *sforzando* trombone note or the pinched offset of a harpsichord sound), and (*b*) it is one of the primary perceptual vehicles for the recognition, identification and tracking over time of a sound source (a singer's voice, a clarinet, a set of carillon bells) and thus involves the absolute categorization of a sound (McAdams, 1993; Hajda and others, 1997).

(ii) A set of auditory attributes. This first approach concerns relative perception: the ways in which and the degree to which sounds are perceived to differ. Early research on the perceptual nature of timbre focussed on preconceived aspects such as the relative weights of different frequencies present in a given sound, or its 'sound colour' (Slawson, 1985). A voice singing a constant middle C while varying the vowel being sung, or a woodwind player holding a given note while varying the embouchure and mouth cavity shape, both vary the shape of the spectrum. Helmholtz (2/1885) invented ingenious devices for controlling spectral weighting to explore these aspects of timbre. However, the real advances in understanding the perceptual representation of timbre had to wait for the development of powerful multi-dimensional data analysis techniques in the 1960s.

Multi-dimensional scaling has no preconceptions about the physical or perceptual structure of timbre. Listeners simply rate on a scale from very similar to very dissimilar all pairs from a given set of sounds that are equalized in terms of pitch, loudness and duration. The resulting judgments are then analysed with a computer program that fits the dissimilarity ratings to a distance model in which sounds with similar timbres are close together and those with dissimilar timbres are far apart. The basic model is expressed in terms of continuous dimensions that are shared among the timbres. More elaborate models also include dimensions or features that are specific to individual timbres ('specificities') and different perceptual weights accorded to the dimensions and specificities by individual listeners or classes of listeners (McAdams and others, 1995). Such techniques have been applied to synthetic sounds (Plomp, 1970; Miller and Carterette, 1975), resynthesized, imitated or simulated instrument sounds (Grey, 1977; Wessel, 1979; Krumhansl, 1989; McAdams and others, 1995; Roussarie, McAdams and Chaigne, 1998), recorded instrument sounds (Iverson and Krumhansl, 1993) and even dyads of recorded instrument sounds (Kendall and Carterette, 1990–91).

Independent acoustic correlates have been determined in many cases for the continuous dimensions (Krimphoff, McAdams and Winsberg, 1994), which is important if these results are to be applied to sound synthesis or the search for sounds in large audio databases. The most common correlates include spectral centroid (representing the relative weights of high and low frequencies), attack time (distinguishing 'continuant' instruments that are blown or bowed from 'impulsive' instruments that are struck or plucked), spectral flux (the degree of evolution of the spectral shape over a tone's duration which is high for brass and lower for single reeds) and spectral irregularity (the degree of jaggedness of the spectral shape, which is high for clarinet and vibraphone and low for trumpet).

Specificities are often found for complex acoustic and synthesized sounds and represent the presence of a unique feature that distinguishes a sound from all others in a given context. For example, in a set of brass, woodwind and string sounds, a harpsichord might have a strong specificity due to the return of the hopper which creates a slight thump and quickly damps the sound at the end; no other sound has such a feature (McAdams and others, 1995).

Individual and class differences are modelled as weighting factors on the different dimensions and the set of specificities. Some listeners pay more attention to spectral properties and ignore temporal aspects while others have the inverse pattern (McAdams and others, 1995). It has yet to be demonstrated that such individual differences have anything to do with musical experience or training. It may be that since timbre perception is so closely allied to sound source recognition in everyday life, everybody is an expert to some degree.

The timbre space models that result from this approach have been useful in predicting listeners' perception in situations other than those specifically measured in the experiments. This suggests that they do in fact capture important aspects of timbre representation and have the most important feature of a scientific model: the ability to predict new phenomena. By exchanging the spectral envelopes on pairs of sounds that differ primarily along the spectral dimension, these sounds have been found to switch positions in the space, as would be predicted by the model (Grey and Gordon, 1978). The timbre space representation has been used as a basis for defining timbral intervals (by analogy with pitch intervals) in terms of directional vectors in the space (Ehresman and Wessel, 1978; McAdams and Cunibile, 1992). Musical transposition is equivalent to a spatial translation of the vector, keeping constant the degree of change along each of the shared dimensions. The difficulty with applying this notion to orchestral timbres is that it does not take into account the specificities of individual timbres that would 'distort' the vector in some sense, and the timbre space available with acoustic instruments and their blends is often full of holes where no instrument exists, limiting considerably the possible transpositions. However, this approach would be quite useful for a palette of synthesized timbres without specificities that were distributed homogeneously in the perceptual space.

Timbre space representations also predict aspects of the phenomenon of auditory streaming – the assignment of successive events to a coherent mental representation – on the basis of which melody and rhythm are then perceived. The further apart the timbres of two instruments are in the perceptual space, the more likely it is that the melodies they are playing will segregate into separate streams (McAdams and Bregman, 1979; Gregory, 1994–5; Iverson, 1995; Singh and Bregman, 1997).

(iii) A vehicle for source identity. The second approach to timbre concerns absolute perception, the sound being represented in reference to a particular category. Categorization is a primary reflex in the perceptual process and is particularly evident in the processing of pitch and duration in music. One reasonable hypothesis is that the sensory dimensions that compose timbre serve as indicators used in the categorization, recognition and identification of sound events and sound sources (McAdams, 1993). This is perhaps the more neglected aspect of timbre and brings with it advantages and disadvantages for the use of timbre as a form-bearing dimension in music (McAdams, 1989).

One of the advantages is that categorization and identification of a sound source may bring into play perceptual knowledge (acquired by listeners implicitly through experience in the everyday world and in musical situations) that helps them track a given voice in a complex musical texture. Listeners do this easily and research has shown that timbral factors may make an important contribution in such voice tracking (Culling and Darwin, 1993; Gregory, 1994–5), which is particularly important in polyphonic settings.

The disadvantages may arise when a composer seeks to create melodies across instrumental timbres, as in the *Klangfarbenmelodien* of Schoenberg. The predisposition to identify the sound source and follow it through time would impede a more relative perception in which the timbral differences were perceived as a movement through timbre space rather than as a simple change of sound source. For cases in which such timbral compositions work, the composers have often taken special precautions to create a musical situation that draws the listener more into a relative than into an absolute mode of perceiving.

(iv) Contributions to perception. Timbre perception is at the heart of orchestration, a realm of musical practice that has received relatively little experimental study. The creation of new timbres through orchestration necessarily depends on the degree to which the constituent sound sources fuse or blend to create the newly emerged sound. Sandell (1995–6) has proposed three classes of perceptual goals in combining instruments: timbral heterogeneity, in which one seeks to keep the instruments perceptually distinct; timbral augmentation, in which a single instrument embellishes another one that perceptually dominates the combination; and timbral emergence, in which a new sound results that is identified as none of its constituents. Blend appears to depend on a number of acoustic factors such as onset synchrony of the constituent sounds and others that are more directly related to timbre, such as the similarity of the attacks, the difference in the spectral centroids and the overall centroid of the combination.

Timbre is also an important component in the perception of musical groupings, whether they are at the level of sequences of notes distinguished by changes in timbre (Deliège, 1987) or of larger-scale musical sections delimited by marked changes in orchestration and timbral texture (Deliège, 1989).

Work on the perception of musical tension and relaxation has focussed on the role of pitch and rhythm in carrying such structures. Timbral modulation can also play an important role in these large-scale expressive aspects of musical experience. Comparing orchestrated music with direct piano transcriptions of the scores for both tonal/metric and non-tonal/non-metric music, Paraskeva and McAdams (1997) demonstrated a modulating role of orchestration on tension and relaxation profiles measured across the excerpts.

Taken together, these areas of research into timbre perception are moving in the direction of creating a true theory of orchestration and timbral control in sound synthesis.

See also TIMBRE (i).

4. MEMORY.

(i) The nature of memory. Every musical activity, whether it be perception, performance, improvisation or composition, involves memory. For instance, to sight-read notes requires recovery from memory of the arbitrary relationship between specific symbols and pitches and the particular set of body and finger movements needed to execute them. Almost every such item of knowledge about music has to be acquired through learning. This learning can take place in formal instructional settings (education

and training) and through the informal experiences of everyday life (enculturation). Memory is thus a capacity that can be improved, not a fixed quantity.

Musicians' interest in memory is often practical rather than theoretical. Performing complex music without the score is a requirement of many professional roles, and accounts of apparently superhuman feats of musical memorizing hold special fascination for performers and audiences alike (Révész, 1925; Marek, 1975). Similarly, musicians at all levels are interested in guidance on how to memorize and how to avoid memory loss. Scientific research on memory, however, has generally been concerned with the broader enterprise of advancing our understanding of the fundamental mechanisms and processes underlying all memory processes, from the exceptional to the ordinary, with issues of applicability following from the research rather than driving it (Baddeley, 1990). Many aspects of musical memory have not received substantial scientific attention: these include optimal strategies for memorization and the nature and time course of memory loss. It is, however, well established that anxiety and emotional distress can cause significant temporary loss of recall, even in cases where appropriate learning has taken place.

Expert memory often entails the ability to make sense of, or to structure, incoming material in terms of previously learnt information. When material cannot be assimilated into familiar structures, memory performance declines. This is shown most dramatically in the case of exceptional memorizers, such as the musical savant 'NP' (Sloboda, Hermelin and O'Connor, 1985) who was capable of memorizing classical piano sonata movements within two or three hearings. This outstanding skill was not transferable to non-tonal music. The lack of familiar structures caused reversion to unremarkable, average performance. The importance of familiar structures has been demonstrated for almost every type of task involving musical memory. For instance, listeners are more likely to be able to tell correctly whether two short consecutive pitch sequences are identical or different when these sequences are drawn from familiar diatonic materials than from unfamiliar atonal materials (Watkins, 1985). This comes about through their lifelong immersion in tonal music, and the attuning of their cognitive system to the structures and regularities shared by this body of music (see Krumhansl, 1991, for a comprehensive review).

These findings lead to a crucial distinction between two types of memory: memory for specific pieces of music and memory for norms and prototypes which may be a shared attribute of many pieces of music. Terms coined for the first type of memory include 'episodic' (Tulving, 1983) and 'veridical' (Bharucha, 1994), for the second type 'semantic' or 'schematic'. If a familiar piece of music is interrupted before its close, veridical memory allows us to reconstruct its actual continuation, whereas schematic memory would allow us to guess a likely continuation (Carlsen, 1981; Schellenberg, 1996; Thompson, Cuddy and Plaus, 1997). Memory failures in performance of a less familiar piece can often be explained as cases of schematic memory overriding veridical memory (Sloboda and Parker, 1985); the performer recalls a plausible continuation rather than the actual one, or confuses two similar junction points and skips or repeats a section (Reason, 1990). Indeed, without a rich schematic memory, veridical memory would be impossible. There would be no way that professional musicians could remember, as by rote, the vast number of arbitrary elements in the large repertory of complex pieces they need to maintain. The more one understands about a piece of music (in terms of awareness of its rich structural interrelationships, both within and outside the specific piece), the easier it is to memorize. In more general terms, the relationship between the level of a specific skill and amount of prior practice on that precise skill is one of the strongest relationships that has been demonstrated in the research literature on expertise (Ericsson, Krampe and Tesch-Romer, 1993). The greater the amount of prior relevant cognitive activity, the greater the skill.

Memory takes two basic forms, namely recognition and recall. Recognition predominates in listening, recall in performance.

(ii) Recognition. Recognition is a process that operates in perception to match incoming information to previously stored information. The most basic form of recognition is the experience of similarity. This simply requires that something heard is experienced as being identical to, or sharing important characteristics with, something heard before. Without the ability to recognize similarity between elements within a piece, the apprehension of form would be impossible. Elementary recognition processes can be demonstrated in early infancy (even before birth). A familiar melody will elicit a different pattern of attention from a strange melody (Lecanuet, 1996). More complex cognitive processes allow recognition of themes under various processes of transformation. For instance, in most tonal contexts listeners are less sensitive to the exact pitch level at which a melody is re-encountered than to the diatonic intervals that it contains (Attneave and Olson, 1971; Bartlett and Dowling, 1980). They recognize an intervallically identical repetition as 'the same melody' irrespective of the pitch on which it starts. There is evidence that even trained musicians find it hard to keep the starting-key of a heard composition in memory if it modulates several times (Cook, 1987–8). Some transformations of musical materials make recognition harder, and it is such transformations that allow composers partly to disguise their re-use of thematic material, whose belated discovery by a listener after many hearings may provide a source of aesthetic satisfaction. For instance, changing the rhythm of a melody can significantly disrupt recognition even though the pitch pattern may be unchanged (Jones, Summerill and Marshburn, 1987). Transformational devices such as retrogression or inversion can make recognition almost impossible without considerable training (Krumhansl, Sandell and Sergeant, 1987–8). Like most musical skills, recognition ability is not static but can improve with experience and training (Pollard-Gott, 1983).

A second form of recognition is identification or naming. This involves the retrieval of a verbal label which could be for an individual note (as in the case of possessors of absolute pitch), a chord (e.g. minor triad, first inversion), a structural device (an interrupted cadence) or an entire piece. Identification must involve recognition of similarity, although there can be many instances of similarity recognition that do not lead to identification ('this piece is familiar but I cannot recall its name'). Identification is not an inherent part of musicality and it is possible for someone to be a sophisticated and sensitive listener without possessing the vocabulary with which to

describe what is heard. Experimental psychology has made a major contribution by devising testing techniques that can demonstrate recognition without naming (by, for example, measuring the accuracy of a listener's judgment as to whether two successively presented excerpts are the same or different), and which can thus be used to assess the musicality of very young children and those without formal music training (Lamont, 1998). In music, as in many other areas of human activity, these techniques often reveal an unexpected level of sophistication in the recognition skills of people whose identification and naming skills are almost non-existent (Jusczyk and Krumhansl, 1993). Nonetheless, professional musicians could not work effectively without a shared language, and a considerable amount of formal music training is rightly devoted to developing identification skills and technical vocabulary.

(iii) Recall. Recall is the reproduction, either in imagination or behaviour, of a previously experienced sequence. Typically, recall requires more mental resources than recognition; a listener will recognize much more than he or she can recall because recall generally requires some form of cue to trigger it. In a situation where, for instance, hearing the name of a piece does not elicit recall, then hearing the first few notes can often trigger it; this explains why prompting is effective in performance situations. Performing learnt music from a score can be seen as a type of cued recall, since an experienced performer will rarely look at every note. For instance, experienced sight-readers use their schematic memory to substitute plausible alternatives for what is actually in the score (Sloboda, 1984). Failures in recall brought about by, for instance, stage fright, can often be explained in terms of unwanted and inappropriate mental contents (such as anxious self-monitoring thoughts) blocking normal retrieval cues (Steptoe, 1989).

Recall can be either an unintended by-product of other activities or the result of deliberate memorizing effort. Most everyday examples of musical recall are involuntary and unintended results of other mental processes. Short pieces of music that are regularly repeated within a culture (such as nursery rhymes, popular songs and television theme tunes) tend to be reproducible without any special effort (Levitin, 1994). Research on involuntary memory suggests that it occurs as a general consequence of any form of attentional processing of material. However, the products of such involuntary processes tend to be rigid and inflexible, recalled as unanalysed wholes. The same can generally be said of the products of rote repetition (Baddeley, 1990).

A flexible and multi-levelled recall complex enough to serve the artistic ends of an expert musician is likely to come about only through a process of deliberate and conscious memorization. Expert memorizers share a number of characteristics (Ericsson, Krampe and Tesch-Romer, 1993; Jorgensen and Lehmann, 1997). First, they have been immersed in the domain for a long time and have had experience of memorizing many pieces. Secondly, they are able to represent the material to be learnt in terms of patterns and structures that have rich interconnections with each other and with pieces previously learnt. Thirdly, they develop multiple interlocking levels of representation, such that if any one of them is temporarily lost it can be re-cued from another level. These levels might include visual, auditory, formal, kinaesthetic and motor. Fourthly, their representations are flexible, so that, for example, they may yield performances with differing styles or levels of expressiveness. An expert piano accompanist will, for instance, rapidly adapt speed, volume and style to match the characteristics of an unfamiliar singer, and may even be able to transpose an accompaniment learnt in one key to a new key with little or no extra rehearsal.

See also Absolute pitch; Consonance; Hearing and psychoacoustics and Memory, memorizing.

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III. Affect

1. Introduction. 2. Extrinsic affect. 3. Intrinsic affect.

1. INTRODUCTION. Affect encompasses many human mental reactions and states that are not traditionally viewed as intellectual. Feelings, emotions and moods are the principal categories of affect. It is one of the most inescapable and characteristic features of music that people report strong emotional reactions to it. Why this is so, and by what means music creates affect, are questions of central concern to psychologists.

Music seems to elicit strong emotion more reliably and frequently than other art forms (Frey, 1985; Williams and Morris, 1996). Three characteristics seem to be key determinants: (i) Music unfolds over time and so is capable of engaging the emotions of expectation and expectations realized or dashed more effectively than static forms such as painting; drama, dance, film and literature share this feature with music; (ii) music uses directly, and often mimics, the most emotionally important signal of the human species: the voice (only drama shares this feature); (iii) music engages the auditory sense, which gives it a general arousing capacity due to the fact that we cannot escape the source of stimulation (as we can, for instance, for a painting by looking away or closing our eyes), as well as providing a link to the most primitive and fundamental feelings and experiences of human life. Infants have an inter-uterine auditory life of some complexity well before they are able to engage the

other senses to the same degree (Lecanuet, 1996). Some psychoanalytic writers have made much of these experiences, as well as early experiences of music during infant–mother bonding (Nass, 1990; Noy, 1968).

There has been a longstanding debate about whether affect is necessary or even relevant to a proper understanding of a piece of music. An extreme position (sometimes taken, for instance, by Stravinsky) denies any relevance of affect to the processes of creating, understanding or interpreting music; affect is an unhelpful by-product. In contrast, theorists such as Meyer (1956) suggest that affect is a natural component of the perception of the formal properties of a piece of music. Instead of distracting a listener from a proper understanding of the music, certain types of affect are proof that a listener has indeed understood it.

In aesthetics, robust arguments for the centrality of affect have been put forward by Kivy (1989) and refined by Davies (1994), Goldman (1995), Levinson (1990) and Radford (1989). Psychology has moved this debate forward by providing concrete data about how and when people experience affect, and also by advancing theories that shed light on the links between music as a structure on the one hand and affective responses on the other. Research has shown that both extrinsic (or associative) and intrinsic (or expressive) processes are at work. Some central themes in this work are discussed below (for more detailed accounts of relevant research and thinking, see Dowling and Harwood, 1986; Gaver and Mandler, 1987; and Sloboda, 1992).

See also Expression, §II.

2. Extrinsic affect. Certain types of stimulus (including music, smells and tastes) seem to become associated in human memory with particular contexts or events in earlier life, and provide a trigger to the recall of these events. This seems particularly so when the earlier events were, in themselves, occasions of strong emotion (Dutta and Kanungo, 1975; Rubin and Kozin, 1984). A number of investigators (Gabrielsson, 1991; Sloboda, 1991) have found examples of specific pieces of music that trigger strong emotion in this way. Such emotions generally lead attention away from the present music on to the remembered past event. Waterman (1996) has shown that even when music does not directly trigger past experiences, many of the affective mental processes are self-referring in some way ('I should have recognized that', 'this is not my type of music'). Because these feelings are linked to the life histories of individuals, they are often highly idiosyncratic. However, common cultural experiences can sometimes lead to shared affect which is still fundamentally extrinsic – for example, the extreme negative emotions felt by many Jews after World War II on hearing the music of Wagner; the strong emotional identification of generational cohorts with the popular music prevalent in their teenage years (Holbrook and Schindler, 1989); and the cultural associations formed by film-music pairings, such as Johann Strauss's *Blue Danube* waltz with the spaceship docking sequence in Stanley Kubrick's film *2001: a Space Odyssey*.

3. Intrinsic affect. There are two distinct types of relationship between musical structures and emotional responses; these may be called iconic and symbolic (following Dowling and Harwood, 1986; see also Beardsley, 1958, and Kivy, 1989). Iconic relationships come about through some formal resemblance between a musical structure and some event or agent carrying emotional 'tone'. For instance, loud, fast music shares features with events of high energy and so suggests a high-energy emotion such as excitement. A fairly comprehensive 'dictionary' of such iconic correspondences can be derived from the work of Hevner, 1936; Scherer and Oshinsky, 1977; and Wedin, 1972. One recent strand in this work has been the suggestion that some musical devices directly suggest gestural and other expressions of emotions by the human body (Clynes, 1977; Scherer, 1990). Equally important has been a development of an understanding of how a performer may mediate affective communication from performer to listener (Gabrielsson and Juslin, 1996).

Symbolic relationships come about where the listener's response is determined by an appreciation of formal and syntactic properties of the musical sequence. It is well established that even short and simple musical sequences set up powerful expectancies in listeners for what will follow these sequences (Carlsen, 1981; Krumhansl, 1995–6; Bharucha, 1994). These expectancies can be based on fundamental properties of human perception, such as the so-called gestalt laws of perception (see Narmour, 1990). For instance, a movement from one note to the next scale step sets up a strong expectancy for further stepwise motion in the same direction. Narmour calls this type of expectancy 'bottom-up' because these expectancies are presumed to result from general perceptual principles that do not require learning. Other expectancies are based on familiarity with musical styles and genres. Listeners familiar with Western tonal music will come to expect certain harmonic and melodic sequences (e.g. I–IV–V will set up an expectancy for I, so that the deceptive cadence I–IV–V–vi/VI is felt as surprising). Confirmations and violations of these expectancies, often operating at a subconscious level, are held to be responsible for some emotional responses to music. Confirmatory evidence shows that points in music identified by listeners as emotional peaks share key syntactic features associated with expectancy (Sloboda, 1991), and points in performances obtaining maximum tension ratings from listeners correspond to points of major syntactic change (Lerdahl, 1987–8; Krumhansl, 1995–6; Narmour, 1995–6).

Most research uses conscious report of listeners as the method of identifying the nature and location of emotional response. There have been few systematic efforts to measure physiological response directly (VanderArk and Ely, 1992); more often, listeners have been asked to self-monitor behavioural effects of physiological changes (such as crying and pilo-erection: see Goldstein, 1980; Panksepp, 1995–6).

It is a feature of the intrinsic relationships described above that a listener can recognize or identify the emotion represented without necessarily feeling it. A necessary consequence of iconic recognition is a cognition such as 'this is happy music'. This may lead to a further cognition, 'this music makes me feel happy', but there is no necessity for this further step. That will depend on factors in the listener (including extrinsic factors of the sort discussed above) rather than in the music. In symbolic relationships, feelings (at least of surprise, or of expectations confirmed) are more intimately connected to the musical experience. Whether such feelings lead to the experience of happiness,

sadness or some more complex emotion will depend on many factors not yet understood. A particularly interesting problem is created by the fact that strong emotion may be elicited by music with which one is very familiar, and which therefore should not surprise the listener at all. Some of the most basic mechanisms involved in the processing of music may be incapable of learning the particular characteristics of a piece or style (Jackendoff, 1991–2; see also Meyer, 1967); for these mechanisms, every hearing is like the first hearing.

Since both extrinsic and intrinsic affect often depend for their operation on acquired knowledge (whether biographical or related to specific musical styles), cultural and developmental factors will strongly influence emotional response. There is considerable evidence of increasing sophistication with age in emotional response to music (Gardner, 1973; Cunningham and Sterling, 1988; Kastner and Crowder, 1990–91). There has been almost no empirical work on cross-cultural differences in affect, but what little has been done (such as Gregory and Varney, 1996) confirms that significant differences exist, although the increasing penetration of Western music into every part of the world lessens the plausibility of carrying out decisive cross-cultural studies using Western music.

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IV. Performance

1. Introduction. 2. Performance and skill. 3. Theories of performance expression.

1. INTRODUCTION. The psychology of performance has attracted growing research interest since the late 1970s from a number of quarters: to psychologists interested in skill, performance offers an opportunity to study a variety of cognitive and motor skills; to those interested in musical development, it offers concrete musical behaviour that can be observed and assessed over a considerable period of continuous development; from the perspective of music cognition, it offers a window on to musical thinking; and from within musicology it offers the possibility of examining music in a more dynamic manner than the score allows (Dunsby, 1995; Rink, 1995).

Expression is a central concept in the overwhelming majority of work on performance, since it is fundamental to performance of every kind (*see* EXPRESSION, §II). It has generally been defined as deliberate departures from the indications of the written score, following Seashore's work on performance (1938), although this definition is not without problems (Desain and Honing, 1992; Clarke,

1995). A particular methodological issue is how to distinguish deliberate departures from mistakes: one approach has been to depend on the statistical notion of reproducibility, and to ask individuals to perform the same music a number of times, or to look at the performances of a number of individuals. However, this runs counter to a fundamental principle in musical performance – the idea that performance is a re-creative rather than reproductive act, and that each performance is a unique realization of the performer's conception of the music. In practice, the approach adopted in the literature has varied according to the nature of the task and the quality of the data. When data come from relatively simple musical materials collected under controlled conditions and from subjects who may not be experts, repeated performances and groups of subjects have been used and standard statistical methods adopted (Sloboda, 1983; Clarke, 1992–3). By contrast, when the data are from expert performers playing concert repertory, authors have appealed to the skill and precision of the performers to justify the analysis of individual data points (Shaffer, 1981; Repp, 1992).

2. PERFORMANCE AND SKILL. The detailed study of performance as a skill goes back to Seashore and his collaborators, who pioneered the development of quantitative methods for recording performance data. More recent work has, for technical reasons, been almost exclusively confined to the piano (see Palmer, 1997, and Gabrielsson, 1999, for reviews). These studies have been mainly concerned with the control of movement and timing in performance (Shaffer, 1981, 1982; Palmer, 1989); coordination and independence between hands in solo performance, and between players in duet performance (Shaffer, 1984); the manner in which performers process units of musical material (Palmer and van de Sande, 1993, 1995); sight-reading (Sloboda, 1984–5; Banton, 1995); and pianists' fingering strategies (Sloboda and others, 1998). Shaffer has traced the way in which an abstract musical conception is translated into concrete action and has demonstrated that the specification of movement remains quite abstract, and close to the character of musical knowledge, until comparatively late in this process. Error data from piano performance indicate that performers carry out an unconscious parsing of the musical structure that exerts its influence even at quite surface levels: a performer sight-reading a Bach fugue missed a clef change from one page to the next, and produced a sequence of errors that nonetheless preserved the underlying harmony of the passage (Shaffer, 1981).

The control of timing is particularly important for music performance, since the temporal characteristics of a performance are both a crucial aspect of the musical structure and a powerful means of expression. Shaffer and others have shown that expert performers can achieve remarkable precision and stability in the timing of performance at levels ranging from the individual note up to whole sections or complete pieces (Clynes and Walker, 1982; Shaffer, 1984; Clynes, 1986–7), and sometimes over very long periods of time. Some important questions are how this timing control is achieved, how many levels of performance are directly timed and which these levels are (Shaffer, 1982, 1984).

On the matter of coordination, Shaffer (1981, 1984) investigated the considerable degree of independence between the hands that pianists are able to achieve, either where the polyrhythmicity of the music demands it or for expressive purposes. He further demonstrated that the coordination between players in a piano duet does not depend on one rigidly following the other: a significant element of prediction on the part of both about the future course of the other's expressive performance is involved, despite the fact that the two pianists in his study did not play together regularly and had never before played the piece together. This can be explained either by assuming that the two players held a common representation of the musical structure and used this as the stable reference point from which to make their expressive predictions, or that they communicated their intentions, and coordinated with one another, through physical movement or facial gesture.

Finally, a limited amount of work on practice and rehearsal (Gruson, 1988; Miklaszewski, 1989; Hallam, 1995) has looked at the broad strategies used by performers and some of the more specific changes that take place. Equally, there is a literature on performance anxiety and the efficacy of various attempts to relieve it, though with some exceptions (Steptoe and Fidler, 1987; Abel and Larkin, 1990; Valentine and others, 1995) most of this work is practical and prescriptive rather than psychological or exploratory.

3. THEORIES OF PERFORMANCE EXPRESSION. Empirical studies of performance expression (e.g. Shaffer, 1981; Todd, 1985–6; Clarke, 1988; Gabrielsson, 1988; Palmer, 1989; Repp, 1992) have identified a number of recurring characteristics in performance expression: it can be extremely stable over repeated performances that may sometimes span a number of years (Clynes and Walker, 1982), is found even in sight-read performances (Shaffer, 1981) and can be changed by a performer with little or no rehearsal (Clarke, 1985). These observations have led to the view that expression cannot be understood as a learnt pattern of timing, dynamic and articulation, but must be generated from the performer's understanding of the musical structure.

In principle, every aspect of musical structure contributes to the specification of an expressive profile for a piece, but a number of authors have shown that phrase structure is particularly salient. Todd has described a model which takes the hierarchical phrase structure of the music as its input and gives a pattern of rubato as its output on the basis of an extremely simple rule (1985–6, 1989). The resulting tempo profiles compare well with the profiles of performances by professional players, as Todd's own data, and subsequent data collected by Repp (1992) have shown. A number of other studies have also shown rule-like correspondences between various aspects of musical structure and expression (Sloboda, 1983; Shaffer and Todd, 1987; Clarke, 1988; Sundberg, 1988; Todd, 1992; Palmer, 1995–6). In a study of 28 performances of a short piano piece by Schumann, taken from commercial recordings by many of the 20th century's greatest pianists, Repp (1992) showed a remarkable degree of commonality underlying the expressive profiles of the performances, despite the idiosyncrasies of some of the performers. Although the expressive properties of skilled performances can be extraordinarily subtle, this does not require the expressive rules themselves to be either complex or numerous, since the musical structures that constitute their input can themselves be highly complex. It is this structural complexity which makes the

whole expressive system so rich and variable, thus ensuring that the output of even a very simple collection of expressive rules will be quite diverse.

If expression is based on an understanding of musical structure, then expressive features can be regarded as 'symptoms' of that understanding. This relationship can be understood in two ways: as the inevitable and insuppressible consequence of a particular conception of the musical structure; and as a conscious and deliberate attempt by the performer to make audible his or her interpretation of the structure. Evidence for the unconscious and insuppressible quality of expression comes from attempts by performers to play without expression: Seashore (1938) showed that, while the degree of expression is reduced under these circumstances, it is never eliminated and retains the same general pattern that is observed under normal circumstances (a finding confirmed by Palmer, 1989). Similarly, pianists who tried to imitate an expressionless performance unconsciously introduced structurally related expression into their imitation attempts (Clarke and Baker-Short, 1987). Finally, Sloboda (1983) showed that a melody presented to pianists in two different metrical notations was played with different, metrically related patterns of expression, even though the players had not noticed that the two melodies were identical in every respect other than metre.

Performance expression under these conditions is related to basic structural features of the material, such as phrase structure and metre, and can be seen as the consequence of the performers' spontaneous and unconscious understanding of the musical structure. Nonetheless, it is obvious that performers also consciously and deliberately shape expression in their performances in order to achieve particular structural and stylistic results. Performers dedicate enormous amounts of time to practice and rehearsal (Krampe and Ericsson, 1995), the function of which (apart from dealing with purely technical problems) is to make changes in the degree to which a particular expressive device is used; in the selection of particular expressive options to project a feature of the music (for instance using articulation rather than dynamics to shape a phrase); and in the performer's structural understanding of the music.

Although there is a good deal of empirical support for a generative view of expression, there is also evidence that acoustic factors (Clarke, 1992–3), emotional factors (Gabrielsson, 1995; Gabrielsson and Juslin, 1996) and the human body also play a role. (Other factors include the possibilities of the instrument, the acoustics of the performing environment, the nature of the audience, the mood and intentions of the performer and even the performance ideology.) Movement, and the human body, are particularly significant in this complex set of relationships (Shove and Repp, 1995) because the vast majority of music is produced by human and instrumental action, and is thus indelibly stamped with its bodily and instrumental origins (as ethnomusicologists have also observed: Baily, 1985). Research suggests that performers' spontaneous timing patterns follow fundamental physical laws (Kronman and Sundberg, 1987; Todd, 1992; Feldman, Epstein and Richards, 1992–3), and that natural-sounding performance mimics the behaviour of physical objects moving in the real world. In a study that tested listeners' preferences for different expressive timing patterns in a short melody, Repp (1992–3) found that listeners preferred parabolic curves (which mimic physical laws) over other equally systematic timing functions. Somewhat controversially, Clynes (1983, 1986–7) has claimed that expression in performance is linked to a specific 'pulse pattern' characteristic of the composer of the music being played. However, the results of empirical investigation by Repp (1988–9, 1990–91; see also Clynes, 1995), in which listeners rated performances with appropriate and inappropriate pulse patterns, are equivocal.

If physical motion is a possible basis for patterns of expression in musical performance, there can be no doubt that physical movement is a crucial factor in our total response to live performance, visual as well as auditory. Davidson (1991, 1993) showed that different degrees of expressivity in performance are conveyed by visual information alone, even when the video images were reduced to points of light at the limb joints and head. Expressive moments could be clearly localized and categorized, suggesting that expert performers employ a vocabulary of expressive gestures, possibly associated with specific structural functions. In a similar manner, Kendall and Carterette (1990–91) demonstrated that listeners were successful in picking up the expressive intentions (neutral, normal, exaggerated) of performers on a variety of instruments, and that there was no difference between musicians and non-musicians in their ability to do so.

Recent advances in understanding performance have been strongly influenced by the same kinds of linguistic and computational models that have profoundly affected psychology as a whole. Greater recognition of the close links between biology and psychology may temper the excessive abstraction of some of the previous work, but it is important to avoid a naive reductionism and steer a course between the literal involvement of physical factors, the role of cognitive representations of the body (Jackendoff, 1987; Lidov, 1987) and the widespread use of metaphors of motion in relation to music. A number of aspects of performance remain virtually unresearched, notably the specific changes that take place during practice, expressive performance on instruments other than the piano, ensemble performance and a whole range of issues that fall under the broad banner of the social psychology of performance.

See also PERFORMANCE.

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V. Early development

1. Introduction. 2. The infant's environment. 3. Perception: infancy and beyond.

1. Introduction. The developmental psychology of music, a discipline still in its infancy, is concerned with the scientific study of age-related change and the processes underlying change in skills related to music. Change related to growth or development is to be distinguished from change resulting from systematic exposure or training (i.e. learning). Nevertheless, the two types of change may be seen to interact, in the sense that training may be more potent or effective at some stages than at others.

Research within the discipline of psychology typically differs from research within music education or related disciplines both in the questions of interest and in the methods of study. The primary goal of psychological research in this domain is to shed light on the mental processes that underlie music perception and production. A secondary goal is to document the influence of social factors. The methods employed are those of experimental psychology – highly controlled laboratory contexts (supplemented, at times, by field study), systematic observation and measurement, and data-analytic techniques aimed at ensuring that any particular set of findings is not attributable to chance. Although some of the research may have practical implications, these are not the principal concern of the discipline.

2. THE INFANT'S ENVIRONMENT.

(i) Parents' speech. There are indications that infants receive considerable exposure to music or music-like materials apart from the music they might overhear from their parents' stereo, radio or television. Even the speech that parents direct to their pre-linguistic infants incorporates many music-like features that are absent from typical adult speech. For example, mothers' utterances to infants are characterized by high pitch, rhythmicity, repetitiveness, simple pitch contours and an extended pitch range (Fernald, 1991; Cooper, 1993; M. Papoušek, 1996), features that have been documented in many cultures (Grieser and Kuhl, 1988; Fernald and others, 1989; Papoušek and Hwang, 1991). This vocal register, known as 'motherese', 'parentese' or 'infant-directed speech', is more effective in attracting and maintaining infant attention than is typical adult speech (Fernald, 1985; Cooper and Aslin, 1990; Papoušek and others, 1990; Werker, Pegg and McLeod, 1994). Such findings have prompted claims that infants are predisposed to attend to the distinctive pitch contours of maternal speech whose emotional meanings are transparent (Fernald, 1992; M. Papoušek, 1996).

(ii) Caregivers' songs. The vocal interactions of caregivers and infants go well beyond stereotyped 'sing-song'. Caregivers around the world also sing while tending their infants and use a distinctive genre of musical materials for that purpose (Trehub and Schellenberg, 1995; Trehub and Trainor, 1998). Despite the great diversity of musical styles across cultures, musically untrained adults can reliably distinguish unfamiliar foreign lullabies from non-lullabies of comparable cultural origin, tempo and vocal style (Trehub, Unyk and Trainor, 'Adults', 1993). From the perspective of naive adult listeners, the distinguishing structural feature of these lullabies is their simplicity or repetitiveness (Unyk and others, 1992), which may account for their soporific effects.

Parents' play-songs and lullabies are notable for their highly expressive performances, which are finely tuned to the infant's ability and mood. The expressiveness of caregivers' songs enables naive adults to distinguish performances recorded in an infant's presence from those produced in the infant's absence (Trehub, Unyk and Trainor, 'Maternal', 1993; Trehub and others, 1997). Fathers also sing to their infants, but much less frequently than mothers. When they do, however, they adopt the characteristic caregiving style, along with subtly different nuances for their infant sons and daughters (Trehub, Hill and Kamenetsky, 1997; Trehub and others, 1997). Instrumental measurements and expert judgments reveal that, compared to songs performed without an infant audience, performances for infants are higher in pitch, slower in tempo and replete with cues to the singer's heightened emotions (Trainor and others, 1997; Trehub and others, 1997; Trehub and Trainor, 1998). Research on the acoustic cues underlying adults' speech and song has revealed that high pitch signals happiness, affection, tenderness and increased arousal (Fonagy and Magdics, 1963; Ohala, 1984; Scherer, 1986); slow tempo signals tenderness and affection (Davitz, 1964; Juslin, 1997); and perturbations in pitch and loudness signal heightened emotionality (Bachorowski and Owren, 1995).

Improvised aspects of parents' singing include deliberate alterations of lyrics (e.g. word substitutions, pronunciation changes), tempo or metrical structure (Trehub, Hill and Kamenetsky, 1997; Rock, Trainor and Addison, 1999). Presumably, such variations reflect parents' soothing or playful intentions. These expressive performances continue into the toddler and pre-school period, with changes appropriate to the child's development (Trehub and Schellenberg, 1995). For example, mothers use somewhat higher pitch when singing the same song to their infant compared to their pre-school child, but they enunciate the lyrics more clearly for the latter (Bergeson and Trehub, 1999). When young children sing, their performances differ depending upon whether their infant sibling is nearby (Trehub, Unyk and Henderson, 1994).

(iii) Responsiveness to parents' songs. It is unclear whether parents' songs to infants are intuitively driven or whether they are encouraged, to some extent, by favourable reactions from the infant audience. For the most part, experimental investigations of infants' responsiveness to singing and their song preferences have been restricted to laboratory settings involving audio recordings of women or men who are not the infant's own parents. These studies reveal that infants are more attentive when listening to lullabies or play-songs recorded while mothers were singing to their infants compared to performances by the same singers with no infant audience (Trainor, 1996). Infants do not exhibit a comparable 'preference' for men's performances in infant-present contexts unless the performances are electronically transposed into the vocal range of women (O'Neill, 1997). Whether this finding reflects infants' inherent preference for high pitched voices or their greater familiarity with women's voices remains to be determined. Video recordings of infants as they listen to contrastive audio recordings reveal more visible signs of enjoyment of women's singing than of men's. Greater infant enjoyment is also evident for unfamiliar (i.e. foreign) lullabies than for play-songs or adult songs (Trehub and Kamenetsky, forthcoming).

Unfortunately, the presentation of audio recordings to infants necessarily excludes the very features that distinguish parents' live performances from commercial recordings of lullabies and play-songs. From the infant's perspective, mothers' usual performances feature a familiar, loving voice, a variety of expressive features that are finely tuned to the infant's current mood and coordinated facial and body gestures (M. Papoušek, 1996; Trehub and Trainor, 1998). Mothers' songs to infants are literally captivating (Trehub and Nakata, forthcoming): specifically, infants remain fixated on their mother's face throughout her sung performances. By contrast, mothers' speech, however engaging it may sound, is considerably less successful in sustaining infants' undivided attention. In short, parents in general, and mothers in particular, provide a rich musical environment tailored to the emotional needs and musical interests of infants (H. Papoušek, 1996; M. Papoušek, 1996); infants respond with attention and appreciation. This pleasurable musical interaction provides an appropriate scaffold for the child's subsequent acquisition of musical conventions.

3. PERCEPTION: INFANCY AND BEYOND.

(i) Conceptual and methodological issues. Human beings, like other species, can be expected to have biologically based dispositions or biases that facilitate skill acquisition in some domains relative to others. It remains to be determined whether music perception and production capitalize on such predispositions. One means

of shedding light on this question is to ascertain the initial state of the organism before musical enculturation has a significant impact. Ideally, one should evaluate music perception skills at birth, but methodological and practical considerations favour older infants whose motor ability and general alertness make them more amenable to experimental study. Indeed, six- to nine-month-old infants are prime candidates for research because of their inclination to respond to novel auditory patterns (i.e. those they judge as novel) by means of measurable attentional responses such as turning towards the source of sound (Trehub, 1985; H. Papoušek, 1996). The availability of such measurable responses makes it possible to present a melody or fragment to an infant followed by a comparison melody that alters or preserves certain features. In effect, the infant must judge, albeit non-verbally, whether the comparison pattern is the same as or different from the original pattern. In general, the original and comparison patterns are presented at different pitch levels (i.e. keys) so that infants must make their judgments of sameness or difference on the basis of relational rather than absolute cues. By responding to a particular featural change (e.g. pitch, interval, melodic contour, timbre), infants indicate that feature's detectability and salience. Their failure to respond stems either from their perception of the melody as fundamentally unchanged or from their inability to encode and retain information about the original pattern.

(ii) Pitch and temporal patterns. Studies using such methods reveal that infants typically consider a transposed melody as equivalent to the original melody (Trehub, Bull and Thorpe, 1984; Trehub, Thorpe and Morrongiello, 1987); by contrast, robust responsiveness is evident when the original pitches are reordered (Chang and Trehub, 1977) or a single new pitch alters the melodic contour (Trehub, Thorpe and Morrongiello, 1985). Moreover, infants are able to notice subtle distinctions between an original and comparison melody when the comparison is transposed to a related key but not to an unrelated one (Trainor and Trehub, 1993). Infants also respond relationally to rhythmic aspects of auditory patterns, treating faster or slower versions of auditory sequences as equivalent so long as relative durations are preserved (Trehub and Thorpe, 1989). Indeed, disruption of the temporal patterning of musical phrases disrupts infant attention (Krumhansl and Jusczyk, 1990; Jusczyk and Krumhansl, 1993). The available evidence also indicates that brain regions subserving the processing of melodic contour (the right hemisphere) and intervals (the left hemisphere) are comparable in infants and adults (Peretz and Morais, 1987; McKinnon and Schellenberg, 1997; Balaban, Anderson and Wisniewski, 1998).

(iii) Intervals. Ancient and medieval scholars considered tones related by small-integer ratios (e.g. the octave, perfect 5th and perfect 4th) as consonant or pleasant and those related by large-integer ratios (e.g. the tritone) as dissonant or unpleasant (Plomp and Levelt, 1965). In the medieval era, authorities prohibited the use of the tritone because of its presumed demonic implications (Piston, 1941). Although experimental investigations with infants do not reveal heavenly or demonic qualities, they lend credence to the special status of intervals with small-integer frequency ratios. For example, infants retain more information from melodies based on the major triad, which exemplifies small-integer relations, than from those based on the augmented triad, which exemplifies large-integer relations (Cohen, Thorpe and Trehub, 1987; Trainor and Trehub, 1993). When intervals are examined outside a musical context, infants still exhibit good retention of melodic and harmonic intervals such as perfect 4ths and 5ths (i.e. small-integer ratios) and poor retention of tritones (Schellenberg and Trehub, 1996; Trainor, 1997); moreover, they are able to classify intervals on the basis of their consonance or dissonance (Schellenberg and Trainor, 1996). Infants also exhibit more sustained attention when they listen to consonant rather than dissonant harmonizations of melodies (Zentner and Kagan, 1996; Trainor and Heinmiller, 1998). This apparent processing bias for consonant intervals is interesting in light of the pervasiveness of octaves, perfect 5ths and perfect 4ths in musics of the world (Sachs, 1943).

(iv) Scale steps. Unequal-step scales, which are prevalent across cultures, are thought to facilitate perceptual processing (Balzano, 1980; Shepard, 1982; Butler, 1989). To test this hypothesis, infants and adults were evaluated on their memory for the exact pitch relations (i.e. intervals between adjacent scale steps) within a scale after they had listened to one of three ascending-descending scales: the major scale, a scale constructed by dividing the octave into seven equal steps, and a scale constructed by partitioning the octave into 11 equal subdivisions and selecting a seven-tone subset with adjacent tones separated by one or two steps (Trehub, Schellenberg and Kamenetsky, 1999). Not surprisingly, adults performed well on the major scale and equally poorly on the two unfamiliar ones, showing an overwhelming influence of long-term exposure to music based on the major scale. By contrast, infants performed equivalently on the two unequal-step scales, as indicated by their response to a three-quarter-semitone change in one scale step, but they failed to notice the same change in the context of the scale with equal steps. Such findings make it unlikely that familiarity is the principal contributor to the infant music perception skills that have been reported here and elsewhere (for reviews, see Trehub and Trainor, 1993; H. Papoušek, 1996; Trehub, Schellenberg and Hill, 1997; Trehub, 2000). Other findings consistent with processing predispositions rather than culture-specific learning include comparable performance by six-month-old (Western) infants on melodies based on the major scale and the Javanese *pelog* scale (Lynch and others, 1990).

(v) Harmony. Western music historically has highly specific rules for combining simultaneous tones; their cultural specificity makes them unlikely candidates for inherent processing biases. This question has been explored by comparing infants' and adults' ability to detect a small (one-semitone) pitch change that was inconsistent with the key and implied harmony of the original melody and a larger (four-semitone) pitch change that was consistent with the key and harmonic implications (Trainor and Trehub, 1992). Adults detected the smaller pitch change more accurately than the larger, no doubt because their implicit knowledge of musical conventions obscured the 'lawful' change. Infants, however, detected both changes with equal accuracy, indicating that implicit knowledge of key membership and implied harmony depend upon enculturation. Subsequent research confirmed that sensitivity to key membership is evident by five years of age; sensitivity to implied harmony is evident

by seven but undergoes further refinement as a consequence of musical training (Trainor and Trehub, 1994).

(vi) Implications. Infants' precocity in the perception of music and their performance parallels with adults are consistent with a human auditory system biassed to perceive melodies as coherent sequences, to recognize transpositions as functionally equivalent and to favour particular intervals and scales based on unequal steps. Such biases may operate, to some extent, as constraints on the range of possible music or, at least, on music that will be accessible to the untutored masses (Meyer, 1967; Schellenberg and Trehub, 1996; Trehub, Schellenberg and Hill, 1997; Trehub, 2000). Research on infant perception has identified aspects of music that are readily noticed and learnt and those that are likely to require effortful learning or extended exposure. It is clear, then, that infants do not begin life with a blank musical slate but rather with a set of skills that constitute a readiness to listen and learn, at the very least.

Research beyond the infant period is characterized by few central themes, being focussed instead on specific changes in the perception and performance of music that result from enculturation, formal training or environmental circumstances (e.g. Hargreaves, 1986; Pick and Palmer, 1993; Zenatti, 1993; Davidson, 1994; Hargreaves, 1996; Davidson, Howe and Sloboda, 1997; Umemoto, 1997).

(vii) Absolute pitch. Some scholars have proposed a critical period during which the ability to identify or reproduce the pitch of specific musical tones without reference to an external standard (Takeuchi and Hulse, 1993) is readily acquired but after which it is highly unlikely to be acquired despite extensive musical training (Sergeant and Roche, 1973; Miyazaki, 1988; Cohen and Baird, 1990; Crozier, 1997; Ward, 1999). The period in question, which relates to the onset of formal musical training, is commonly set at between three and six years of age.

According to some proponents of this early-learning theory, the underlying explanation resides in young children's inclination to focus on the pitches of individual notes rather than on pitch relations (Takeuchi and Hulse, 1993), which would facilitate the learning of pitch labels. The age-related shift of focus to relative pitch is thought to close the window of opportunity for acquiring absolute pitch. Although this explanation may be intuitively appealing, it is at odds with the infancy research documented above, which reveals relative pitch processing from the very beginning. Moreover, song-singing by four-year-old children confirms their continuing focus on relational features such as pitch contour and rhythm, and their inaccurate production of individual pitches (Davidson, 1994).

If young children perceive melodies relationally, as adults do, what facilitates their acquisition of absolute pitch? Children's cognitive inflexibility, particularly their tendency to focus narrowly on one dimension of a multidimensional stimulus, may be a contributing factor. For example, when pre-school children are asked to sort items on the basis of one dimension, such as colour, they continue to sort by that dimension when subsequently asked to sort by another such as size (Zelazo and Jacques, 1996). Although these children can report the appropriate rule, this knowledge fails to guide their behaviour. In early musical training, especially when it includes distinctive labels for pitch classes, children's usual focus on pitch relations may be transformed into a temporary fixation on absolute pitch. Aspects of language development during this period may also be implicated. At three years of age, children improve considerably in their ability to acquire new words (object labels) from very limited exposure (Rice, 1990); nevertheless, their understanding of language remains limited in several respects (Nelson, 1996). Only at about six do they begin to understand the arbitrary relations between words and their referents; before then, words are inseparable from the objects that they name (Papandropoulou and Sinclair, 1974; Gartner, Trehub and MacKay-Soroka, 1993). Thus, once 440 Hz is named, it can be nothing other than *a'*.

Other scholars have posited an inherited potential for absolute pitch (Bachem, 1940; Baharloo and others, 1998; Gregerson, 1998), which operates in conjunction with appropriate exposure. Not all children who receive early musical training acquire it (Takeuchi and Hulse, 1993), but it is unclear whether cases of failure implicate the type of training (e.g. whether fixed pitch names are introduced), differences in inherited potential or other factors. The high proportion of children who achieve absolute pitch in Japan (Miyazaki, 1988), where musical training begins most commonly in the pre-school period, offers little support for explanations involving heredity. However, it does not rule out the possibility of individual differences in the potential for absolute pitch or any of its component sub-skills.

See also ABSOLUTE PITCH.

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VI. Musical ability

1. Lines of investigation. 2. Assessment. 3. Talent, inheritance, environment. 4. Gender differences. 5. Practice, motivation, training.

1. Lines of investigation. 'Musical ability' is a general term used to describe the level of musical skill and understanding an individual has achieved at any given time (Boyle, 1992). The level of ability displayed by any individual will be a joint result of aptitude and learning. Aptitude, which refers to the potential or capacity that an individual possesses to acquire musical skills, may limit the nature and time-course of what can be achieved through learning experiences and activities. Four key questions recur when considering this area: (*a*) Are there reliable ways of measuring ability? In particular, can musical aptitude be detected in the absence of significant achievement, and can such aptitude predict later achievement? (*b*) Is musical aptitude made up of a number of independent sub-skills that can be present or absent in differing degrees or combinations, or is there some single factor (musicality) which underlies all types of musical achievement? (*c*) Does aptitude have an innate or inherited component? Is it helpful to explain aptitude in terms of gifts or talents, and can characteristics such as gender be linked to this? and (*d*) What implications do conceptions of ability have on the way in which musicians are selected and trained?

These questions have, of course, been asked of many areas of human behaviour besides music, with the bulk of the research focussing on the concept of general intelligence or IQ (Sternberg and Grigorenko, 1997). Although there is a fair degree of consensus on the way they should be answered with respect to intelligence, the picture is much less clear for music (see Sloboda, 1985; Gordon, 1986; Hargreaves, 1986; Boyle, 1992). Our most reliable knowledge relates to the factors (e.g. cognitive, motivational, social and cultural) that determine how effectively individuals acquire and use musical skills.

2. Assessment. Assessment of ability in musical contexts is normally subjective, unlike competitive sport, where winning a match is an objective measure of skill. Judges, who are often music professionals, listen to prepared performances and then rate these according to implicit or explicit criteria. It is well established that such assessments, even if offered by experienced and trained judges, have limited reliability (Laming, 1990). Ratings may change according to such variables as the gender or attractiveness of the performer (Landy and Sigall, 1974) and are extremely vulnerable to order effects (Hales and Tokar, 1975): for instance, judges often rate a performance in relation to the one they have just previously heard. Jury members of a leading international piano competition gave quite different ratings to the same performance when it was repeated twice within a sequence of recorded performances (Manturszewska, 1970).

For such reasons, it has been a tradition in psychology to attempt to devise objectively scored alternatives to expert judgment, in the form of standardized psychometric tests. Such tests have been applied in three broad areas: assessing aptitude or predicting musical ability, diagnosing musical strengths and weaknesses, and evaluating musical achievement (usually following some type of formal training). However, because it is hard to devise objective measures for qualities such as interpretative power, the most widely used psychological tests have tended to concentrate on relatively simple and short-term perceptual sub-components of musical skill, such as the ability to tell whether two short musical sequences are the same or different in pitch and/or rhythm (e.g. Seashore, Lewis and Saetveit, 1960; Bentley, 1966; Sergeant and Boyle, 1980). A number of comprehensive reviews of standardized musical tests have been published (e.g. Shuter-Dyson and Gabriel, 1981; Abeles, Hoffer and Klotman, 1984; Boyle and Radcoy, 1987). Because, however, most tests are limited in what they can measure, their general use and influence within the world of music have been negligible, except at very elementary educational levels where they have sometimes been used as selection instruments to decide which children should be offered specialist music programmes.

It has often been asserted that some standardized tests assess aptitudes on the grounds that no specific performance skills (such as those acquired through formal

instrumental training) are needed to participate in them. However, great caution is required in drawing conclusions from performance in such tests. Few longitudinal studies have investigated the extent to which specific musical tests can predict long-term future achievement in music, and those that have been conducted have produced equivocal results. For example, Gordon (1968) found that musical aptitude scores predicted children's subsequent instrumental performance achievement after three years of training. However, a number of other studies have confirmed that measures of musical aptitude are not reliable predictors of children's success in music (e.g. Huftstader, 1974; Mota, 1997). Klinedinst (1991) found that musical aptitude scores accounted for less than 10% of the variance of the performance achievement of 205 children (aged ten and 11) who had just completed their first year of formal instrumental music training. A variety of non-musical factors such as boredom, fatigue and confidence in one's ability during test situations can influence an individual's performance in a musical test. O'Neill and Sloboda (1997) demonstrated that fluctuations in children's performance in a musical test were not influenced by differences in individual levels of cognitive skill but by their emotional and motivational behaviour during the test situation. In general, therefore, there is little evidence to suggest that it is possible to pick out those who are going to excel at music in adult life by the administration of aptitude tests at an early age.

3. Talent, inheritance, environment. The question of whether musical ability is influenced primarily by differences in aptitude or training is often argued within the context of the nature–nurture debate (i.e. the extent to which ability is influenced by biological or environmental factors). There is general scientific consensus that the most fruitful question is how the environment and heredity interact, rather than whether one is more influential than the other (e.g. Sternberg and Davidson, 1986; Storfer, 1990; Ericsson, Krampe and Heizmann, 1993; Gardner, 1993; Plomin and Thompson, 1993; Terwogt, Hoeksma and Koops, 1993). However, in Western cultures in general, and in music education circles in particular, it is widely believed that innate talent provides an explanation for exceptional musical ability (Davis, 1994). It is often asserted that precocious musical accomplishment or particularly rapid progress can be explained only by special innate gifts and talents (for examples see Radford, 1990; Gardner, 1993; Winner, 1996). Direct evidence for genetic contributions to musicality, however, is hard to find (Howe, Davidson and Sloboda, 1998), and the limited evidence available suggests that musical ability is less heritable than characteristics such as intelligence (Coon and Carey, 1989). This is consistent with the view that most individuals have the capacity for musical competence (Ericsson, Krampe and Tesch-Romer, 1993). Early musical opportunity and experience may provide better predictors of eventual musical expertise than the presence or absence of early signs of musical ability (Howe and others, 1995). For instance, Ericsson and Lehmann (cited in Lehmann, 1997) have shown a direct relationship between childhood achievements by historically significant musical figures and the presence of a live-in teacher, in the form of a parent or personal tutor.

4. Gender differences. Although no reliable gender differences in musical ability and aptitude have been found (see review by Shuter-Dyson and Gabriel, 1981), a gender reversal is apparent in musical involvement and achievement. More girls than boys are involved in, and successful at, musical activities at school (*Music for Ages 5 to 14*, 1991), and yet men continue to have more prominent roles in the music profession, achieving higher levels of success in their music careers. It has been pointed out that instrumental music is the only known area in which the gender-role differentiated beliefs and self-perceptions in childhood are opposite to the gender differences in participation seen in the adult world (Eccles and others, 1993, p.845). Gendered expectations that boys who engage in music have more natural ability and therefore greater potential for musical careers compared with girls (who are viewed as having to work hard in the absence of any real talent) continue to be transmitted through socialization processes and internalized by girls through gendered musical practices in education, the family, peer groups and the media (O'Neill, 1997). Historical definitions of femininity appear to orientate girls towards musical activities deemed appropriate for their sex, such as singing, and away from forms of public performance that receive the highest recognition and status in society. Sexual difference expresses itself not only in the musical practices and tastes of boys and girls, but also through multiple discourses that are constructed and perpetuated through diverse outlets such as music criticism and journalism, music academia and education, music professionalism, music marketing or musical sub-cultures (Green, 1997). According to Maccoby (1988), once a child understands gender categories, subsequent information may be integrated in terms of this influential classification and gender schemas (e.g. concepts such as masculine and feminine) are extremely resistant to change and contradiction (see O'Neill and Boulton, 1996, for research on children's gender-typed preferences for musical instruments). Increasing individuals' awareness of gendered musical meaning and its influence on identity and subjectivity may assist girls and boys to challenge and transcend accepted gendered assumptions and practices in music.

See also §VII, 2(ii) below and Women in music.

5. Practice, motivation, training. One of the best predictors of musical competence in children and adults is the cumulative amount of effortful practice that is completed over many hours and years (Ericsson, Krampe and Tesch-Romer, 1993; Sloboda and others, 1996). Based on violinists' retrospective estimates of practice, the former study found that by the age of 21 the best violinists in their sample had accumulated approximately 10,000 hours of practice, more than twice the amount done by a group of violinists at the same institution who were training to be music teachers. Similar results have been obtained in a study comparing expert and amateur pianists (Krampe, 1994). High levels of regular practice from an early age have also featured in the biographical accounts of expert performing musicians (Manturzewska, 1990; Sosniak, 1990). After asking young musicians who displayed wide-ranging levels of musical competence to keep diaries on the amount of time they spent practising over a 42-week period, Sloboda and others (1996) found that the highest-achieving young musicians devoted significantly more time to their practice than the moderate and low achievers; the results also indicated that the highest achievers were more consistent in their practice

from week to week and tended to concentrate on their technical practice in the mornings. However, most research in this area provides little information about the quality of practice undertaken and the effectiveness of strategies used by individuals when practising. Notable exceptions include studies by Gruson (1988), Ghent (1989) and Miklaszewski (1989). These studies indicate that, although there are degrees of variability and individual differences in practising behaviour, once musicians attain a certain level of expertise, there are important similarities in their use of strategies. Beginner instrumentalists tend to use fewer and less effective strategies and are less consistent in their practising behaviour than those who are more experienced. In a review of practising research, Hallam (1997) summarizes the following in relation to the practice of novice musicians: (*a*) Novices often appear unaware that they are making errors and have problems in identifying difficult sections. This may be because they do not have appropriate internal aural representations (schemata) against which they can evaluate their performance. (*b*) Novices tend to practise by playing through music rather than focussing on difficult sections. (*c*) When novices begin to identify errors they initially correct them by repetition of the single wrong note. As expertise develops, small sections (half-bar or bar) are repeated when errors are made; error correction gradually changes to a focus on difficult sections which are then worked on as units. Gruson (1988) found that the most reliable predictor of expertise was practice that focussed on repeating sections longer than a bar. (*d*) Novices learning to read music tend to focus first on playing notes at the correct pitch. Attention is then directed to rhythm. This then extends to all technical aspects of playing. Finally, attention becomes focussed on dynamics, interpretation and the expressive aspects of playing. As expertise develops, musicians tend to acquire an overview of the music they are to learn in the early stages of practising a new work, whereby the structure of the music determines how it is divided into sections for practice. (*e*) Changes in practice strategy use seem to be more closely linked to developing expertise than to age.

Although it is widely accepted that the amount of practice undertaken by individuals is an important factor in the acquisition of musical skills, it remains unclear why some individuals but not others persist in the many hours of practice necessary to master a musical instrument. It does not follow from the rejection of innate limits on acquired performance that everyone can easily attain high levels of skill. Contemporary elite performers have overcome a number of constraints. They have obtained early access to instructors, maintained high levels of deliberate practice throughout development, received continued parental and environmental support and avoided disease and injury. When one considers in addition the prerequisite – a level of motivation necessary to lead a child to engage in deliberate practice every day for years and decades, when most children and adolescents of similar ages engage in play and leisure – the real constraints on the acquisition of expert performance skills become apparent (Ericsson, Krampe and Tesch-Romer, 1993, p.400). There is little doubt that motivation to persist in instrumental training is inextricably linked to the social and cultural environment. For example, Sosniak (1985) and Sloboda and Davidson (1996) found that the time a child spent practising was related to the amount of support and encouragement the parents and teachers were willing and able to provide. The nature of this support changes with age, but in the pre-adolescent years it typically included direct parental supervision of practice activities. No amount of social support, however, is likely to make a child without motivation or intrinsic interest in music engage in the long-term effort required to succeed at even modest levels of musical competence.

A review of research into motivation for music is provided by Thomas (1992). Much of this research has been on the relationship between attitudes, self-esteem or self-concept and musical achievement (e.g. Hedden, 1982; Austin, 1991) and the attributions individuals make for success and failure in music (e.g. Asmus, 1989). Junior high school students who attributed the failure of a fictitious music student to insufficient effort or poor learning strategies were more likely to expect improved future performance than students who attributed failure to a lack of ability (Vispoel and Austin, 1993). Before beginning formal instrumental training, children may be divided into two broad groups: those who had a tendency towards adaptive mastery motivational behaviour and those who tended towards maladaptive helpless motivational behaviour (O'Neill, forthcoming). Mastery behaviour is associated with the pursuit of task mastery and high persistence following difficulty or failure; conversely, helpless behaviour is associated with the avoidance of challenge, task choices that emphasize short-term success at the expense of opportunities for future development, and low persistence and performance deterioration in the face of failure (see also Diener and Dweck, 1980; Dweck, 1986). These motivational patterns are especially salient in evaluative achievement contexts and are often quite independent of an individual's actual ability or potential. In other words, helpless and mastery motivational patterns account for the difference between the cognitive skills an individual can use and the skills he or she actually displays under certain conditions. The results of the study showed that children who displayed mastery behaviour made more progress at learning to play an instrument than those who displayed helpless behaviour, while standardized measures of musical aptitude and intelligence did not contribute significantly to the prediction of musical achievement.

During the initial stages of learning to play a musical instrument there are many obstacles to overcome; as a result, individuals experience difficulty and failure very early in their training. In addition, teachers often emphasize the incorrect aspects of performance, which tends to focus attention on an individual's lack of ability rather than encourage the effort and enjoyment associated with spontaneous music-making. Also, unlike academic school subjects where children are rarely given the choice of not pursuing an activity, instrumental training requires a great deal of autonomy on the child's part. For example, it is often up to the child to ensure that practice is done at home or to decide what is practised (i.e. whether new, difficult material is practised or avoided). It is in these circumstances in particular that helpless children may differ from mastery children. For example, helpless children may avoid practising pieces that pose particular difficulties, or give up practising as soon as something becomes difficult, whereas mastery children will seek challenges and persevere until each new skill or technique

is fully mastered. Thus it is likely that mastery children will make faster progress in the initial stages of learning a musical instrument than helpless children.

Evaluative achievement contexts are apparent from the earliest stages of instrumental training and feature prominently in any assessment of musical skills (such as competitions, examinations or public performances). In Western cultures in particular, most instrumental training follows a classical conservatory tradition. The characteristics of this cultural tradition include an emphasis on performances which accurately reflect printed music notation, a focus on repertory with a high standard of technical difficulty and an implicit or explicit focus on competitive events and evaluative situations which form an important part in the decision-making process concerning an individual's progression and reward (Sloboda, 1996). However, it is important to recognize that many individuals learn to play instruments using less formal or traditional approaches (including teaching oneself), such as jazz, pop or folk improvisation. These learning approaches have very different characteristics; moreover, motivational patterns may affect achievement in different ways.

Musical ability depends on a complex interaction involving cognitive, motivational, social and cultural factors, and an individual's experience, education, aspirations and attitudes towards music and musical training. Any full account of the development of musical ability must acknowledge the direct or indirect influence that each of these factors has on achievement.

See also PERFORMANCE.

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VII. Social psychology

1. Introduction. 2. Individual differences: (i) Age (ii) Gender (iii) Personality. 3. Social groups and situations. 4. Cultural influences. 5. Applications.

1. INTRODUCTION. The social psychology of music attempts to explain how musical behaviour is related to its social and cultural context. Music is an essentially social activity: we create, perform, perceive and evaluate it using knowledge, attitudes and skills that are shared with other people. Music consists of physical sounds whose organization and patterning can be explained in terms of precise structures, but these structures only acquire musical meaning as a result of the social and cultural context in which they exist.

An important early landmark in the field was Farnsworth's *The Social Psychology of Music* (1954, 2/1969). His intention was to re-establish the importance of what he called the cultural determinants of musical behaviour in relation to its biological and physical bases. He felt that the cultural determinants were given insufficient emphasis in research, which was concerned with establishing absolute standards of musical performance and taste. However, a substantial proportion of Farnsworth's book dealt with perceptual issues (scales, intervals, melody) rather than with truly social psychological ones, though his extensive research on historical trends in musical taste and the eminence of composers is a notable exception.

The role of music in everyday life has changed dramatically as a result of recent social and technological developments (see Hargreaves and North, 1997). As far as the listener is concerned, the growth of the mass media, the availability of inexpensive tapes, CDs and videos, advances in miniaturization and portability (e.g. the 'Walkman'), and the huge potential of the internet mean that the range of music that can be heard by most people, the uses they make of it and the situations in which they hear it are far more extensive than hitherto. As far as musicians are concerned, the development of MIDI is beginning to revolutionize the ways in which music is created, arranged, recorded, stored and transferred between locations. These changes mean that creating, performing and listening to music are part of the everyday lives of more ordinary people than ever before, and that the nature of musical participation, musicianship and musical literacy needs to be redefined. The boundaries between different styles and genres are becoming increasingly blurred, and the uses to which music is put are ever-increasing. Music might be used in therapeutic settings; to promote non-musical aspects of children's learning; to increase work performance in industry; to create a particular mood or ambience in a commercial setting; to establish a 'brand image' in advertising; or to accomplish other aims in medicine, therapy or education.

The interaction between musical behaviour and the social environment can be analysed on three broad levels relating to individuals, social groups and situations, and broader cultural influences.

2. INDIVIDUAL DIFFERENCES. The study of individual differences in musical behaviour, and the ways in which these are influenced by the social environment, has centred largely on three main factors: age, gender and personality.

(i) Age. The influence of the social environment on age-related developmental changes is seen most clearly in musical tastes and preferences. Young children express interest in and liking for a wide range of musical styles and genres. This tolerance declines over the childhood years and reaches its lowest point in early adolescence. It increases again into early and middle adulthood, and then declines once more in later life. These changes almost certainly result from social and cultural influences rather than from any maturational or developmental processes, and these influences can be seen most clearly in adolescence. Many teenagers have extremely strong liking for and affiliation to a relatively small number of popular music styles. The overwhelming importance of pop music in their lives is shown by the massive sales figures of the pop music industry as well as by surveys that show that teenagers spend far more time listening to pop music than they devote to other comparable leisure activities. Research also shows that pop music fulfils many important functions in the lives of teenagers. It can serve as a distraction from the problems of adolescence, and often forms the basis of interpersonal and inter-group relationships. More generally, it has been suggested that music serves as a 'badge' of identity by which adolescents define themselves and others.

(ii) Gender. Many gender differences in musical behaviour can be explained in social psychological terms. Men have traditionally dominated the music profession in Western culture. The vast majority of the great composers have been men, and some instruments (e.g. brass, woodwind and percussion) were traditionally regarded as inappropriate for females, although women are increasingly

employed as professional players of a variety of instruments. Gender differences in music education, however, run in the opposite direction. In the UK more girls than boys learn musical instruments at school. Almost twice as many girls as boys enter national music examinations, generally gaining higher marks than boys. This apparent paradox suggests that gender differences are the product of social forces and conventions rather than of innate differences in musical ability (see §VI, 5). Many of the effects can be explained in terms of gender stereotyping. A growing body of evidence shows that certain instruments, such as the drums, trombone and trumpet, are widely perceived as 'masculine', whereas the flute, violin and clarinet are regarded as 'feminine'. The power of these stereotypes on teachers, parents and pupils is undeniable, and is probably at the heart of women's underachievement in the music profession.

See also WOMEN IN MUSIC.

(iii) Personality. The third area of individual differences in musical behaviour is the study of personality. It has been shown by psychologists that the acquisition of music knowledge and skills depends to some degree on personality and temperament. Several personality traits are normally considered 'masculine' or 'feminine' in the general population (Saville, 1972; Saville and Blinkhorn, 1976); however, in musicians from mid-adolescence onwards these gender-related differences are greatly reduced and in some cases reversed (Kemp, 1982a, 1985, 1996). Musical performance, in particular, is dependent on a personality profile that in some ways can be perceived as androgynous (Bem, 1974). The principal characteristics of the musician's personality are introversion, independence, sensitivity and anxiety, all of which are influenced by occupational factors.

(a) Introversion. Research suggests that musicians at all stages of development reveal tendencies towards introversion, perhaps acquired through years of isolated practice (Kemp, 1981b, 1996). This begins to reveal itself in teenage musicians and becomes more pronounced in those who proceed to higher education and into professional life. Musicians do not generally display the shyness and seriousness normally associated with introversion; its psychological significance in them is more related to a tendency to be self-sufficient and detached, characteristics referred to by Jung as 'living inwards'. Tchaikovsky referred to his compositional process as 'hidden utterances of my inner life' (Vernon, 1970). Musicians develop a rich, symbolic and imaginative inner life in which all valued knowledge and experience are constantly revisited and revised. This internalization of sound permeates the body's nervous system kinaesthetically so that musicians can be said to think with their bodies in the way suggested by Jaques-Dalcroze (Bachmann, 1984). It may well be true that it is this essential capacity that separates the musician from the non-musician.

(b) Independence. In general populations independence is invariably linked with extraversion, but in musicians it is associated with introversion (Kemp, 1981b, 1996). The combination of these two personality dimensions causes the musician to emerge in adulthood as a 'bold introvert' (Drevdahl and Cattell, 1958). Other phenomena associated with independence relate to aspects of the cognitive style of creative people who appear to prefer complexity and possess the ability to operate with thoughts, feelings and ideas that may be in conflict. Their independence manifests itself in their need to seek novel experiences (Kemp, 1996). These qualities are less observable in teenage musicians, who tend to be predisposed towards dependency.

(c) Sensitivity. Sensitivity is a quality that musicians possess at all stages of development. It is, however, wrong to interpret it purely in terms of aural acuity. Musicians' sensitivity is better interpreted as a proclivity towards 'feelingfulness' in which the lower levels of the brain are mobilized in a type of thinking that might be less exclusively cerebral than found, say, in mathematicians or computer programmers, and more open to insight and intuition (Kemp, 1996). These qualities are especially apparent in musicians' thought processes during performance and composition, as well as in their responses to music generally. Surprisingly, musicians may not be the quickest thinkers – their cognitive style requires them to ruminate at some length and depth, and to incubate solutions to problems (Myers, 1980). It is often thought that decisions in performance need to be carried out cerebrally and taken in split seconds; in fact, it may be more accurate to view them as being kinaesthetically based – a form of body thinking (as described above in connection with introversion; see also §IV, above).

(d) Anxiety. The study of anxiety in musicians has generated an extensive literature, much of which relates to performance anxiety and its control; this behavioural research lies outside the scope of this article. Anxiety as a personality trait manifests itself chiefly in adult musicians; the only exception is its appearance in teenagers who attend specialist music schools (Kemp, 1996). While anxiety can be extremely debilitating in the performer, it is wrong to view it as an exclusively negative phenomenon. Its appearance within the personality make-up of performing artists who do not experience performance anxiety suggests that it also has facilitating properties – for example, in ensuring that the performer is 'activated' at an optimum level in order to perform at his or her best (Hamann, 1982; Hamann and Sobaje, 1983). Problems may arise when the individual becomes overactivated and a state of panic can ensue. In other words, although anxiety may be beneficial for motivational purposes, in various circumstances higher levels will cause a disintegration of performance.

(e) Occupational factors. The traits described above are found in varying degrees and combinations in performing musicians, composers and teachers. Research over a fairly long period has suggested that there exist significant differences between the personalities of different types of instrumentalists (Martin, 1976; Kemp, 1981a; Bell and Cresswell, 1984; Kemp, 1996). String players have been shown to be the most introverted, brass players (with the possible exception of horn players) the most extraverted. Of the two groups, string players are also the more sensitive. The predominantly male brass players do not conform to the features of androgyny found in other musicians, preferring to maintain a more stereotyped gender identity. It is more difficult to identify a personality pattern common to all woodwind players. There appears to be a tendency for them to be introverted and lacking in anxiety, although the latter may not generally apply to oboe players. Little research has been undertaken with orchestral percussion players. Keyboard players have

been found to be comparatively extraverted and adjusted, and somewhat submissive and conscientious in outlook. Singers display a consistent profile of extraversion, independence and sensitivity that may reflect the task of singing in which the singer's personality is itself projected rather than the character of an external instrument (Piers, radio broadcast, BBC, 4 Oct 1978).

Composers display most of the personality traits of the performer at significantly higher levels. Not only are they more introverted, more independent and sensitive, they are radical in a way that most performing musicians are not. They are also less disciplined (Kemp, 1981c), perhaps reflecting a need to be free of externally imposed norms in order to adhere to their own well-internalized rule systems. The finding that composers exhibit less anxiety than performers may be accounted for in psychoanalytical terms: by engaging in creative processes, people bring resolution to tensions within themselves and develop new integrations. By extension, it might be thought that creative activity would attract those with severe mental health problems (Post, 1994; Kemp, 1996); this is perhaps borne out by the biographies of Berlioz, Bruckner, Musorgsky, Puccini, Schumann, Tchaikovsky, Wagner and other composers.

School music teachers, on the other hand, typically show lower levels of the personality traits described above as compared to composers. It seems likely, for example, that the rough-and-tumble of school classrooms requires a resilience that many musicians would not be able to generate given their degree of introversion and sensitivity. Student music teachers tend to be significantly more extraverted, less sensitive and more conservative than music students pursuing performance (Kemp, 1982b). Moreover, the gender differences noted above in connection with performers are reversed in teachers, bringing them more in line with the general population. This research suggests that, in order to be accepted in today's classrooms, music teachers need to be less obviously different from the general population while still retaining some residue of the personality characteristics of the musician. This appears not to apply to the private studio teacher, who may retain much of the musicianship-related profile.

3. Social groups and situations. Social psychologists have established that the judgments of an individual often conform to those of an external social group, even if the latter are clearly erroneous. Thus, some people will choose to listen to music that they do not like if they believe that important external groups do like it. One possible explanation for conformity in musical preference is that prestige effects occur when favourable information attached to a particular piece of music influences the listener's response positively. For example, listeners in experimental studies often report liking a piece supposedly played by a concert pianist but report disliking exactly the same piece when it is supposedly played by a music student. A similar process may explain why music by physically attractive performers is evaluated more favourably than that by unattractive performers, or how listeners' interpretations of music may be influenced by the body language of the performer. It seems that some form of perceptual reorganization may occur under these circumstances, such that the listener actually hears the music differently after exposure to specific information about it.

The social environment may also influence responses to music by affecting the autonomic nervous system. In most situations, people tend to prefer music that moderates extreme levels of environmentally induced arousal. For example, after exercising or being insulted, both of which induce high arousal, people tend to prefer soothing music. While exercising, however, people may deliberately increase their arousal by listening to loud, fast music. In other words, musical preference can be driven by the goals people have in a particular situation. Similarly, people tend to prefer music that is consistent with their expectations of that which is typically heard in a particular setting: the Wedding March from *Lohengrin* may evoke tears of joy in a church, but tears of boredom elsewhere. Such effects cannot be explained purely in terms of arousal, and psychologists also draw on contemporary models of human cognition which are based upon the networks of associations between different elements of our thinking. Some aspects of situational influences on musical preference can be explained in terms of the differential activation of these networks, raising the possibility of neural linkages between our musical and social worlds (see §VIII).

4. Cultural influences. Musical behaviour is also influenced by the broader culture in which music is produced and listened to; for example, the vast majority of listeners, composers and performers tend to listen to, compose within and perform the musical genres that are prevalent within their culture. Farnsworth was perhaps the first to investigate these specific cultural influences in detail, documenting the waxing and waning in popularity of classical composers using a variety of measures such as radio airplay and the content of orchestral programmes. These patterns mirror those found in pop music sales charts.

More recently, psychologists have begun to employ computerized analyses to investigate historical and cultural trends in musical behaviour. Several interesting trends have emerged. For example, moderately original themes (defined in terms of their statistical infrequency) are more popular at any given time than either highly original or very unoriginal themes. Over time, however, themes increase in originality as each generation of composers seems to employ ever more drastic measures to capture the attention of the public. These analyses also show that a range of other factors influence composers' work: for example, composers working in cities of high compositional activity tend to produce more original work than do composers in areas of less compositional activity; and compositions tend to become more original and disjointed when composers work under stress induced by illness or warfare. Non-Western cultures provide numerous examples of the non-aesthetic functions of music listening and performance such as storytelling, ceremony and the preservation of ethnic identity.

5. Applications. There are three main areas of research on the applications of music in everyday life.

(*a*) Music education research addresses social psychological issues such as the interaction between teacher and pupil, and how trainee music teachers grow into their new role.

(*b*) Research in health psychology deals with the role of music in therapy – in particular, the direct physiological benefits that music can produce, such as pain relief, or weight gain in neonates.

(c) Social psychologists are also concerned with the commercial uses of music. The music industry is a major contributor to the gross domestic product of many nations. Moreover, when played in shops, restaurants or bars, music has been shown to influence sales volume, the amount customers are prepared to spend, the image of the place in which it is played, the products customers choose, the amount of time they spend browsing or waiting on-hold, and their perceptions of the amount of time spent in the store (*see also* ENVIRONMENTAL MUSIC).

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VIII. Neuropsychology

The neuropsychology of music attempts to provide an understanding of how our nervous systems enable us to be musical. A fundamental question is whether specialized areas in the brain may exist for music and, if so, where such systems may be located. This question was first investigated through studies on how brain damage may affect musical abilities. A number of descriptions exist of individuals who suffered musical disturbance following brain damage (Marin and Perry, 2/1999). There are also instances of dissociation between music and other abilities, such as the case of the Russian composer Shebalin, whose Fifth Symphony was written after a stroke that abolished his language function (Luria, Tsvetkova and Fuler, 1965). More systematic and controlled studies have demonstrated that damage to portions of the temporal lobe, an area of the brain containing the auditory cortex, results in deficient processing of melodies (Milner, 1962). The impairment is more marked when the damage is on the right, leading to the hypothesis that there might exist a specialization of function for aspects of music that is complementary to the well established left-brain dominance for language skills.

Subsequent work has suggested that music consists of many subfunctions, each of which has its own organization in the brain. Thus brain structures in and around the right primary auditory cortex seem critical for extracting pitch from the overtone structure of complex tone (Zatorre, 1988), while surrounding regions may be involved in computing interval relationships, maintaining pitch information for short periods in memory (Zatorre and Samson, 1991) and encoding information relevant to timbre, such as rise time or harmonic envelope (Samson and Zatorre, 1994). Findings have also emerged indicating that damage to areas of cortex important for perceiving music also disrupts the ability to imagine music, suggesting that the ability to represent musical information in the mind is dependent on the same brain areas as when music is actually heard (Zatorre and Halpern, 1993). Basic auditory discrimination capacity remains largely intact in these patients, leading to the possibility that the cortex might be important for processing patterns of information rather than for the elementary acoustic elements of music.

New scanning and imaging methods have allowed the measurement of brain activity in undamaged humans during normal musical activity. These studies have confirmed the importance of the right temporal cortex to music, since this area is active when listening to melodies. However, complex interactions exist between many brain areas even for the simplest task. For instance, remembering the pitch of a single tone while other tones are sounded requires the coordinated activity of many distinct areas within both cerebral hemispheres (Zatorre, Evans and Meyer, 1994).

Despite evidence of the importance of the right cerebral cortex, normal musical functioning depends on intact processing and communication between both halves of the brain. This is shown in patients with 'amusia' (the specific loss of essentially all music processing skills; Peretz and others, 1994). Such individuals are unable to perform many simple musical tasks, such as recognizing a tune familiar since childhood, yet display no trouble with language or other cognitive skills. The best documented of these cases suffer from damage to both hemispheres, indicating the coordinated nature of the underlying processes. Such cases also provide additional evidence for the independence of music from other abilities, and support the notion of specialized neural circuitry for music.

Musical training has been shown to affect brain organization. For example, the region of the brain that controls the fingers of the left hand in players of string instruments has been reported to be more highly developed

than for the right-hand fingers, indicating that an expansion of the cortical systems for motor control of the fingers may take place (Ebert and others, 1995). Similarly, other studies suggest that the fibres connecting the two halves of the brain may be more numerous in musicians, perhaps as a result of the fine coordination of the two hands that is necessary for playing many instruments (Schlaug and others, 1995). These and other findings suggest that a great deal of flexibility may exist in the brain, and that experience, particularly early in life, may change its organization; such plasticity may play a major role in developing expertise in music.

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DIANA DEUTSCH (I, 1), ALF GABRIELSSON (I, 2), JOHN SLOBODA (I, 3; II, 4; III), IAN CROSS (II, 1), CAROLYN DRAKE, RICHARD PARNCUTT (II, 2), STEPHEN McADAMS (II, 3), ERIC F. CLARKE (IV), SANDRA E. TREHUB (V), SUSAN O'NEILL, JOHN SLOBODA (VI), DAVID HARGREAVES, ANTHONY KEMP, ADRIAN NORTH (VII), JOHN SLOBODA, ROBERT J. ZATORRE (VIII)

Ptaszyńska, Marta (*b* Warsaw, 29 July 1943). Polish composer and percussionist. After graduating from the music academies of Warsaw and Poznań she received a French government grant to study with Nadia Boulanger (1969–70). In 1972 she settled in the USA when a grant from the Kosciuszko Foundation enabled her to study at the Cleveland Institute of Music (1972–4) with Erb, Cloyd Duff and Richard Weiner. During her time there she gave many lectures on Polish music and made concert appearances throughout the USA with a wide repertory that included her own works. She has taught at Bennington College, Vermont (1974–7), the University of California (1977–81), Indiana University, Northwestern University and the University of Cincinnati; in 1998 she was appointed professor at the University of Chicago. Her *Siderals* and *Classical Variations* won prizes in Percussive Arts Society competitions in 1974 and 1976, and in 1986 *La novella d'inverno* was placed second at the UNESCO International Rostrum of Composers in Paris. She was a recipient of the Polish Cross of Merit and the Alfred Jurzykowski Foundation Award (New York). Her music, which ranges widely from pointillism to cantabile writing, is colourful and often delicate, with a keen sense of architecture and occasional use of aleatory procedures. Percussion instruments feature prominently in her works of the 1970s, while music after 1978 is more lyrical with a predominance of melodic and harmonic textures. She is often inspired by surrealist paintings.

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MICHAEL MECKNA (with BARBARA ZWOLSKA-STESZEWSKA)

Ptolemaic Kingdom. *See* EGYPT, §I.

Ptolemy [Klaudios Ptolemaios; Claudius Ptolemaeus] (*b* ?Ptolemais, after 83 CE; *d* 161 CE). Greek mathematician, geographer, astronomer and music theorist. He probably had access to an observatory at Alexandria, where he spent his working life. His major work, on mathematics

and astronomy, was the *Almagest* (Arabic, *al-majistī*; Ptolemy's original title was *Mathēmatikē suntaxis*); a compendium of the work of earlier Greek astronomers, it describes a geocentric universe.

His three-volume *Harmonics* (*Harmonika*), written during the mid-2nd century, constitutes the most learned and lucid exposition of music theory in antiquity, its logical, systematic comprehensiveness making it a 'worthy counterpart' to the *Almagest* (Düring). In it Ptolemy discusses the principles and purposes of the theory of harmonics (i.1–2); the principles of acoustics (i.3–4); the theory of intervals, with a critique of the theory of the Pythagorean and Aristoxenian schools (i.5–11); the theory of the genera, with a critique of various divisions of the tetrachord (i.12–ii.1); a description of the helicon (a geometrical instrument devised, like the monochord, for measuring interval ratios using stretched strings; ii.2); the theory of 4th, 5th and octave species (ii.3); the Perfect System (*systēma teleion*) and the derivation of modes by transposition or modulation, with a critique of the Aristoxenian theory of *tonoi* (ii.4–11); a description of the monochord (ii.12–13); tables of the genera and the 'mixtures' (*migmata*) of genera usual in practice (ii.14–15); the use of the 15-string 'monochord' (iii.1–2); comparisons of the relationships between notes and the parts of the human soul (iii.3–7) and between the heavenly bodies, with tables (iii.8–16). An inscription from Canopus (Heiberg, ii, 149ff) draws a more detailed comparison between the planets and elements on the one hand, and the outer notes of tetrachords and their related numbers on the other.

Ptolemy's basic postulate was that the two criteria of judgment or reason and empirical observation should not contradict each other. Believing sense perception to be fallible, he discovered in the monochord, which enables acoustic phenomena to be expressed in visual, geometric terms, a precise scientific instrument by which to measure the numerical ratios of consonances. He therefore conceived of music theory in terms of precise mathematical calculation.

Citing such authorities as DIDYMUS on the difference between the Pythagorean and Aristoxenian theories of music, he criticized the Pythagoreans for frequently postulating theoretical relationships that do not correspond with reality; on the other hand he criticized the Aristoxenians for designating intervals by *diastēma* ('distance apart', i.e. by summation; *see* GREECE, §I, 6(iii)) rather than in terms of precise mathematical ratios.

The Pythagoreans are attacked for defining in different ways intervals smaller and greater than the octave. For example, Ptolemy claims that they wrongly excluded the 11th (8:3) from the consonances while admitting the 4th (4:3), because the 11th was a ratio neither multiple (i.e. in the form $nx : x$) nor superparticular (i.e. in the form $(x + 1) : x$, where x is a positive integer): these were the mathematical formulae favoured by the Pythagoreans to define consonances.

Ptolemy arranged intervals between notes of definite but unequal pitch (*anisotonoi*) according to the simplicity of their ratios, as *homophōnoi*, or multiple ratios (e.g. the octave, 2:1, or the double octave, 4:1); *sumphōnoi*, or the first two non-multiple superparticular ratios (the 4th, 4:3, and the 5th, 3:2) and their octave extensions (the 11th, $2:1 \times 4:3 = 8:3$, and the 12th, $2:1 \times 3:2 = 3:1$); and finally *emmeleis* ('in the *melos*', i.e. melodically useful), or the superparticular ratios according to the formula above where x is greater than 3, for example, the whole tone (9:8). He also proved mathematically and acoustically that the Aristoxenians wrongly defined the 4th as two and a half whole tones and the octave as six whole tones.

Similarly, in examining the classifications of the tetrachord by his predecessors, he showed that the results they obtained had not been confirmed by empirical observation. After citing the classifications of Archytas, Eratosthenes, Didymus and Aristoxenus, he calculated his own tetrachords, using superparticular ratios, as follows:

One enharmonic tetrachord: $5:4 \times 24:23 \times 46:45$

Two chromatic tetrachords: the 'soft' (*chrōma malakon*) – $6:5 \times 15:14 \times 28:27$; and the 'high' or 'tense' (*chrōma syntonon*) – $7:6 \times 12:11 \times 22:21$

Three diatonic tetrachords: the 'tense' (*diatonon syntonon*) – $10:9 \times 9:8 \times 16:15$; the 'soft' (*diatonon malakon*) – $8:7 \times 10:9 \times 21:20$; and the 'even' (*diatonon homalon*) – $10:9 \times 11:10 \times 12:11$

The enharmonic tetrachord entails the pure 3rd (5:4) of Archytas and Didymus. The divisions of the 'soft' and 'tense' chromatic tetrachords are probably very close to the corresponding divisions in Aristoxenus's genera of the same name. Of the diatonic tetrachords, the 'tense' adapts the ratios of Didymus by exchanging the order of the two upper intervals, and the 'soft' is a counterpart, though differing in some respects, to Aristoxenus's 'soft' diatonic tetrachord; the 'even' includes a harmonic division by three into intervals of three-quarters of a tone, as in the archaic *spondeion* scale.

Ptolemy also discusses tuning in instrumental practice, using different genera in the two tetrachords of one octave. Whereas the lyre has two tunings, *sterea* ('hard', ?diatonic) and *malaka* ('soft', ?chromatic), the kithara has six different tunings, called *tropoi* (in the Hypodorian mode), *iasti-aiolia* (Hypophrygian), *hypertropa* (Phrygian), *tritai* (Hypodorian), *parhypatai* (Dorian) and *lydia* (Dorian). Ptolemy's association of them with the ethnic names of the modes suggests that they were commonly used in the imperial era.

For the derivation of the octave species, Ptolemy used a 'monochord' with one string for each of the 15 notes of the double octave making up the Perfect System. The notes can be identified by *thesis*, that is, their absolute position on the strings, or by *dunamis*, their function relative to other notes within the mode in question.

In discussing *metabolē* ('change', including transposition and modulation) Ptolemy distinguishes between a simple transposition of a whole melody to another pitch while retaining the same intervals within it, and a more basic 'modulation' of part of the melody, involving a new sequence of intervals and, thus, a change of genus (*see* METABOLĒ). Only the second of these is true modulation, and it alters the ethos.

Instead of the 13 (or 15) transpositional notes, a semitone apart, of the Aristoxenian school, Ptolemy's system consists of seven *tonoi*, each spanning a complete octave. These are derived from the three oldest modes (Dorian, Phrygian and Lydian) with the aid of a cycle of 4ths, the result of which is a sequence of modes pitched either a whole tone (1) or a semitone ($\frac{1}{2}$) apart, in the following order: Mixolydian – ($\frac{1}{2}$) – Lydian – (1) – Phrygian – (1) – Dorian – ($\frac{1}{2}$) – Hypolydian – (1) – Hypophrygian – (1) – Hypodorian. Since the notes *mesē*

in each are tuned in the middle octave *e–e′*, Ptolemy's transpositional notes correspond to an octave species.

The *Harmonics* culminates in a metaphysical discussion, largely on Pythagorean and Platonic lines, of the music of the spheres. Ptolemy draws various analogies between the relationships of the elements of music and those of the human soul (the microcosm) and the movements of the planets (the macrocosm). For instance, he compares the intervals named by him *symphōnoi* to the parts of the soul, the genera to the virtues and the Perfect System to the ecliptic. His last chapter, which is fragmentary, contains astrological speculations about the characteristics of planets and musical notes.

A century after the composition of the *Harmonics*, the Neoplatonic philosopher PORPHYRY wrote an informative commentary on it, referring to Ptolemy's sources and giving his own evaluation of many earlier authors. He took particular pleasure in discussing such distinctions as the quantities and qualities of notes. The *Harmonics* was translated into Arabic in the 9th century, and two important Byzantine (Greek) editions were made by Nicephorus Gregoras (*c*1335) and his pupil Isaac Argyrus, the former including Gregoras's own emendations and original material, interlinear glosses and scholia (annotations).

The various theories put forward by Ptolemy greatly influenced the Byzantine theorists Georgios Pachymeres and Manuel Bryennius, and his influence also extended to Western Europe, where he was known in the Middle Ages chiefly through Boethius's *De institutione musica*. His musical and astronomical systems were still current in Kepler's writing. The edition of A. Gogavinus's Latin translation (Venice, 1562) by Wallis was exemplary in its day; the standard modern edition is that of Düring, and is based on 84 manuscripts.

See also GREECE, §I, 6(iii)(e).

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LUKAS RICHTER

Public Enemy. American rap group. While working with DJ Hank Shocklee at Adelphi University, Long Island, under the auspices of the college radio station manager Bill Stephney, Chuck D (Carlton Douglas Ridenhour; *b* Roosevelt, Long Island, NY, 1 Aug 1960) honed his rapping skills and formulated the concept of a rap group that would be musically experimental and commercially successful. With the addition of Flavour Flav (William Drayton; *b* Roosevelt, Long Island, NY, 16 March 1959) and 'Minister of Information' Professor Griff (Richard Griffin), they released their début album *Yo! Bum Rush the Show* (Def Jam, 1987). Their subsequent albums for the Def Jam label, particularly *It Takes a Nation of Millions to Hold Us Back* (1989) and *Fear of a Black Planet* (1990), increased the collaged atmosphere of musical frenzy created by the 'Bomb Squad' production team of Hank and Keith Shocklee, Carl Ryder and Eric 'Vietnam' Saddler. Multi-layered, fragmented and rhythmically volatile, the music evoked cities in chaos, while Chuck D's eloquent raps conveyed an urgency in their delivery and apocalyptic imagery.

Memorably describing rap as the 'black CNN', Chuck D became the focus of a new mood of militancy among young blacks, yet the group's music and message had appeal for rebels of all ethnic backgrounds. Controversy

followed the outspokenness of the group and their support for the Nation of Islam leader, Louis Farrakhan, and, after making anti-Semitic comments in 1989, Professor Griff was ousted from the group. In the same year, their 'Fight the Power' was used to striking effect in Spike Lee's film, *Do the Right Thing*. The later albums, *Apocalypse 91 ... The Enemy Strikes Back* (1991) and *Muse Sick-N-Hour Mess Age* (1994) were less dense and turbulent than their best work, yet still powerful. By the mid-1990s their influence had waned, but they continued to record, with Chuck D assuming a role of spokesman and theorist through lectures and writing. Public Enemy remain one of the most significant bands in popular music through their setting of a new agenda for the lyrics and music of hip hop.

DAVID TOOP

Publishing, music. *See* PRINTING AND PUBLISHING OF MUSIC.

Puccini. Italian family of musicians.

(1) **Giacomo Puccini** (i) (*b* Celle dei Puccini, Lucca, bap. 26 Jan 1712; *d* Lucca, 16 May 1781). Composer. He lost his father, Antonio Puccini, at an early age and, together with his brother Michele (*b* Celle dei Puccini, Lucca, bap. 26 Dec 1714; *d* Lucca, 27 Sept 1782), who became a churchman and a musician, settled in Lucca in 1719 where he began to study music. In 1732–4 he completed his studies with Carretti in Bologna, where he met Padre Martini, with whom he corresponded for many years. From 1739 until his death he was director of the republic's *cappella di Palazzo*, and from 1740 organist at the cathedral of S Martino as well as being *maestro di cappella* and organist at the other principal churches in Lucca. A vivid picture of his frenetic activity as a composer, director and organizer of musical events in and around Lucca emerges from his diary, the *Libro delle musiche annue ed avventizie* (1748–58, in *I-La*). From 1743 he was a member of the Bologna Accademia Filarmonica. Pietro Guglielmi was one of his pupils.

Giacomo's output is mostly of sacred music, of various kinds, for a wide variety of ensembles. The most solemn occasions were those for the annual feast of S Croce, with Mass and Vespers for two choirs and two instrumental groups, augmented by the *mottettone*, a grand composition for two choirs and two orchestras (one from 1753 has survived). His style is distinguished by good vocal writing and counterpoint and uses the Baroque technique of contrasting diverse vocal and instrumental groupings, always with marked rhythm. The treatment of the text shows considerable variety, alternating fugal with homophonic sections and brilliant, fast movements with slow, expressive ones, with frequent recourse, in the soloists' parts, to aria style, and, in the obbligato writing, to concerto style. He also composed dramatic music for the *tasche* (elections of the government of Lucca, usually held every two years). The *tasca*, in three parts or *giornate*, each by a different composer, had librettos in praise of liberty drawn from classical history. Musically they consisted of a symphony, a series of recitatives and arias, and some choral pieces. The orchestra was made up of strings and basso continuo, with the addition of an increasing number of wind instruments. The arias were in the standard contemporary forms, but were particularly notable for the variety of vocal styles and their adherence to the texts.

WORKS

MSS in I-Baf, Bc, Li, Ls, PAc, Sd, TLp

Sacred: 2 masses, 4vv, orch/str; 17 messe brevi, 3–8vv, orch; Christe, 2vv, bc; 2 Gl sections, 1v, orch/bc; 7 Cr, 4–8vv, orch; 23 ints, 2–4vv, orch/bc; Grad, 3vv, orch; 3 Alls; Off, 4vv, org; Requiem, 8vv, orch; Responsory, 8vv, orch; Pss, 4vv con violini a beneplacito; 58 pss, 2–8vv, orch/bc; 20 versetti, 1–8vv, orch/bc/unacc.; Versi sagri, 4vv unacc.; 15 hymns, 2–8vv, orch/bc; 10 TeD, 3–8vv, orch; 4 Bs, 3–4vv, orch/bc/unacc.; 10 Mag, 4–8vv, orch; 2 Lits: 4vv, orch, 3vv, unacc.; 12 Lamentations: 9, 1v, orch, 3, 1–2vv, bc; Improperia, 4vv, bc; 20 motets, 1–8vv, orch/bc

Tasche, all perf. Lucca: Dione Siracusano, 1732; Lucio Giunio Bruto, 1735; Marco Genuzio, 1738; Solone, 1741; Teramene, 1744; Tarquinio Collatino, 1747; Dione Siracusano, 1750; Curzio Cavalier Romano, 1753; Marco Manlio Capitolino, 1755; Tarquinio Collatino, 1758; Roma liberata dalla signoria de' re, 1760; L'Arminio, 1763; La confederazione dei Sabini con Roma, 1765; L'esilio di Marco Tullio Cicerone, 1768; Il Narsete, 1770; Marzio Coriolano, 1773; Roma liberata dalla congiura di Catilina, 1775; Marco Manlio Capitolino, 1777

Other works: Il martirio di S Valentino (orat), Bientina, Pisa, 1754; Cori da cantarsi in occasione dell'estrazione del primo collegio dopo le tasche, 4vv, orch; Solfeggi in chiave di contralto

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(2) **Antonio (Benedetto Maria) Puccini** (*b* Lucca, 30 July 1747; *d* Lucca, 10 Feb 1832). Composer, son of (1) Giacomo Puccini (i). With financial help from the government of Lucca, from 1768 he studied under Carretti and Abate Domenico Maria Zanardi in Bologna, where he met his future wife, Caterina Tesei (1747–1818), an excellent keyboard player, teacher and copyist. In 1771 he became a member of the Bologna Accademia Filarmonica, through the offices of Padre Martini, to whom he had been entrusted by his father. He was invited to present his works for the feast of S Antonio, patron of the academy. Having returned to Lucca he worked with his father, preparing to succeed him in his post at the Cappella di Palazzo and as organist of S Martino, which he did, by decrees of 1772 and 1779. After the suppression of the Cappella di Palazzo (31 July 1805) by the new governors, he continued to produce and to organize the music for the feasts of S Croce and for other liturgical occassions. He was a loving and able custodian of the family's rich library, and compiled the valuable *Repertorio* (1818) of its contents.

Antonio's sacred compositions consist of a free series of closed movements in various styles, some of which are concertato with soloists, double choir and orchestra,

some *a cappella*, in motet style, and some in aria style. His *Messa da Requiem* (1792) was greatly prasied for its 'gusto patetico e capriccioso'. His *tasche* reveal a new and personal style: the opening symphonies, which are sometimes in sonata form, employ a harmonious Classical style and an orchestra larger than the one his father used; the arias and the accompanied recitatives achieve variety and expression through unexpected interpolations from obbligato instruments.

WORKS

MSS in I-Baf, Lc, Li, Ls, PAc

Sacred: Mass and vespers for Holy Saturday, 4vv, orch; 14 messe brevi, 2–8vv, orch/bc; 5 Ky, 2–4vv, orch; 3 Gl, 4vv, orch; 6 Cr, 2–8vv, orch; Bs, 4vv, orch; 15 ints, 2–8vv, orch/bc; Grad, 2vv, bc; Seq, 3vv, small orch; Int and Ky for Mass of the Dead, 4vv, orch, 1789; Dies irae, 4vv, orch, 1789; Off, San, Ag, Comm, Absolution for the Dead, 4vv, orch, 1790; Salmi, 4vv, bc; 20 pss, 4–8vv, orch/bc; 2 ants, 2–4vv, orch/org; 6 hymns, 4vv, orch/bc; 2 TeD, 4vv, orch; 3 Mag, 4vv, orch; Lit, T, B, org; 10 lamentations, 1–2vv, orch/bc; Improperia, 4vv, bc; Responsories, 3vv; 7 motets, 2–4vv, bc

Tasche, all perf. Lucca: L'esilio di Marco Tullio Cicerone, 1768; Il Narsete, 1770; Il Marzio Coriolano, 1773; Marco Manlio Capitolino, 1777; Cesare nella Brettagna, 1779; Il Castruccio, 1781; Leonida re di Sparta, 1783; Emilio, 1785; Lucca liberata, 1787; Bruto, 1789; Marco Curzio, 1791; Spartaco, 1793; Enea nel Lazio, 1795; Il Castruccio, 1797

Other works: Il genio, cantata, S, orch; Duetto nella terza giornata delle tasche, 1791

(3) Domenico (Vincenzo Maria) Puccini (*b* Lucca, 5 April 1772; *d* Lucca, 25 May 1815). Composer, son of (2) Antonio Puccini. He was first taught by his parents and – with a bursary from the Lucca authorities, like his father – continued his studies in Bologna (1793–6) under Mattei and in Naples (1797–9) under Paisiello, which undoubtedly directed him – the first of his family – towards a theatrical career, and he remained in frequent, friendly correspondence with him. Having returned to Lucca, after the dispersal of the Cappella di Palazzo where he worked with his father (he also played beside him on the organ of S Martino), Domenico was from 1806 to 1809 director of the small Cappella di Camera (founded by Napoleon's sister, Elisa Baciochi, then Regent of Lucca) and of a municipal chapel from 1811 to 1815. His sudden death in that year was not, as has been claimed, the result of poisoning for political reasons.

In an early 19th-century engraving by Luigi Scotti, Domenico appears with other well-known contemporary musicians, a sure sign of the esteem that his music enjoyed. Domenico's output is more varied than that of his father and grandfather: besides sacred music, often sensitive to changing political conditions, he wrote instrumental and vocal chamber works, but was chiefly involved in opera composition. His style is completely theatrical, even in sacred and vocal chamber compositions; it differed from that of his father so much that his father could not complete his unfinished *Te Deum*. The style is very simple and fluid; in his operas, especially the comic ones, he reveals an outstanding dramatic sense and a fresh and spontaneous inspiration, along with the assimilation of styles present in the comic operas of the time, particularly those of the *farsa*.

WORKS

MSS in I-Lc, Li, Ls, Sac, TLp

Sacred: 3 messi brevi, 2–8vv, orch/bc; 2 Ky, 4vv, orch; Gl, 3–4vv, orch; 7 Gl sections, 4–8vv, orch; Ky, Gl, Cr, 2vv, bc; Grad, 3vv; 2 allelulias, 4–8vv, orch/org; Bs, 3vv; 7pss, 1–8vv, orch/org; 2 versetti, 1–4, orch; 3 ants, 2–4vv; 3 dossologie, 3–4vv, orch/org; 1 hymn, 2vv, org; TeD, 4vv, orch, 1 completed by F. Ravani; Mag, 2vv, org; 3 Lamentations, S, orch; Motet, 16vv, 2 orchs; 2 motets, 2–3vv, orch/org; Canticum Simeonis, 4vv, orch; Pastorale, 2vv, vn, org

Op: Le frecce d'amore (opera pastorale, 2), *c*1800; L'ortolanella, o La moglie capricciosa (farsa buffa), Camaiore, Lucca, 1800; Il trionfo di Quinto Fabio (dramma serio, 2), Livorno, 1810; La scuola dei tutori (farsa), Lucca, 1813, music lost; Il ciarlatano, ossia I finti savoiardi (commedia in musica, 1), Lucca, 1815

Tasche, both perf. Lucca: Spartaco, 1793, Castruccio, 1797

Secular vocal: Per pietà bell'idol mio, aria, S, orch; 6 ariette, S, gui; 6 ariette, S, pf; La fama (cant.), S, orch; Inno per la resa di Genova, 2 S, ww; L'ommaggio a S.M.I. e R. Napoleone Primo, S, pf 4 hands/gui; La gelosia, duet, S, T, pf; L'incantesimo, duet, 2 S, pf; La ninfa ingenua, duet, S, T, pf; 6 duets, S, T, pf/gui; 3 duetti buffi, (2 S)/(S, B), orch; 6 duettini, S, T, pf/gui; Belle ninfe, notturno, 2 T, gui

Inst: 2 syms.; Concerto di cimbalo o pianoforte con strumenti obbigati; 42 suonate, org; other sonate, org

(4) Michele Puccini (*b* Lucca, 27 Nov 1813; *d* Lucca, 23 Jan 1864). Teacher and composer, son of (3) Domenico Puccini. He began a strict musical education in Lucca under his grandfather Antonio and Marco Santucci and then continued in Bologna under Pilotti (in 1836 he was admitted to the Accademia Filarmonica) and at the Naples conservatory. On his return to Lucca he became a teacher at the Istituto Musicale Pacini, where he was director from 1862. For many years he was also organist at S Martino (a post he took over directly from his grandfather) and a piano teacher at the Istituto femminile di S Ponziano.

Michele Puccini was most important as a teacher, having among his pupils Fortunato Magi, Luigi Nerici and Carlo Angeloni. A surviving treatise on counterpoint is evidence of his teaching activity, while a harmony treatise by him has been lost. He also carried out the first research into the history of music in Lucca, leaving manuscript notes and some published articles; he transmitted his interest in this subject to Nerici. After a few unsuccessful attempts at opera, Michele distinguished himself chiefly as a composer of sacred music, particularly of the massively-scored works for the traditional Santa Croce celebrations. A *mottettone* of 1845 is especially outstanding.

Besides the celebrated Giacomo, Michele Puccini had another musician son, Domenico Michele (*b* Lucca, 19 April 1864; *d* Rio de Janeiro, 12 March 1891), who studied at the Milan Conservatory and emigrated in October 1889. He lived at Buenos Aires, Juiuy (as a teacher) and Rio de Janeiro, and is known to have composed.

WRITINGS

Corso pratico di contrappunto, completato da M.P. per uso de' suoi allievi, 1846 (MS in Museo Puccini, Lucca)

'Francesco Geminiani', *La scena*, i/15 (1854), 1–2

'Filippo Manfredi', *La scena*, i/17 (1854), 1–2

Elogio funebre di Giuseppe Rustici (Lucca, 1856)

Della musica in Lucca: cenni storici. Discorso letto alla R. Accademia Lucchese nella tornata del 5 giugno 1863 (MS, *I-La*)

Note ed appunti di musici (MS, *La*)

WORKS

MSS in I-Baf, BRd, Lc, Li, Museo Puccini, Ls, TLp

Sacred: 8 masses, 2–4 vv, orch/org, 1 completed by F. Magi; 13 Ky, solo vv, SATB, orch/org; 8 Gl, SATB, orch, 1 completed by F. Magi; 22 Gl sections, 1–2 vv, SATB, orch, 1, completed by F. Magi; 4 Cr, SATB, orch; San, Bs, Ag (added to messa a capella di S Mattei), SATB, bc; Bs, 4vv, orch; Ag, 4vv, orch; Ag, 4vv, orch; Grad, off, comm, 4vv, unacc.; 7 grads, solo v, SATB, orch; Grad, off, comm, 4vv, unacc., 7 grads, solo v, SATB, orch; Tractus, SATB, unacc.; 2 seqs, 2–4 vv, small orch; Comm, 4vv, org; Comm verses, SATB, bc; 7 pss, SATB, orch; 23 ps verses, some for 1–2vv, orch, some for 1–2vv, SATB, orch, some for SATB, orch; 7 hymns,

3–4vv, orch; Bs, SATB, str; Mag, 3vv, SATB, orch; 3 Ave Maria; 2, B, str qt/orch, 1 in canon, 32vv unacc.; 8 motets: some for 1v, orch, some for 1v, SATB, orch, some for SATB, orch; 2 ants, S, SATB, orch; 3 lamentations, 1–3vv, pf, vc, hmn; Notturni per la settimana santa, SATB, orch; Litany for the BVM; Motettone, 2 choruses, orch

Ops: Antonio Foscarini, ?lost; Giambattista Cattani, o La rivoluzione degli Straccioni, Lucca, 1844

Other vocal: 2 cants., solo vv, orch; Scena ed aria con cori; Coro, 5vv, orch; 2 cori d'introduzione, S, A, pf; Romanza, solo v, pf

Inst: Concertone, fl, cl, hn, tpt, trbn, orch; Sym.

Inst: Concertone, fl, cl, hn, tpt, trbn, orch; Sym.

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(5) Giacomo (Antonio Domenico Michele Secondo Maria) Puccini (ii) (*b* Lucca, 22 Dec 1858; *d* Brussels, 29 Nov 1924). Italian composer, son of (4) Michele Puccini. He was the greatest composer of Italian opera after Verdi.

1. Education and early works. 2. The Bohemian period. 3. Acquiring a style. 4. Realism and poetry. 5. Idealism and power. 6. Exoticism and tragedy. 7. Renewal or death. 8. *La rondine*, or disenchantment. 9. New forms. 10. The last experiment. 11. Assessment.

1. EDUCATION AND EARLY WORKS. Born into a family that had supplied his native city with musicians for the previous four generations, Puccini began his musical education (after completing his classical studies) in 1874 at the Istituto Musicale Pacini in Lucca, with his uncle Fortunato Magi. It was Carlo Angeloni, however, who intoduced him to the study of orchestral scores, particularly those of Verdi. He had his first success as a composer during these years with the motet *Plaudite populi* (1877) and with a Credo, both of which were performed on 12 July 1878 in honour of San Paolino, the patron saint of Lucca. (The Credo was later inserted into his *Messa a quattro*.) His unusual gifts were recognized and in 1880 he was sent for further study to the conservatory in Milan, then the theatre capital of Italy. He was supported by a small bursary, augmented by a modest allowance from his uncle, Nicolao Cerù. In Milan he met Alfredo Catalani, who had already made a name, and through him he came into contact with the Milanese group of Bohemian artists known as the *Scapigliati*, which comprised leading intellectuals, including Boito, Faccio and Marco Praga.

In his first three years in Milan Puccini laid the foundations of his future success, first with the violinist and composer Antonio Bazzini, then, after a month, with the established opera composer Ponchielli. Puccini was eager above all to learn the art of the *coup de théâtre*, the mastery of which he would later display in many of his works. From Amintore Galli, professor of the history and philosophy of music, he learnt the fundamental principles of Wagnerian aesthetics. Finally, by attending performances of nearly all the major operas of Bizet, Gounod and Thomas at La Scala and other theatres, he gained direct experience of the French style which was to become one of the most distinctive features of his art.

While still a student he composed a *Preludio sinfonico* in A major (1882) and, a year later, as part of his diploma, a *Capriccio sinfonico*. This was performed on 14 July 1883 by the conservatory orchestra, under the baton of Faccio, the leading Italian conductor of the time, who was to include it in two more programmes in Turin the following year. It was remarkably successful and met with the approval of the critic Filippo Filippi, one of the foremost champions in Italy of German Romantic symphonic and lyric music.

The *Capriccio* is a substantial composition for full orchestra, similar in form to a symphonic poem. It displays Puccini's structural skills and tonal inventiveness. But the *Preludio* is more interesting. In its intense concentration, and in the ethereal sonority of the opening, there are noticeable echoes of the prelude to *Lohengrin*. However, the best of Puccini's compositions, apart from his operas, is undoubtedly the *Messa a quattro* also composed during these years. The liturgical passages of the Mass have always appealed to the imagination of opera composers, who see in them an undeniably dramatic quality, as revealed here in the martial opening of the Gloria and in the initial theme of the Credo. Touches of the sacred style are also present: the opening of the Kyrie displays elegant choral counterpoint in four parts, composed in strict form. The work is full of striking passages, from the intensly dramatic Credo to the simple elegance of the Agnus Dei. The work shows Puccini drawing on a great and vital family tradition, while exploring new possibilities. The techniques he demonstrates here mark the beginning of a new style that was to play an essential role in his creation of theatrical effect.

2. THE BOHEMIAN PERIOD. Puccini's first opera was *Le villi*, which he entered for the Sonzogno Competition of 1883. It was rejected by the examiners, who were chaired by Ponchielli; the official reason given was that the score was illegible. It is possible, however, in view of the unusual qualities of the work and the gifts of the composer, that the publisher Giulio Ricordi, himself an excellent musician and in a position therefore to recognize new talent, had some influence on the decision. If *Le villi* had been successful it would have been published by Sonzogno; instead, the opera ended up in the hands of his rival. News was spread that there would be a private performance of the work in the house of Marco Sala, a member of the *scapigliatura*. Boito and Praga were present and a subscription was raised for a production, which opened at the Teatro Dal Verme on 31 May 1884. As anticipated, *Le villi* was a success, in spite of the shortcomings of its libretto, by Ferdinando Fontana. Ricordi had found Verdi's successor.

The work's symphonic unity is achieved by the prominence of two orchestral intermezzos and a prelude, in which are interpolated reminiscences and anticipations of the vocal parts. They establish a dramatic cohesion using interwoven melodies, a technique which, from *Manon Lescaut* onwards, was to characterize Puccini's compositions. The most original music is given to the tenor, notably a splendid *romanza*, in which Puccini displayed gifts which he was to develop fully in the next few years: melodic originality, harmonic delicacy, dramatic intuition and flexibility in the orchestra.

During the early years of his career Puccini's life was overshadowed by the death of his mother. It was also complicated by his relationship with Elvira Bonturi (the wife of a Luccan grocer, Gemignani), with whom he had a son, Antonio, in 1886. It was not until after the death of Elvira's husband that they were able to marry in 1904. Early in these difficult years Puccini and Fontana began their next collaboration, *Edgar*, an opera based on a poem by Alfred de Musset. The first night at La Scala (21 April 1899) made little impression and Puccini began revising the score. In 1892 he reduced it from four acts to three and later, in 1905, he pruned it again for a revival in Buenos Aires, but even then it achieved no more that a *succès d'estime*.

Fontana insisted on keeping to the allegorical subject but at the same time, to please the *Scapigliati*, he tried to create opportunities for theatrical moments in the style of a grand opera. The result was a libretto lacking in coherence in which symbolic contrasts between guilt and purity, virtue and vice (personified by Fidelia and Tigrana, on the pattern of Micaëla and Carmen in Bizet's masterpiece) were grotesquely inserted into a drama of action. Consequently the original identity was lost, without being replaced by a new one. Puccini failed to achieve a true unity; he merely linked together a few passages, using recurring motifs. Nevertheless, from a strictly musical point of view, many sections in *Edgar* are worthy of consideration. Chief among these is the first part of the third act, when the fake funeral of Edgar takes place. Puccini treated it with complete sincerity, his imagination responding to the idea of death, a subject which in the future would inspire some of his best theatrical moments. Unfortunately the dramatic structure forced him to make a number of concessions to *scapigliatura* taste. However, the lesson was very useful to him: from then he chose his subjects himself and prescribed the dramatic style of the libretto before setting it to music. *Edgar* was the only real failure of his career.



1. Giacomo Puccini (centre) with his wife Elvira and son Antonio at Torre del Lago

3. ACQUIRING A STYLE. The circumstances surrounding *Manon Lescaut* were very complicated. Leoncavallo, Praga, Domenico Oliva, Giacosa and Ricordi all worked on the opera from 1889, but in 1891 Luigi Illica took charge, strengthening the parts which Puccini found weak, without altering others for which he had already composed music. Illica introduced a few minor characters, made the beginning of the third act more lyrical and suggested a finale 'alla marinesca'. But above all he solved the problem of the chorus by converting it into a roll-call of prostitutes (Act 3). Working out a detailed plan, he enabled Puccini to transform what was to have been a static *pezzo concertato* into an ensemble of action (something Verdi had set out to achieve in the third act of *Otello*, but without success).

With *Manon Lescaut* Puccini's genius caught fire. After the near-failure of *Edgar*, he resolutely tackled the problem of drama in music postulated by Wagner, combining the technique of the leitmotif with the Italian concept of the *dramma in musica*, in which melody was the main support. In the first act of *Manon Lescaut* Puccini went beyond the limits of the genre, skilfully adapting symphonic structures to the demand of the action. The thematic material used in the opera sets up a network of relationships, linking characters to real situations and emotions, with the result that the music often plays a dominant part, freeing itself from the requirements of the narrative to suggest sophisticated symbolic associations. A good example of such flexibility is the name-theme ('Manon Lescaut mi chiamo'), first heard when Manon's carriage arrives in Amiens in Act 1. Puccini took this theme and varied it like a leitmotif, repeating it at key moments of the action, almost as if it contained in essence the heroine's own future and that of her lover. The precision with which Puccini links tonality to the articulation of recurrent themes and melodies further reveals his deliberate dramatic intentions.

Puccini generally delineated from the opening bars of his operas the atmosphere in which the action was to develop. In *Manon Lescaut* he sketched the historical local colour of the 18th century, particularly its lecherous and hypocritical aspects. The opening theme of the opera is drawn from his own three minuets for string quartet (1884), and suggests the musical style of the period. In the first part of the second act, the life of the boudoir is depicted: the gallantry of the courtiers is contrasted effectively with the combination of passion and corruptibility that dominates the lovers' duet.

In the opera's devastating conclusion, in the desert of Louisiana, the composer emphasizes the central theme – love understood as a 'curse' and a passion of despair – by introducing his first example of 'music remembered', as he was to do in an equally unforgettable way on the deaths of Mimì, Butterfly and Angelica. Themes already heard follow each other, integrating the past with the present. Such restriction in thematic invention produces a compact poetic unity to the opera. The music has no need

to describe anything because all that happens is the logical result of what we have already seen. The end of Manon is the inevitable consequence of her way of life and is thus a metaphor for love, just as the desperation of Des Grieux is not his alone but that of the entire audience who witness the death.

A masterpiece of late Romanticism, the fourth act of *Manon Lescaut* brings to mind the endings of *Don Carlos* and *Aida*. At the same time it makes evident the enormous difference separating it from the *melodramme* of Verdi, in which death was the only option for characters prevented from realizing their legitimate earthly aspirations. 'I do not want to die', Manon cries in her isolation. Until the end, the lovers look for impossible ways of escape, because the only certainty is life. Such values, desperate and sensual, belong to the restless *fin-de-siècle*. With *Manon Lescaut*, Puccini's financial problems came to an end.

4. Realism and poetry. *La Bohème* was the outcome of open rivalry between Puccini and Leoncavallo. Both maintained that they had a prior claim to the subject. Leoncavallo was probably in the right, but that is of little consequence because his version, finished after considerable delay, nearly a year after that of his competitor, is now merely an example of the taste of the period, while Puccini's, right from its première, has been an important work in the international repertory.

A working method which functioned perfectly was set up between Puccini, Illica and Giacosa. Priority was given to the dramatic structure, which gave Puccini his first musical ideas. The outline was then versified, according to a fixed scheme:

1. Outline of the drama: Illica, Puccini
2. Musical sketches, with indications for verse: Puccini
3. Versification: Giacosa
4. Composition, orchestration: Puccini
5. Revision of drama: Illica, Puccini
6. Revision of verse: Giacosa, Illica, Puccini
7. Revision of music: Puccini

Puccini attached great importance to poetic metre and often asked his collaborators to adjust the verse according to his requirements, which differed from the traditional demands of 19th-century opera composers. This was due partly to his propensity to create a sonorous image of the subject (take, for example, Liù's aria, 'Tu che di gel sei cinta', for which the music was written first, then the verse) and partly to his tendency to depart from earlier formal structures. The secret of this working group, that produced Puccini's three best librettos, was the genuine respect that each member had for the others. Watching over the group, as always, was Giulio Ricordi, who saw to it that the necessary balance was maintained.

Illica and Giacosa succeeded in extracting a coherent operatic drama from the novel *Scènes de la vie de Bohème*, in which Henri Murger had joined together brief narratives in the style of a serial. The verse and the dramatic qualities of the libretto required music which would follow the action naturally. This problem of finding a new relationship between a close-knit drama and a traditional lyrical style had been confronted by Puccini's contemporaries. Verdi created successful works in a mixed style, and *La traviata* fitted an everyday element into the *melodramma* framework. But it was *Falstaff*, constructed on a swift succession of recitatives and arioso passages, which revealed definitively to Puccini the way of escape from the restrictions of number opera. In *La bohème* he set to music action in which every gesture reflected ordinary life; at the same time, he created a higher level of narrative, conveying metaphorically a world in which time is fleeting, in which the young are the chief characters. An ironic disenchantment is evident even in the most intensely poetic moments, and love rises from a necessarily mundane situation, and returns to it.

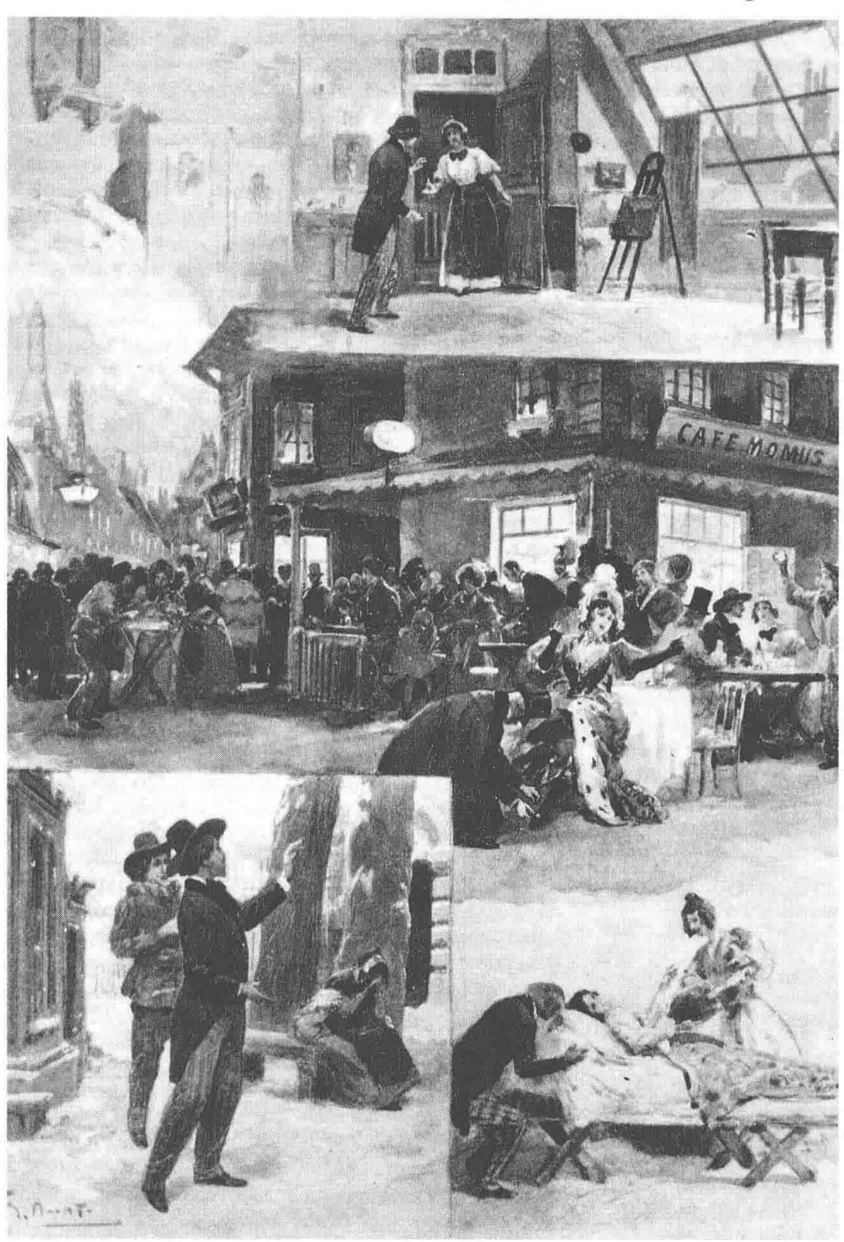
To establish the individual and collective picture of a group of penniless artists, Puccini loosely combined different types of sound: extended lyrical melodies, flexible motivic cells, tonality as a semantic tool, brilliant and varied orchestral colouring. The frame of the action rests on moments in which the characters reveal themselves. For example, the meeting between Mimì and Rodolfo, marked by a lyrical expansiveness and thus by a psychological stretching of time, articulates the narrative as a 'conversation in song'.

The frequent recourse to elements intended to denote and signify everyday life in *La bohème* can be set within the general context of late 19th-century interest in realism. Such 'reality' permeates especially the bright fresco of the second scene, in which Puccini co-ordinates numerous events, entrusting them to small choral groups and soloists, and ensuring appropriate timing and cuts from one scene to another which are almost film-like in their lightning rapidity. The surroundings thus play an active part in the drama, rather than being merely local colour, as in the operas of Mascagni or Leoncavallo.

While in the first two scenes of *La bohème* happiness reigns supreme, in the next two everything speaks of nostalgia, sorrow and death. The last scene mirrors the first (we are in the same cold attic), more compressed in its dimensions but divided in the same way into contrasting halves, the first merry, the second dramatic. The time of the action is not specified; it is as if no time has passed since the beginning of the opera, or as if we are already living in the eternal spring of memory. The sharp impression of *déja vu* is confirmed by the reprise of the opera's opening theme; the orchestral fragmentation of the opening is now replaced by mixed instrumental timbre. This reprise can be interpreted strictly as a moment of amplified recapitulation in cyclical form, but it is equally evident that the intensified dynamics produce a sensation of emphasis, almost concealing the nostalgia which dominates the scene. As the opera progresses, the music, recapitulating what has already passed, moves towards absolute time, recollecting every shade of meaning in the text and reconstituting it as something new, a collective memory founded on the order in which the themes are reintroduced.

Released from the restrictions of conventional narrative, the opera reveals the symbolic weight of a tragic event which brusquely interrupts the passage of time. Rodolfo and all those who share his feelings have no time to reflect: the tragedy stops the action and fixes the sorrow in the eternity of art.

5. Idealism and power. The story of Floria Tosca, created by Victorien Sardou in 1887, entered Puccini's life two years later, when Prévost's story of *Manon Lescaut* had been lying on his desk for some time. Though it took him four years to decide about *Manon* another six were to pass before he made up his mind about *Tosca*. In the interval, the contract with Sardou was passed from



2. Scenes from the first Paris production of 'La bohème', Opéra-Comique, 13 June 1898: illustrations by Giuseppe d'Amato from 'L'illustration' (18 June 1898); (top) Act 1, Rodolfo meets Mimì in the garret; (middle) Act 2, Musetta taunts Alcindoro outside the Café Momus; (bottom left) Act 3, Rodolfo sees Mimì; (bottom right) Act 4, the death of Mimì

Ricordi to Franchetti and careful negotiation was required to get it back to Puccini.

Tosca has little to do with realism. The characters do not belong to the lower classes or the bourgeoisie, indeed their catastrophe has nothing to do with their social position; it arises rather from their nature and their ideology. The link with reality instead comes from the connection between the historical and the fictitious in the original play. The action is set in Rome on 17 June 1800, three days after the Battle of Marengo. The political background is a crucial factor in the fates of the famous singer Floria Tosca, and of Mario Cavaradossi, who embodies the ideals of the French Revolution. Both the play and the opera have their focal point in the complex character of the Sicilian baron, Vitello Scarpia, whose roots lie in the universal history of political regimes which have never lacked men who have used power to their personal advantage.

The principal characters are inserted in a fully rounded picture of papal Rome at the beginning of the 19th century. Puccini studied every detail of the liturgy, from the rites specifically followed in Rome (for the first finale) to the sound of the bells for the morning song in the third act, into which he introduced a sonnet in Romanesque dialect specially written by the poet Gigi Zanazzo. Baron Scarpia is placed at the centre of the action, introduced by three chords before the curtain rises which link him firmly to the image of the church.

Tosca is distinguished from the preceding operas in that it strictly follows the Classical unities. A decision was made to eliminate from the libretto those parts of the play which contradict the unity of action and place. From this derives the high relief given to three places in which the

action evolves: the church of Sant'Andrea della Valle, the Palazzo Farnese and the platform of the Castel Sant'Angelo. The intense concentration of events in the opera also obliged Puccini to adopt an accelerated time scheme and consequently to modify the formal narrative technique based on the recurrence of themes and reminiscences used to identify figures and situations without any particular hierarchy. Instead he devised a close musical pattern to provide an agile commentary to the frenzied succession of events. He made use of the chords associated with Scarpia, and the hexatonic scale related to them, as a pivot for the opera. In addition, he sprinkled his harmonic palette with dissonances, and frequently pushed orchestration, dynamics and voice to their limits, loading them with laceratingly expressive tension.

The dynamic development of the drama did not preclude lyrical elements. Love (which for Tosca involves furious jealousy) does not occupy a dominant place as an element in itself, but as a relief from the tensions of a difficult and oppressive life, like a breath of sensual happiness experienced somewhere far from the world, a refuge from the tentacles of papal Rome. But the ephemeral and sensual evocation of a night of love is also one of the most characteristic moments of the decadent modern art of Puccini in its lack of heroism. Because the only genuinely lay character in the opera could not appeal to other religions, to the exaltation of art or to memories of Rome, he had to prepare to die with desperate awareness. Cavaradossi is conscious of his inevitable death even when Tosca waves the safe-conduct at him. In fact, if we are to accept the logic on which the opera is built, only a believer can have faith in his confessor. The scene which symbolizes the whole opera confirms his lack of faith, when Floria flings herself from the ramparts of the Castle, surrendering her body to the city with the cry 'O Scarpia, avanti a Dio!'. Only at this moment, after the drama of politics and bigotry has ended with an impossible challenge, can the return of the desperate melody of Cavaradossi's aria conclude the opera, a symbol of sensual love, the only certain and real value.

Tosca is still one of the operas most vividly present in the collective imagination. Its vitality is derived above all from Puccini's technical skill. The composer stuck faithfully to his intention to represent a reality, real surroundings and characters, putting the music at the service of the drama. Imaginative tone colour, melodic inventiveness and motivic elaboration have their origin in economy and lead on to still bolder achievements in structure which bring him in line with the developments in European opera of the time. Combining the late 19th-century sensibility of the play by Sardou with modern modes of expression, ardently admired by Arnold Schoenberg and Alban Berg, though no less passionately deplored by Mahler, Puccini, in the best way possible, ushered in the 20th century.

6. Exoticism and tragedy. At the beginning of the new century the conflict of interests between publishers and impresarios had reached its height when Puccini and Ricordi decided to return to La Scala for the first production of *Madama Butterfly* (17 February 1904). A hostile claque boycotted the performance. The work was withdrawn and revived three months later at Brescia. Puccini did not rewrite it but made some important changes. He divided the second act into two parts, which had almost no effect on the original structure, although the enormous strength of the earlier version, in which the audience shared Butterfly's endless waiting, was lessened somewhat. He also cut many little scenes of local colour from Act 1, inserted Pinkerton's brief aria and revised 'Tu, tu, piccolo Iddio!', making the voice rise to top A and increasing the emotional impact. Most significantly, he changed the theme which accompanied the heroine's entrance and the associated melodic phrases, bringing forward the dissonance of the 7th and making the melody descend. This elongation increased the tension enormously, a crucial change given that the opera depends entirely on this theme.

Such ingenuity was inspired by a subject which had attracted Puccini at first sight when he attended a performance of David Belasco's *Madame Butterfly* in London in June 1900. He was taken by the strongly sentimental drama, and thus delayed for a few more years complete acceptance of the changed role of the 20th-century composer.

The Japanese subject re-awakened his interest in the exotic, a subject which had been tried in early 20th-century theatre but had not really caught on in Italian opera. In order to create the atmosphere, Puccini questioned artists and representatives of Japanese culture, transcribed melodies from records sent from Tokyo and studied collections of Japanese songs. The exoticism of the opera caries great weight: almost half the first act alone is dedicated to Japanese colour, built on authentic themes (at least ten have been identified as genuine, or as arrangements of genuine themes). Puccini also introduced oriental or quasi-oriental touches into his harmonic language, drawing close to French composers, particularly Debussy. To give a characteristic tone to the tragedy he strengthened the percussion, including a tam-tam and Japanese bells along with *campanelli a tastiera* (glockenspiel) and tubular bells.

The use of a subject which marked a kind of return to the past had important effects on dramaturgy. Here, more than in any of his other works, Puccini came close to the Wagnerian process of leitmotif elaboration. This happened because for the first time he was faced with a psychological drama, dominated by a single female character who acts as a catalyst on the outer world. Cio-Cio-San, a 15-year-old girl, sees marriage as a way out of the dubious profession of a geisha. But she is deluding herself, and must restore the social order, which she has disturbed, by sacrificing herself. It is the eternal law of all tragedy, based on the increasingly acute conflict between the obstinacy of Butterfly's convictions and the outside world from which she has become alienated. Musically themes are transformed until they become a reality which, at the very moment when the heroine's conviction seems to be confirmed, gradually defeats her.

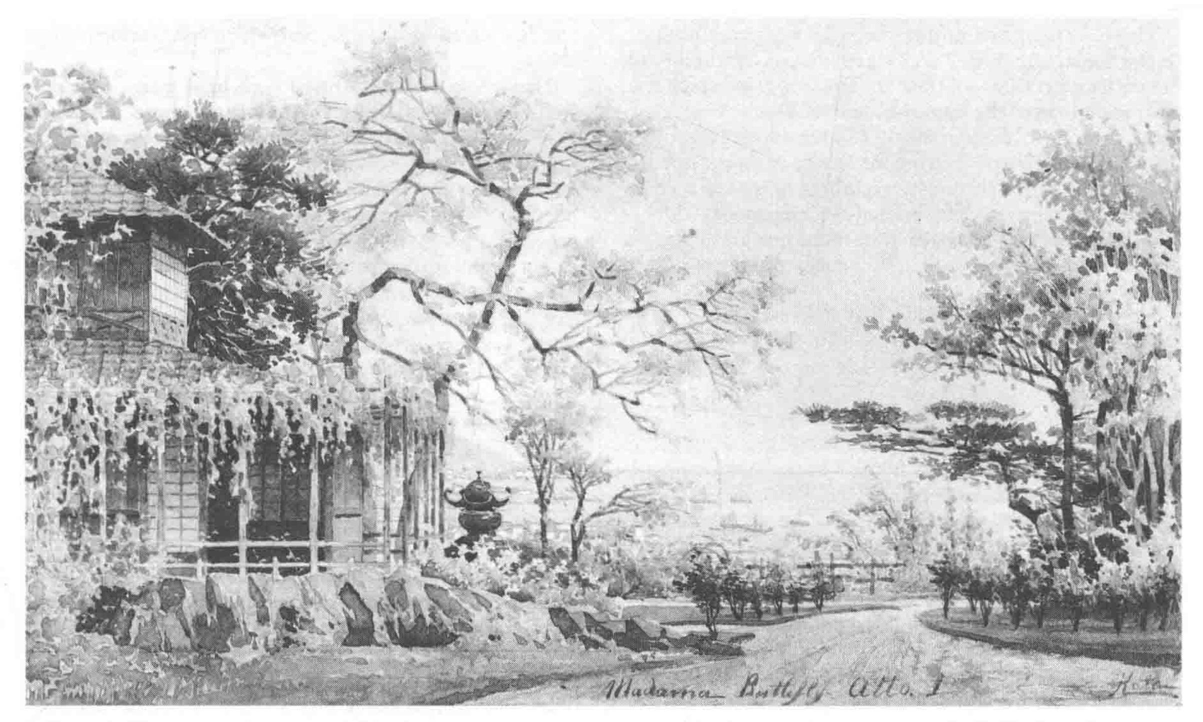
The macrostructure of the score is worked out with exact symmetry: an extended fugue opens the first act, symbolizing American efficiency; another fugue, much shorter, sounds wearily at the beginning of the next act, representing the heroine's three years of loneliness. In the same way, a 6th chord, which closes the scene of the entrance of Butterfly and her friends, appears several times, notably at the end of the first act and in the tragic conclusion. It weaves a thread through the entire score, from the love duet, sustained by a refined *Bögenform*, to the great visionary solo, 'Un bel dì vedremo', to the final hummed chorus.



3. Scenes from the original production of 'Tosca', Teatro Costanzi, Rome, 14 January 1900: illustrations by Dante Paolocci from 'L'illustrazione italiana' (28 January 1900): (top vignette) Act 3, Cavaradossi's execution; (lower left) Act 1, Tosca joins Cavaradossi in the church of S Andrea della Valle; (lower right) Act 2, Cavaradossi is interrogated by Scarpia in the Palazzo Farnese; (below) the final scene in Act 2, Tosca has placed candles beside the body of Scarpia

The exaggerated success of certain passages has done them harm. They are too frequently sung out of context, whereas they are in fact stages on which the drama hinges right up to its tragic epilogue. At the first French production in 1906, the director Albert Carré had the idea of showing the heroine's isolation on stage by keeping Kate, Pinkerton's wife, out of the room. Puccini supported him and in this way achieved a much more coherent dramatic perspective. The position of the American wife on the stage takes on a key importance. Kept outside the room she becomes a phantom of the private obsessions of the unapproachable heroine, to whom she will remain alien. Moreover, her total lack of musical identity – only a few notes are devoted to her in a sound world in which everything is linked by notes – subordinates Kate to the function of a traumatic resolution. When Butterfly finds herself confronted by her she understands in a single instant what throughout the entire opera she has refused to understand.

The ending of the opera was thus made definitive, thanks to a few revisions. Butterfly dismisses everyone and remains alone with Suzuki, in the darkness, while the music whispers anxiously around her and the opera's themes return, interwoven in feverish variations, reminding her of the past and propelling her towards her final decision. Finally death comes, with a piercing 6th chord, as the curtain falls. This last unresolved chord, recalling the finale of Act 1, reminds us that the 15-year-old child has become an 18-year-old woman on her last day of life, when the flight of the Butterfly has ceased for ever.



4. Design by Vittorio Rota for Act 1 (a hill near Nagasaki; in the foreground a Japanese house with terrace and garden) in the original production of 'Madama Butterfly', La Scala, Milan, 17 February 1904

7. Renewal or death. When Giacosa died in 1906, Puccini tried to find other collaborators, but with no particular success. Several attempts were made for a collaboration between Puccini and Gabriele D'Annunzio between 1900 and 1913. The project was undoubtedly attractive: to bring together the highest profile Italian composer of his time and a great, established poet, the fading interpreter of decadent aesthetics. From the point of view of publicity, the combination could not have failed to benefit Ricordi, who nevertheless put no direct pressure on the composer. But nobody who knows D'Annunzio's work could imagine anything less reconcilable with the dramatic and aesthetic world of Puccini. D'Annunzio's grand rhetoric and impressionistic verse could only have restricted the composer's artistic development. Puccini was obliged to take on personal responsibility for working out the dramaturgy of his next opera, based on Belasco's *The Girl of the Golden West*. His visit to the Metropolitan Opera House, New York (his first foreign début), was held up by long indecision about the choice of libretto and by a family crisis: Elvira suspected her husband of having an affair with a servant, who eventually committed suicide.

Puccini experimented with forms of expression which departed from the restrictions of verisimilitude, continually moving further towards the poetic than had so far been seen in European theatre. The increasing distance between the social class of his characters and the musical expression of their states of mind forced new creative solutions. In fact, late Romantic examples of sentiment and passion had sunk to plots that were realistic only in name. The development of the description of the setting, so important in *La fanciulla*, corresponds closely to the key points of the plot – especially the game of poker and the man-hunt – and creates unbearable levels of tension concentrated in crucial moments. These passages anticipate later experiments, mediated through different cultures and traditions, with the emerging Expressionism. They share common roots which go back to the theatre of the *fin-de-siècle*, which gave renewed importance to the human spirit as a source of passion and obsession – a tendency which later led composers to choose subjects in which the text was simply a vehicle for inner feeling.

The first act of *La fanciulla del West* presents us with a veritable crowd of characters, through which Puccini emphasized the responsibility of the orchestra more than he had ever done before. The connotative power of the leitmotifs associated with individual characters is reduced, and the wider framework is conceived as a broad symphonic exposition in which every element is subject to vigorous development. The result was not always successful, but in the scene of the poker game the evocative power of the full orchestra makes us think that Minnie is overcome by momentary madness, when she metaphorically possesses her lover having won his life in the game. It is as if Puccini crossed the strict limits of unified dramatic motivation in order to lay bare a human dimension disturbed by the deepest impulses, an idea frequently explored on the European stage at the time. The beginning of Act 3 is even more taut and rigorous, with the great scene of the pursuit of Johnson, in which the chorus and soloists follow the cadences of the orchestra. The passage, which ends with the bandit's capture, is based on a slow introduction and four movements handled with a sophisticated symphonic technique. The vocal power of *La fanciulla* reaches its height in 'Ch'ella mi creda libero e lontano', when Johnson, in contrast to Cavaradossi, makes his farewell to life, prepared to die in the presence of everyone, like a character in a fairy-tale.

This brief heroic parenthesis supplies a dynamic prelude to the finale, on which Puccini gambled the credibility of his entire opera. In contrast to *Turandot*, in which the clear statement of the tragic element makes the final scene seem contrived, the arrival of Minnie turns everything upside down (almost reviving the finales of rescue opera), interrupting a musical fabric carefully arranged to accommodate the happy ending. Behind the concept of redemption, emphasized from the prelude to the first act onwards, is a faith in the power of love which overcomes every obstacle.

Never before *La fanciulla* had Puccini been able to envisage on such a large scale the unusual proportions of spectacular episodes and the exciting acceleration of action at key points. His natural impulse to find a new and more advanced balance between the music and the mise en scène was to become fundamental to his art. From this point of view he found himself in step with cinema, which had been making progress for several years. *La fanciulla* does not use the ambience of the gold rush merely as an exotic background, but shares with the Western's classical devices of spectacle, conflict between good and evil and simple morality. On an intertextual level, moreover, *La fanciulla* contains a number of allusions to Wagnerian drama, including, in the scene in which Johnson is wounded (Act 3), a literal quotation of the chromatic motif which opens *Tristan*. This shows that Puccini was moving decisively towards a plurality of styles: the veneer of the Western and its realistic corollaries on the one hand and on the other the great European theme, not to mention an aura of fable which crowns the whole work.

Puccini showed that the way of renewal did not lie in the choice of subject but in the development of musical language. Opera as a spectacle was being replaced in the public's affections by cinema. In 1910 it needed only the sound track to reach its full potential. Before his death Alban Berg would attempt an ideal compromise between the two arts, conceiving an interlude in *Lulu* as film music. Puccini did not go as far as imagining a collaboration between these media, but the idea of mingling them – and his optimism about the power of opera was equal to Berg's – led him to provide in *La fanciulla del West* one of the most important and vital contributions to such a synthesis.

8. 'LA RONDINE', OR DISENCHANTMENT. After *La fanciulla* the restlessness which usually seized Puccini as soon as he had written the last note of a score was replaced by a deliberate period of research and reflection and greater serenity of judgment. Just when his activity seemed to be moving in the right direction, Giulio Ricordi died (1912), and because of a misunderstanding with Ricordi's son Tito, who became director of the firm, Puccini passed *La rondine* over to Sonzogno.

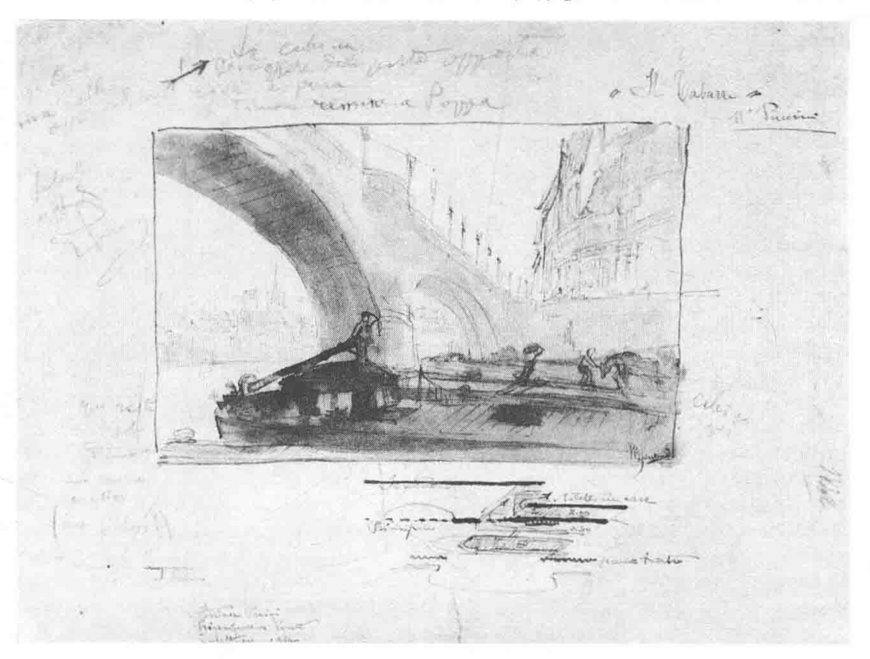
The extremely generous terms offered by the impresarios of the Carltheater in Vienna for an operetta brought the composer face-to-face for the first time with a subject that was not drawn directly from the stage or from literature. Willner and Reichert's story of Magda, a courtesan who finds true love with a young man from the country, but decides to leave him, is interwoven with references to *La traviata*, to Massenet's *Sapho* and even to Johann Strauss's *Die Fledermaus*. Puccini commissioned Adami to prepare a libretto for him, omitting all spoken dialogue, and he began to write a genuine lyric comedy, an antidote to the war which was tearing Europe apart.

The whole plot is suffused with light irony, aimed at well-known people like D'Annunzio, whose pursuit of grandiose ideas is parodied in the poet Prunier, and Richard Strauss, evoked in a fleeting quotation from *Salome*. Yet *La rondine* has nothing in common with operetta, despite the numerous dance numbers, especially the omnipresent waltz, which Puccini placed at the heart of Act 2, and several modern dances, including a fox-trot, a one-step and a tango. His aim was to suggest the frenzied atmosphere and *joie de vivre* which are essential to the first two acts; at the same time he was indicating his modernity. Such dances, popular for some time in the US, were becoming fashionable in European art music, especially in France, and offered composers the possibility of enriching their rhythmic range. The world in which the characters of *La rondine* move is cynical and detached, made up of people animated by a spirit of practicality, concerned with amusing themselves and following the fashions of Paris. For this frivolous worldliness, fashionable dance rhythms were indispensable.

Many melodies, a few themes (each devoid of development and used as reminiscences), two arias, a duet and many waltzes: *La rondine* is constructed on this simple frame. It is no short cut to regain the favour of a nostalgic public; rather, it has a precise dramatic function. The whole dramatic spectrum of the second and third acts is built on Magda's first two numbers ('Chi il bel sogno di Doretta' and 'Ore dolci e divine'), so that everything we see thereafter has the characteristic of *déja vu* as musical episodes are reprised. It is a subtle way of fixing an idea: until the end, when Magda is forced to choose her future, she lives not in the present but in a nostalgia for the past.

After the lively visual and musical scene of the Bullier Ball, with the toast to love, in the style of a late 19th-century central finale, a postcard-like scene of a terrace overlooking the Côte d'Azur surrounds the lovers in an ecstatic pose in Act 3. Three months later they are still intent on recalling their meeting, as though to convince themselves that they are truly living in reality. But their conversation turns, to the rhythm of a waltz, to reminiscences of their life in Paris; the heroine succumbs to their fascination, and finally, faced with the prospect of marriage and children in the country, chooses to return to Paris as a courtesan.

This finale is alluring and attractive not only because of its delicate signature of bells but also because it is completely consistent with the underlying assumptions of the action. Magda leaves the love nest on the Côte d'Azur without being compelled; rather, she has understood very well what it would cost her to trust too much to the illusion created at the Bullier Ball. But Puccini was not satisfied and soon after completing the work he began to revise it, preparing two other versions. In the third version, following a few changes to the text of Act 3 and the introduction of a new passage, Ruggero leaves Magda after discovering her past from an anonymous letter. However, everything is more modern in the first version; novelty is lost irreparably if Ruggero dismisses Magda on the strength of an anonymous accusation. It is better to accept that a touch of sentimentality played its part in this revision. Through Magda, Puccini leaves the past behind, though with regret, to face a present which holds out the prospect of quite different adventures. Written in



5. Set design by G.B. Santoni for 'Il tabarro', with annotations by the composer: watercolour (Museo Teatrale alla Scala, Milan)

the atmosphere of his concluding masterpieces, *La rondine*, with its brilliant, ironic music, sprinkled with cynicism, is a precious gem.

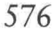
9. New forms. Puccini's next project was a triple-bill of one-act operas. The aesthetic unity of *Il trittico* is an indispensable premise to its formal unity because the structure of each opera is determined by the need to provide a coherence to the entire evening. Puccini succeeded in compressing the dramatic material, but faced the new problem of drawing together three different genres in one project: the 'dramatic', the 'sentimental' and the 'buffo' (in the broad sense of the word). He knew how to achieve an organic unity by using suitably varied *tinte*. The expressive violence of *Il tabarro* is startling; the delicate music and the nature of the drama in *Suor Angelica* are moving; and *Gianni Schicchi* is very amusing, even if the macabre element tarnishes the laughter.

It was Puccini's habit to establish meaningful connections between the action and its setting, but here the musical and dramatic interplay between action and setting enabled him to create new musical forms which he had had in mind since the beginning of the century. Having established his own model in *Il tabarro*, he agreed terms with Forzano for the other two. The original play provided him with a perfect starting point: the flowing of the Seine, conveyed musically, suggested a comparable succession of events, experienced on the edge of the metropolis, and influenced the behaviour of the characters. We are then led to the ascetic closed convent of *Suor Angelica*, where prayers, the chiming of bells, hymns in Latin, a modal style and cool, delicate timbres mark a complete detachment, the result of confinement and renunciation, from the world of earthly affections. In *Gianni Schicchi* the learned language of the characters and Rinuccio's *stornello*, in which all the great Tuscan artists of the time are celebrated, gradually build a portrait of Florence. This is finally revealed behind the image of the entwined lovers who throw open the door of the terrace. The overwhelming rhythm revives all the devices of the realistic tradition of the Italian comic genre, from farce to 18th-century *opera buffa*. The unity of Puccini's conception in *Il trittico* emerges from the balance between background music and individual episodes, from the juxtaposition of one act with another, and, ultimately, from the importance of the shared element of time.

In *Il tabarro* the relationship between dramatic and musical development is perfectly proportioned. The first part is dedicated to introducing the characters who inhabit the slums of Paris. The second focusses on the clandestine love and nostalgia of Michele; action develops which will lead to a conclusion dominated by homicide with a surprise ending. The novelty of the music is evident when its structure is considered in relation to the plot, which is clearly articulated in the following scheme: exposition, peripeteia, catastrophe. To this correspond three long sections in the score (a broad opening Maestoso, a central Allegretto and a concluding Allegro with a sustained introduction), the themes of which seem to subordinate the action to the requirements of the musical form. This procedure, bringing classical features up to date, brilliantly solves the problem of compression (necessary in a one-act opera) and also secures for the score a unity never before achieved by Puccini.

Suor Angelica too has a solid structure, derived from the juxtaposition of episodes, shot through with themes and reminiscences. The outline is clearly indicated by the composer in the libretto by means of carefully planned breaks; a sort of *via crucis* in seven stations lived through by the heroine. Each of these sections has a character which makes it an independent episode, but there is a studied homogeneity in the melodic material which links the first to fourth stations, followed by a noticeable gap which isolates the fifth, in which the atmosphere of the convent's routines is traumatically disturbed. This episode creates the premise for the finale (stations 6 and 7), when the dramatic temperature rises until the miracle occurs that concludes the work.

Gianni Schicchi is perhaps the most successful of the three scores, particularly from the technical point of view. To revive the tradition of *opera buffa*, Puccini made



6. First page of Puccini's autograph sketches for the finale of 'Turandot', completed by Alfano in 1926 (I-Mr)

rhythm the unifying element of his music. Before the curtain rises, the lowest instruments of the orchestra enter loudly with a dominant pedal, while the other instruments soar into the upper registers, beginning a quaver ostinato figure. The two themes generated by this opening impulse continue for about two thirds of the score, marvellously embodying the unstoppable progress of the plot. In the solo 'Avete torto!' Rinuccio becomes detached, responding sensibly to the hysterical protests of his family. The passage is one of the longest Puccini wrote for a tenor, and it is the first of four closed numbers given to three main characters, to which are added duets, trios and choruses. A close analysis of the structure (recitative–arioso and a three-part *stornello*) almost suggests that Puccini was aiming to revive 18th-century models, in which arias were as much an integral part of the dramatic action as were recitatives.

Gianni Schicchi concludes *Il trittico* with laughter, arising partly from its robust plot, but also because from a structural point of view, it has all the marks of a final symphonic Presto, almost as if we had been listening to a performance of three movements. To break the flow of the three works, interwoven with conflicts between symphonic and operatic genres, between open and closed forms, that are merely superficial, Puccini returned to a gesture: the dismissal pronounced by Schicchi belongs to 20th-century theatre, for his words break the illusion of the mise en scène, putting us once more in control of the fiction with which we began.

10. THE LAST EXPERIMENT. The last five years of Puccini's life, though dedicated exclusively to *Turandot*, were not enough for him to complete the work. He died from a heart attack, the result of an emergency operation on his throat to save him from cancer, on the morning of 29 November 1924. He had completed the orchestration of the first scene of the third act, and had had time to depict in an unforgettable way the slave-girl Liù's sacrifice for love. But he had not reached the decisive passage in which the love between the Chinese princess and the Tartar prince Calaf was to triumph.

Analysis of this final work reveals its superb degree of cohesion. The problem of structure is particularly delicate because, beside the symphonic and thematic articulation, the framework made up of a succession of 'closed' numbers stands out strangely. These numbers are cited

by those who see in the opera the voluntary epitaph placed by the author on the tomb of Italian *melodramma*; they interpret them as an attempt to rediscover the essence of a glorious past. But it is equally legitimate to maintain that the 20th-century crisis had ushered in a long experimental phase in Puccini's career, directed to finding a link between the apparatus of *melodramma* and the more advanced European experience of his time. This involved the study of atmosphere and the combination of several styles, the true constants of an unceasing exploration of genres and forms. Seen from this perspective the unfinished masterpiece is the most ambitious experiment ever attempted by an Italian composer before the radical change of direction which followed World War II.

There is no Italian opera, before *Turandot*, in which such an organic attempt is made to integrate music and drama. Puccini set out to recreate the legendary world of ancient China, and wanted to create a close link between the exotic and fairy-tale elements by means of a particular musical *tinta*. It is of little importance that the source of much of the melodic chinoiserie was a music box: he did not claim true authenticity nor had he any philological ambitions. His aim was only to distance the audience from prevailing conventions by the originality of his invention. Almost as if it were one of the *dramatis personae*, the orchestra, handled delicately even in the most barbaric moments, sets the atmosphere step by step. Puccini was now at the height of his powers, inventing colouristic effects which are violent and jewel-like at the same time.

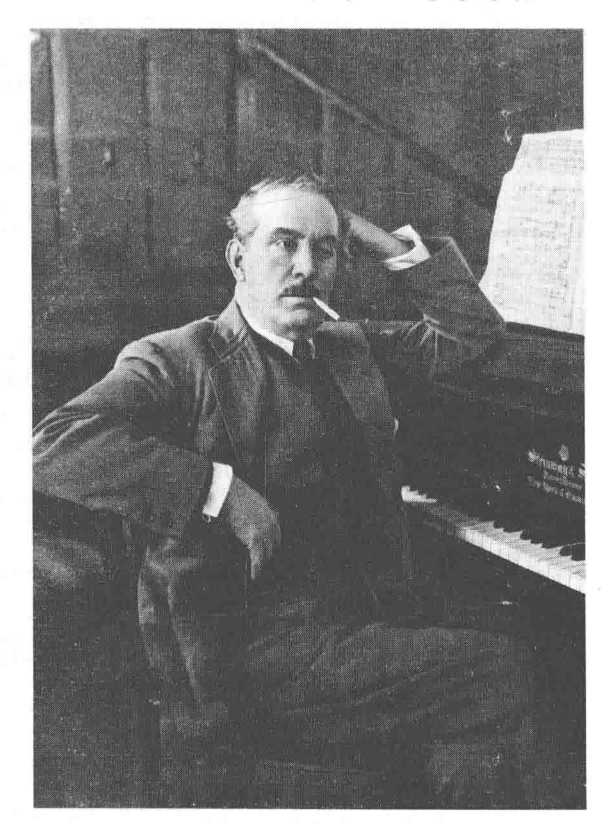
The immense musical apparatus is doubly linked to the demands of the stage. Puccini had often before planned the musical structure of a libretto to correspond closely with the dramatic events, and in every work there is a grand scene in which the visual elements interact with the aural. For *Turandot* he had a special project: the Aristotelian unity of time, itself a traditional ingredient, becomes a pretext for tracing an arc through the three acts in which the passing of time becomes a character in the drama, assuming a symbolic value. The 'thawing' of the cruel princess, a solution on which Puccini gambled the credibility of the end, is placed at the height of a symbolic interchange of colours, produced by lights, costumes and scenes, and reinforced by changing tone-colour.

The macrostructures of *Turandot* appear ambivalent. In particular, the first act, a jewel of cohesion, reveals a symphonic form in four movements, with a slow introduction and two scherzos (the episodes of the three ministers), but it can be read as being in the 'normal' form of 'closed' numbers (1. Tempo di attacco. 2. Adagio. 3. Tempo di mezzo. 4. Cabaletto; Ashbrook and Powers, 1991). Puccini also uses musical themes throughout the opera (although fewer than usual), which generally reappear as reminiscences, except for the violent opening statement, which is treated like a Wagnerian leitmotif, and runs through the score up to the death of Liù.

It seems therefore more legitimate to analyse the first act as a juxtaposition of episodes, each one with its own meaning, and the entire work as the product of a compositional method that is deliberately fragmented. This is a genuine touch of modernity which can be added to the work's many other achievements. This approach allows us moreover to overcome the fictitious opposition between symphonic structure and separate numbers and could open a new and more fertile phase of investigation into Puccini's last masterpiece.

The incomplete finale of *Turandot* is spoilt by Franco Alfano's inadequate ending, which provided a necessary conclusion so that the opera could be put into circulation. But he could not rise to the task of developing appropriately the 23 pages of notes left by Puccini on his bed-side table in the hospital in Brussels, where he had been working on the opera up to the last. It must be admitted that to undertake to finish the work would have been a hard task for anyone, and that the finale was in any case a problem for Puccini himself, who had begun the orchestration even before he had finished composing, a procedure which was quite unusual for him. He probably knew it was necessary to complete and refine what he rightly considered his best music, to put the end on a solid footing, in order to provide the context for the problematical duet. Unfortunately Puccini did not complete his last masterpiece, but if he had lived he would have worked to remove every incongruity, as he had done on other occasions. We are left with a splendid and exceptionally extensive 'fragment', produced by an artist at the peak of his creative and intellectual form.

11. Assessment. Puccini succeeded in mastering the orchestra as no other Italian had done before him, creating new forms by manipulating structures inherited from the great Italian tradition, loading them with bold harmonic progressions which had little or nothing to do with what was happening then in Italy, though they were in step with the work of French, Austrian and German colleagues. Unfortunately he died without leaving an heir. Liù's death does no more than coincide, beyond hagiography, with



7. Giacomo Puccini

the end of a certain Italian way of composing opera, leaving actual content out of account. Opera was dying, under attack from other kinds of spectacle which competed for the favours of the public. Consequently it fell victim to debts which would have made it necessary to rethink the whole system of production. Already by 1921 La Scala had begun to transform itself into an autonomous company. Soon afterwards all the principal theatres in Italy were to follow its example. The advantages of this new system had often been admired by Puccini in European theatres, particularly in German-speaking countries. It would have guaranteed him a future less restricted by the need to fill the theatre at all cost. The fact that he did not live to enjoy this new phase is to be regretted; it is impossible to know where his readiness to reinvent himself would have taken him, what techniques he would have adopted, how he would have lessened the distance between experimentation and contact with the public. It is also a regret that has increased lately with the analysis of the '*Turandot* fragment'. Puccini's contribution was something very valuable: he made it possible for Italian musicians of the liberation (from Maderna to Berio, Bussotti and Nono) to bring Italian opera – despite contemporary alienation, the postwar crisis and the nascent rhetoric of pseudo-patriotism – within the ambit of great contemporary European music.

WORKS

published in Milan unless otherwise indicated; detailed bibliographical information in Hopkinson

OPERAS

Title	*Genre, acts*	*Libretto*	*First performance*	*Sources; publication; remarks*
Le villi	leggenda drammatica in due quadri, 1	F. Fontana, after A. Karr: *Les willis*	Milan, Dal Verme, 31 May 1884	*I-Mr**; unpubd
2nd version	opera ballo, 2		Turin, Regio, 26 Dec 1884	vs (1885); rev. edns (1888 and 1892)
Edgar	dramma lirico, 4	Fontana, after A. de Musset: *La coupe et les lèvres*	Milan, Scala, 21 April 1889	*Mr** (Acts 1 and 3); vs (1890)
2nd version	3		Ferrara, Comunale, 28 Feb 1892	copy of 1st version with autograph changes, *Mr*; vs (1892)
3rd (definitive) version	3		Buenos Aires, Opera, 8 July 1905	vs (1905)
Manon Lescaut	dramma lirico, 4	D. Oliva and L. Illica, after Abbé Prévost: *L'histoire du chevalier des Grieux et de Manon Lescaut*	Turin, Regio, 1 Feb 1893	*Mr**; fs and vs (1893)
La bohème	opera, 4	Illica and G. Giacosa, after H. Murger: *Scènes de la vie de bohème*	Turin, Regio, 1 Feb 1896	*Mr**; fs (1898), vs (1896)
Tosca	melodramma, 3	Illica and Giacosa, after V. Sardou: *La Tosca*	Rome, Costanzi, 14 Jan 1900	*Mr**; fs and vs (1899)
Madama Butterfly	tragedia giapponese, 2	Illica and Giacosa, after D. Belasco's stage version of a magazine story by J.L. Long	Milan, Scala, 17 Feb 1904	*Mr**; vs (1904)
2nd version	2		Brescia, Grande, 28 May 1904	changes in autograph, *Mr*; vs (1904)
3rd version	2		London, CG, 10 July 1905	vs (1905)
4th version	3		Paris, OC (Feydeau), 28 Dec 1906	fs (1906; 1907, with changes to text)
La fanciulla del West	opera, 3	G. Civinini and C. Zangarini, after Belasco: *The Girl of the Golden West*	New York, Met, 10 Dec 1910	*Mr**; fs (1911), vs (1910)
La rondine	commedia lirica, 3	G. Adami, after A. M. Willner and H. Reichert	Monte Carlo, Opéra, 27 March 1917	autograph lost; fs and vs (1917)
Il trittico			New York, Met, 14 Dec 1918	*Mr**; fs and vs (1918)
Il tabarro	opera, 1	Adami, after D. Gold: *La houppelande*		
Suor Angelica	opera, 1	G. Forzano		
Gianni Schicchi	opera, 1	Forzano, developed from a few lines in Dante: *Inferno*, xxx: 32–3, 42–5		
Turandot	dramma lirico, 3	Adami and R. Simoni, after C. Gozzi and F. von Schiller	Milan, Scala, 25 April 1926	*Mr**; vs (1926); inc., completed by F. Alfano

OTHER VOCAL

Sacred: Motet, Cr, in honour of S Paolino, 1878, unpubd: Messa a quattro, T, Bar, vv, orch, 1880, *I-TLp**, vs (New York, 1951) [incorporating Motet, Cr]; Salve del ciel regina, S, hmn, before 1880, *Li**, unpubd; Requiem, S, T, B, org/hmn, before 1905, frag. *Ms**

Choral: I figli d'Italia bella (cant.), solo vv, orch, 1877; Cantata a Giove (1897)

Songs: Melancolia (A. Ghislanzoni), 1881, unpubd; Allor ch'io sarò morto (Ghislanzoni), 1881, unpubd; Spirto gentil (Ghislanzoni), 1882, unpubd; Noi leggeramo (Ghislanzoni), 1882, unpubd; Storiella d'amore (Ghislanzoni), 1883, in *Musica popolare* (4 Oct 1883); Menti all'avviso (Romani), romanza, 1883; Sole e amore (Puccini), mattinata, 1888, in *Paganini* (1888): Avanti, Urania! (R. Fucini) (Florence and Rome, 1899); E l'uccellino (Fucini) (1899); Inno a Diana (C. Abeniacar [F. Salvatori]) (Florence and Rome, 1899); Terra e mare (E. Panzacchi) in *Novissima* (1902); Morire? (Adam), in *Per la Croce rossa italiana* (*c*1917–18); Inno di Roma (Salvatori) (Florence and Rome, 1923)
Pedagogical: Solfeggi, 1888, unpubd

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Orch: Preludio a orchestra, E/e, 1876, autograph, Museo Casa natale; Preludio sinfonico, orch, A, 1882 (1977) [used in Le villi and in first version of Edgar]; Adagietto, 1883, sketch *Li**, unpubd; Capriccio sinfonico, perf. Milan, 14 July 1883, *Mc**, arr. pf 4 hands (1884); Scossa elettrica, march, 1896, unpubd
Chbr: Scherzo, str qt, *c*1880–83, *Li**, unpubd; Str Qt, D, *c*1880–83, parts *Li**, unpubd: Crisantemi, str qt (1890); 3 minuets, str qt, 1884 (1892), nos.1, 3 rev. (Paris, 1898); La sconsolata, vn, pf, 1883, unpubd
Kbd: several unpubd org pieces, before 1880; Foglio d'album, pf, ?1907 (New York, 1942); Piccolo tango, pf, ?1907 (New York, 1942)

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GABRIELLA BIAGI RAVENNI (1–4), MICHELE GIRARDI (5)

Puccitelli, Virgilio (*b* San Severino Marche,1599; *d* San Severino Marche, 26 Dec 1654). Italian writer and priest. As a young man he is said to have lived in Rome and also to have travelled much. About 1630 (or somewhat earlier) he entered the service of Prince Władysław Sigismund of Poland, who reigned from 1633 to 1648 as King Władysław IV. From 1634 he acted as a secretary to the king, for whom he went on private missions (to Italy in 1638–9 and France in 1640) connected with, among other things, the organization of musical life at court. A year after the death of the king, who had granted him an annuity for life, he returned to Italy. He lived first at Naples and then at San Severino.

Puccitelli wrote the texts for nine operas performed at the Polish court and for a number of ballet introductions, three of which are known. The themes of his *drammi* range from the pastoral (*Dafne*, 1635; *Narciso trasformato*, 1638) through the hagiographic (*La Santa Cecilia*, 1637) to the epic (*Il ratto di Helena*, 1636, 2/1638; *Armida abbandonata*, 1641; *L'Enea*, 1641; *Andromeda*, 1644; *Le nozze d'Amore e di Psiche*, 1646; *Circe delusa*, 1648). Their plots are based on a fusion of the neo-Platonic theory of love and Baroque moralism, presented with restraint. They are in three or five acts and are characterized by a combination of elements of different dramatic genres, strong emphasis being laid on tragic hieratic elements; heroic characters are identified panegyrically with the king. The effects possible with the theatrical machinery of the time were widely applied. The texts make use of *versi sciolti* for the recitatives and short-line stanzas for the choruses and arias. Solo and tutti passages alternate in the choruses. The music of these operas is lost but it is known that it was composed by members of the royal chapel: Marco Scacchi set *Il ratto di Helena*; the composers of the other operas perhaps included Kaspar Förster (ii), Marcin Mielczewski, Bartłomiej Pękiel and Scacchi.

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ANNA SZWEYKOWSKA

Puchenberg, Matteo. *See* BUECHENBERG, MATTEO.

Püchler, Wolfgang (*fl c*1596). German composer. *See under* PÜHLER, JOHANN.

Püchner. German family firm of woodwind instrument makers. It comprises four generations of master craftsmen. The firm was founded in 1897 by Vinzenz Püchner (*b* Graslitz [now Kraslíce], 8 July 1870; *d* Nauheim, 23 Nov 1948) in Graslitz, building flutes, oboes, clarinets and bassoons, each of which he played competently. By the 1920s his catalogue advertised no fewer than 144 models of woodwind instruments. When his three sons joined him in partnership in 1937, the firm was employing a work force of about 50 and exporting 70% of their production. In 1945, the new Czech government expropriated and later nationalized the former Sudeten German business. The West German government having designated Nauheim for the re-settling of ex-Graslitz woodwind makers, Vincenz's son Josef (1897–1988) and grandson Walter (*b* 1930) re-established the workshop there in 1948. Since then, the firm has become once again a leading maker of oboes, clarinets and bassoons. Their bassoons especially have established a solid reputation in England, as well as in America, where from the 1960s a model built to the specification of the teacher Hugh Cooper became popular. In 1998 the business re-organized as J. Püchner-Spezial-Holzblasinstrumentebau GmbH, under the direction of Walter Püchner and his three children Gabriele, Ulrike and Gerald.

WILLIAM WATERHOUSE

Puchner, Hans. *See* BUCHNER, HANS.

Pucitta [Puccitta], **Vincenzo** (*b* Civitavecchia, nr Rome, 1778; *d* Milan, 20 Dec 1861). Italian composer. After studying at the Conservatorio di S Maria della Pietà dei Turchini in Naples, he began as an opera composer in Senigallia in 1799 with a work of unknown title. During the following seven years he wrote mostly farces or one-act comedies for theatres in Venice and Milan, including a one-act opera inspired by Goethe's *Werther* in 1802. In the same year his *opera buffa Il puntiglio* was given at La Scala, establishing his reputation, and in 1804 he had his first great success with the farce *La burla fortunata*, which was widely performed until 1833 under various titles. According to Fétis, he went to Lisbon in 1806, where an *Andromaca* was performed. He was then music director of the Italian opera in Amsterdam and from 1809 to 1814 composer and music director at the King's Theatre, London. In those years this theatre was a showcase for Angelica Catalani, the most famous soprano of the time. For her Pucitta composed a series of operas, both *buffa* and *seria*, tailoring his music to her elaborate vocalism such as in the principal role in *La vestale* (1810), his most widely acclaimed serious opera. The peak of his success in London was the royal gala performance of his opera based on Monti's tragedy *Aristodemo* in June 1814. During this time Pucitta provided much of the repertory of Catalani's highly remunerated solo concerts, at which he often conducted the orchestra. He became her accompanist and went with her on tours of Scotland, Ireland and England and, in 1815, of Holland, Belgium and Germany. In 1814, when she was made director of the Théâtre Italien in Paris, he became her house composer. However, the Paris public took such a dislike to him and his music that when Catalani appeared in his new opera *La principessa in campagna* in 1817, she had it advertised without his name. Because of this situation and after disputes with her husband, he returned to Italy that year.

In 1819 Pucitta toured Austria and Germany with his pupil, the English soprano Elizabeth Ferron (or Feron), whom he had engaged on a four-year exclusive contract. The tour was successful, Ferron often being compared with Catalani and singing much of the same repertory that Pucitta had formerly composed or arranged for her. In April 1820 she made her début at La Scala in *La principessa in campagna* and was well received, but the opera was not. Shortly thereafter she bought her freedom from the contract for 12,000 francs. The two operas that Pucitta composed for the next carnival season in Rome and Milan were fiascos and he ceased to write for the stage. In his later years he edited collections of popular Marian melodies.

WORKS

OPERAS

for fuller list of 34 operas see GroveO (A. Lanza)

Werter e Carlotta (op, 1, G.D. Camagna, after J.W. von Goethe), Venice, S Moisè, spr. 1802, *I-Mr*

Il puntiglio [Furberia e puntiglio] (ob, 2, L. Romanelli), Milan, Scala, 7 July 1802, *Mr**

La burla fortunata, ossia I due prigionieri (farce, 1, Camagna, after B.J. Marsollier: *Adolphe et Clara*), Venice, S Moisè, 9 April 1804, *Fc*, *Nc* (2 copies with variants); as Adolfo e Chiara, Turin, Carignano, aut. 1812, excerpts *Tf* and *Tn*; as Li due prigionieri, ossia Adolfo e Clara, London, King's, 1814, *GB-Lbl*, *D-Mbs*, excerpts (London, 1813)

Andromaca (os, 3, Romanelli), ? Lisbon, S Carlos, 1806; ?rev. version, Milan, Scala, 26 Dec 1821, *I-Mr**

La caccia di Enrico IV (op, S. Buonaiuti, after C. Collé), London, King's, 7 March 1809, excerpts *Rsc*, excerpts (London, *c*1812); rev. version, Paris, Italien, 28 Oct 1815

La vestale (os, 3, Romanelli, after E. Jouy), London, King's, 3 May 1810; rev. version, Lisbon, S Carlos, May 1816, and Milan, Re, sum. 1816, *BGc*, *Mr*; vs (London, *c*1810)

Il trionfo di Rosselane, ossia Le tre sultane (op comica, 3, G. Caravita), London, King's, 22 Jan 1811, *GB-Lbl*, vs (London, 1811)

Ginevra di Scozia (os, 2, G. Rossi), London, King's, 16 April 1812, vs (London, 1812)

Boadicea (os, 2), London, King's, 23 March 1813, excerpts (London, 1813–15)

Aristodemo (os, 3, L. Buonavoglia, after V. Monti), London, King's, 9 June 1814, fs, Bucharest, Ciprian Porumbescu Conservatory; vs (London, 1814); excerpts *I-Rsc*, *Vnm*

La principessa in campagna, o Il marchese nell'imbarazzo [La principessa bizzarra] (ob, 2) Paris, Italien, 20 Nov 1817, *GB-Lbl* (with autograph addns), *I-Mr**, excerpts (Milan, 1820)

28 other ops

OTHER VOCAL

L'anima penitente ed amante del suo Dio, cantici sacri, solo vv, pf/ unacc. (Milan, n.d.)

Le mille melodie consacrate a Maria Immacolata (Milan, 1843)

Il mese di Maria: cantici popolari su tutti i principali fatti della vita della Santa Vergine (Milan, 1850)

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ANDREA LANZA

Puebla (de los Angeles). City in Mexico. It is the capital of Puebla state and was an important musical centre from the 16th century to the 19th. Founded in 1531, it soon became the second largest city in Mexico, surpassed in size, wealth and grandeur only by the capital. By 1640 it had several fine *colegios* for secondary and advanced studies and about 30 sumptuous churches, magnificently decorated by local artists and craftsmen. During the 17th and 18th centuries it welcomed world-famous native painters and writers, including the renowned poet Sor Juana Inés de la Cruz. About 19 printers published in Puebla during the 17th century, and from 1646 the city had the first public library in the Americas, an extraordinary collection of 5000 volumes donated by Bishop Juan de Palafox y Mendoza (1600–59).

The colonial city also enjoyed the dramatic traditions of Spain; lavish church processionals, costumed *máscaras* (pageants) and sacred and secular *comedias* and *autos* all used music extensively. In the 16th and 17th centuries most were staged in the cathedral plaza, a large area that was also the site of bullfights. Bishop Palafox temporarily interrupted some performances in 1644 by vetoing the city government's plans to stage two *comedias a lo divino* for Corpus Christi in front of the cathedral, 'as had been done since time immemorial'. Local colour was added to the scene by the great dances and pageants performed by Indians, who also participated in some church festivals. The secular *juntas* and *bailes* held by negroes were apparently so frequent and lively as to need periodic official regulation, and their influence is demonstrated by the frequent appearance in the villancico-cycles of such song types as the *negrilla* and *guineos*. The elaborate villancico 'cycles' or 'sets' were of particular importance in the 17th century. They usually contained nine villancicos of several verses, and many in Puebla had texts by Sor Juana Inés de la Cruz. The churches encouraged the composition of picaresque villancicos and *chanzonetas*, performed at Vespers and Matins on important festivals and saints' days. From the early 17th century secular

comedias with music were usually staged in a *corral* or *coliseo*; a succession of these theatres operated intermittently in Puebla. The seventh such theatre was the municipal Nuevo Coliseo (1760).

During colonial times musical life centred on the cathedral with its services renowned throughout the Indies. At the old cathedral (completed 1539) *maestros de capilla* who were also composers included Pedro Bermúdez (1603–*c*1606), Gaspar Fernandes (1606–29) and the famed Juan Gutiérrez de Padilla (1629–64), who ended his service in the new cathedral, dedicated by Bishop Palafox in 1649 and one of the finest examples of Herreriano architecture. There Padilla assembled and composed an extensive library for his choir, which included the brilliant organist–composer Francisco López y Capillas. Padilla was succeeded as *maestro de capilla* by his tenor soloist and assistant, the composer Juan García (1664–*c*1678). Carlos Valero was given a brief interim appointment in 1678; his successor was the important composer Antonio de Salazar (1679–88). Other *maestros de capilla* who were composers included Miguel Matheo de Dallo y Lana, Francisco Atienza and, at the end of the 18th century, Manuel Arenzana.

As in most Spanish churches the large choir of the cathedral bisects the central nave, and is enclosed on three sides. The musicians, with the *capellanes* and other church officials allowed inside, sat in double rows of seats facing each other. This arrangement encouraged antiphonal effects (with double choirs and alternating plainchant and polyphony) and the extensive use of instruments. During Padilla's time the favoured instruments were the organ, harp ('cross-strung', and capable of chromatic notes) and bass viol, forming a continuo, duplicated for each choir in polychoral music; these were supplemented by recorders, *chirimías* (shawms), cornetts, sackbuts and treble, tenor and bass *bajoncillos* and *bajons* (bassoons), frequently used to double or replace voices. In Spanish and colonial churches the musicians playing shawms, cornetts and flutes were customarily expected to sing during Advent and Lent, when only the organ and bassoon were used with the singers. Padilla's staff in 1651 included ten instrumentalists, six of whom were also singers. Instrumental colour was frequently varied for each verse of such parts of the liturgy as the *Magnificat*, *Salve regina* and psalms. Early in the 18th century violins came into use and by the end of the century the basic cathedral orchestra consisted of violins, flutes, trumpets, horns, double bass and organ, with an occasional viola. Around 1800 Manuel Arenzana frequently added extra violins, clarinets, bassoons and timpani to this group.

Between 1810 and 1821 the wars of independence against Spain caused frequent disruptions, but Puebla remained an important centre. During the rest of the 19th century, however, a constant succession of invasions, battles and political conflicts inevitably caused a decline. Puebla remains a large city but has never regained its earlier cultural leadership. Its cathedral archives, however, contain the largest collection of 16th- to 19th-century polyphony in Mexico, including 20 large choirbooks and quantities of printed and manuscript partbooks, many of them rare. There are extensive holdings of works by Morales, Guerrero, Palestrina and by other composers from the 16th century to the 18th, and one of the largest collections of music by colonial composers working in Mexico. Another extensive collection of 17th- and 18th-century polyphony, the Colección Jesús Sánchez Garza from the SS Trinidad convent (founded at Puebla in 1619), was long in private hands; it has since been deposited at the Instituto Nacional de Bellas Artes, Mexico City. In recent years, the Puebla state government has issued a series of historical publications, including villancico-cycles for 1678 and 1680, with texts attributed to Sor Juana Inés de la Cruz.

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ALICE RAY CATALYNE

Puel, Christoph. *See* BUEL, CHRISTOPH.

Puente, Gioseppe de (*fl* Naples, 1606). Italian composer of Spanish extraction. He is known only by *Il primo libro de madrigali* (Naples, 1606), for five voices. The madrigals are shorter and generally more chordal than those of his Neapolitan contemporaries. The identifiable texts are by Marino and Guarini (six each), and G.B. Leoni, A. Parma and Rinuccini (one each). In *Luci seren'e chiare* Puente appears to quote part of Gesualdo's setting of the same text, published in his fourth book of madrigals (1596).

KEITH A. LARSON

Puente, Giuseppe del. *See* DEL PUENTE, GIUSEPPE.

Puente, Juan Manuel de la [García, Juan Manuel] (*b* Tomellosa, nr Guadalajara, 8 Aug 1692; *d* Jaén, 19 Dec 1753). Spanish composer. He took the surname de la

Puente from his grandfather. He was a choirboy at Toledo Cathedral, where he composed his first pieces under the tuition of Ardanaz, Bonet de Paredes and Ambiela. From 1711 until his death he was *maestro de capilla* at Jaén Cathedral, becoming a prebendary in 1716.

His extant sacred music (mostly in Jaén Cathedral, with much of it dated 1709–35) embraces various vernacular genres into which the new Italian style was introduced at the beginning of the 18th century. He also wrote secular cantatas, which were common at the time but which are rarely preserved in such a large collection. This would suggest that he may have been involved in theatrical performances in Jaén. The villancico *Ah de la prisión confusa* (*E-JA*, dated 1711) is a remarkable example of an early Spanish recitative accompanied by two violins. Few Latin pieces have survived, though an inventory of 1760 lists 48. A 19th-century copy of his *Stabat mater* (*JA*) confirms that his music continued to be performed well after his death.

Much of de la Puente's output is preserved in bound books, which is relatively unusual. In 1760 Francisco de Viedma, *maestro de capilla* at Alcaudete Parish Church, Jaén, and owner of these books, presented them to the Jaén Cathedral chapter. Only three of the original nine volumes have survived.

WORKS

299 sacred vocal pieces, 1–18vv, with and without insts, 294 of which in *E-JA*, others in *E*, *GRcr*, *PAL*, Santuario de Aránzazu: 150 cants. (incl. new texts adapted to previous compositions), 117 villancicos, 19 tonadas, 4 motets, 3 pss, 2 orats, 1 mass, 1 auto sacramental, 1 res and sequence Stabat Mater

14 secular cants., S, with and without vn acc., *JA*, several later adapted to sacred texts

Further Lat. works, lost, listed in inventory of 1760, *JA* leg.460

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MIGUEL-ÁNGEL MARÍN

Puente, Tito [Ernesto Antonio] (*b* New York City, 20 April 1923; *d* New York City, 31 May 2000). American percussionist, bandleader, composer and arranger. He began performing with Los Happy Boys and other local bands as a child prodigy, and as a teenager played with Noro Morales and Machito. Following wartime service in the US Navy (1942–5), he studied at the Juilliard School of Music (1945–7). In 1946 he joined Jose Curbelo's band alongside the upcoming vocalist Tito Rodríguez. The following year he left to form the Piccadilly Boys, later called the Tito Puente Orchestra, and which became a training ground for such musicians as Mongo Santamaría, Willie Bobo, Ray Barretto and Johnny Pacheco. Along with fellow 'Mambo Kings' Machito and Rodríguez, Puente performed regularly at New York City's Palladium Ballroom. During the 1950s he also recorded a series of albums devoted to authentic Cuban percussion. In the 1960s he made important recordings with the Cuban female vocalists Celia Cruz and La Lupe, and his career continued to flourish through the next three decades. He also collaborated with such musicians as Woody Herman and the trombonist Buddy Morrow. He composed over 400 songs, made well over 100 recordings and gained four Grammy awards and eight Grammy nominations. Among his most famous tunes are *Oye como va* (later popularized by Chicano rock star Carlos Santana), *Ran Kan Kan*, *Picadillo* and *El rey del timbal*.

In addition to his popularization of Cuban-based dance music, he was renowned as a Latin jazz performer, best known for his brilliance on the timbales and vibraphone, although also playing the conga, piano and saxophone. He also recorded jazz big band and bossa nova albums. He hosted his own television show in 1968, appeared in the 1992 film *The Mambo Kings* and became a symbol of the New York Puerto Rican identity, marching prominently in Puerto Rican parades. Puente played and recorded with nearly every major jazz and Latin musician, and won numerous awards, including an honorary doctorate from Old Westbury College (1994) and a star on the Hollywood Walk of Fame. See also S. Loza: *Tito Puente and the Making of Latin Music* (Urbana, IL, 1999).

LISE WAXER

Puerto, Diego del [Didacus a Portu] (*fl* early 16th century). Spanish theorist. He studied in Salamanca, where he became *cantor* at the Colegio Mayor de S Bartolomé and curate at the church of Laredo. He wrote *Portus musice* (Salamanca, 1504/*R*; ed. Rey Marcos), published in Latin with marginal annotations in Spanish. The last pages, including details on the tuning of the vihuela, are also in Spanish, and the treatise is probably the first Spanish publication to contain polyphonic music. Del Puerto was more concerned with practical than theoretical aspects of music and his definitions are concise with few digressions. He presented a personal interpretation of the theory of the three *genera*, which he called diatonic, chromatic and compound. He criticized Guidonian hexachordal theory because of its inadequacies as a training system, but offered nothing better in its place, merely remarking that the use of letter-names was to be preferred; in this respect he was closer to Ramos than many Spanish theorists. He expounded mensural notation effectively, and his treatise is particularly noteworthy for its explanation, often in markedly aesthetic terms, of techniques of composing in three and four parts.

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F.J. LEÓN TELLO

Puerto Rico. Country in the Greater Antilles associated with the USA, with Commonwealth status from 1952. The first contact of Europeans with the Caribbean island was in 1493 during Christopher Columbus's second voyage to America. Colonization by Spain began in 1508, and the seat of government became established at San Juan, now the island's largest city and the centre of commercial and cultural life.

I. Art music. II. Traditional music.

I. Art music

During the first three centuries of Puerto Rican history, musical life centred on the church and the military garrison. Early records are scarce because many ecclesiastical archives and other sources of information were destroyed in fires, hurricanes, sackings and sieges. Early in the 16th century an organist and a *chantre* were requested for the cathedral, whose construction had begun in 1511. At the end of the 16th century the cathedral, described as being as beautiful as any in England, possessed a fine organ. Capitulary Acts of 1660 indicate that the permanent musical staff of the cathedral consisted of an organist and a *sochantre*, but in 1672 two new posts were created, *maestro de capilla* and cantor. From 1698 until 1756 there is no record of specific nominations to posts in cathedral music. However, from 1756, records show a succession of organists, *maestros de capilla* and other musicians attached to the church. These musicians, including both clerics and laymen, provided the first regular music instruction in Puerto Rico.

Secular music before the 19th century was connected mainly with public celebrations. Among these were events of religious significance, but mounted at the expense of secular authority: Corpus Christi and the celebration of the patron saints of Spain, of the Spanish West Indies, and of Puerto Rico. In addition, *fiestas reales* were organized on occasions connected with accessions of Spanish monarchs and with other significant events in the Spanish world. The accession of Fernando VI in 1746 was marked by processions, balls, *comedias* and other festivities extending over a period of nine days, and similar events occurred in 1789 on Carlos IV's accession to the throne. During the 18th and 19th centuries, military musicians were important figures in the colony's musical life. Attached to Spanish units serving in the Antilles, these musicians also performed for balls and other civil celebrations and provided the nucleus of orchestras formed for opera and concerts. They were among the first teachers of wind instruments in Puerto Rico, and many remained after completion of their military service as teachers, performers and founders of musical families.

Construction of the island's first permanent theatre began in 1824; the building, still in use as the San Juan Municipal Theatre, was officially inaugurated in 1832. A philharmonic society was formed by a group of professionals and amateur musicians. Among the goals of this society (many of which were realized) were the establishment of a music academy, the organization of an orchestra, and the presentation of locally mounted operas and zarzuelas.

One of Puerto Rico's first native composers was Felipe Gutiérrez Espinosa (1825–99). He wrote the first opera on a Puerto Rican subject, *Guarionex* (?1856), as well as two other operas, a zarzuela and a large quantity of religious music. Concerts by visiting artists began in 1827 with a series of three recitals by the pianist Eduard Edelman and the cellist Henry Femy. The British tenor William Pearman visited Puerto Rico in 1832, giving the first documented musical performances in the San Juan Municipal Theatre. Louis Moreau Gottschalk and Adelina Patti spent a year touring Puerto Rico in 1857–8, during the period when San Juan and Ponce, the island's second-largest city, were becoming regular stops in the itineraries of touring Italian opera companies. Short works of light lyric theatre, including *tonadillas* and *sainetes*, were regularly presented by theatrical companies, and the first complete opera (Rossini's *Il barbiere di Siviglia*) was given by a visiting Italian company in 1835.

19th-century Puerto Rican art music includes symphonic fantasias and overtures, religious music, instrumental chamber music and a considerable amount of piano music. An important species of piano music, cultivated well into the 20th century, is the Puerto Rican *danza*. Originally a social figure dance, the *danza* became a highly stylized form of concert music in the hands of such skilled native composers as Manuel Tavárez (1842–83), Juan Morel Campos (1857–96) and Braulio Dueño Colón (1854–1934). A generation of composers was active during the first half of the 20th century, but economic depression, complicated by the island's change of sovereignty from Spain to the USA in 1898, caused the decline or collapse of traditional agencies of musical patronage. Among these composers, whose production was limited almost entirely to chamber music, piano music and songs, were José I. Quintón (1881–1925), José Enrique Pedreira (1904–59) and Augusto Rodríguez (1904–93).

During the 1940s and 50s the insular government created a number of new educational and cultural agencies, and as a result music began to regain its traditional importance. A Division of Community Education was created in 1946 and soon began to commission film scores from young Puerto Rican composers. A government-owned radio station began operation in 1949, expanding into television in 1958. In 1955 an Institute of Puerto Rican Culture was created, and a newly organized Puerto Rico SO was established in 1958. These government branches engage performers and commission new works either directly or through grants to such groups as ballet and theatre companies.

Most of the art music composed during the 1950s displays the deliberate use of folk elements in a conscious attempt to create a distinctive Puerto Rican music. Since 1960, however, composers have taken a much more eclectic view, embracing styles and techniques ranging from post-Romantic to serial, aleatory and mixed-media expression. Composers active in Puerto Rico in recent decades have included Jack Delano (1914–97), Héctor Campos-Parsi (1922–98), Amaury Veray (1922–95), Luis A. Ramírez (1923–95), Ignacio Morales Nieva (*b* 1928), Rafael Aponte-Ledée (*b* 1938), Luis M. Alvarez (*b* 1939), Francis Schwartz (*b* 1940), Ernesto Cordero (*b* 1946), William Ortiz (*b* 1947) and Raymond Torres Santos (*b* 1958).

Music education in Puerto Rico is administered through two governmental programmes and by numerous private academies. One government programme was created in 1947 to provide every elementary school child with an understanding of the basic elements of music. The second programme is a network of junior conservatories, the Free Schools of Music, which offer specialized instruction for children aiming to become professional musicians. Further technical instruction is given at the Puerto Rico Conservatory of Music, established in 1960. University studies in music are conducted, and academic degrees granted in recognition of higher musical studies, at the Inter-American University of Puerto Rico, San Germán, at the University of Puerto Rico, Río Piedras, and at the Catholic University of Puerto Rico, Ponce. All of these

institutions employ as instructors Puerto Rican composers and performers, many of whom have undertaken advanced studies in the USA or Europe.

The Puerto Rico Casals Festival was established in 1957 under governmental auspices and with the musical direction of Pablo Casals, who had made Puerto Rico his home. The annual three-week festival, taking place in the Performing Arts Center in metropolitan San Juan in June, has presented such ensembles as the National SO of Washington DC, the Detroit SO, the Los Angeles Chamber Orchestra and the New York PO, with the Puerto Rico SO as the resident anchor. Soloists and chamber ensembles have been of the same high calibre, but more recently the conservative programming of the festival has been altered to incorporate contemporary works, including those of island composers. Recent festival directors have included Odón Alonso and Penderecki.

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II. Traditional music

1. Introduction. 2. African-derived genres. 3. Hispanic genres. 4. Instruments.

1. INTRODUCTION. Until the 20th century, interest in Puerto Rican folklore and customs was expressed principally through travellers' descriptions and the introduction of folk themes in 19th-century Puerto Rican *costumbrista* literature; precise knowledge of the island's traditional music from the 16th to 19th centuries is therefore slender.

The predominant elements in the traditional music of Puerto Rico have been traced to Spain and West Africa; Spanish settlement and colonization began in 1508, while West African influence is due to the direct importation of African slave labourers until the 19th century and the introduction of black Americans at various periods. The indigenous Arawak Indian contribution is minimal; so rapid was the Spanish domination of the island's indigenous population that within a few generations of the Conquest scarcely a trace of Arawak influence could be noted in Puerto Rican life.

Early descriptions of the musical and ceremonial use of Arawak implements are limited to gourd rattles and to the *bastón*, an ornamented stick struck heavily against the ground. The *areito* (a ceremonial dance) was practised throughout the Greater Antilles by pre-Columbian inhabitants and performed on a wide variety of occasions, involving instruments and antiphonal chanting. Attempts to reconstruct Arawak music and chant on the basis of the few extant descriptions or through supposed vestiges in the traditional music of later periods have been fruitless.

2. AFRICAN-DERIVED GENRES. African influences have been strong, particularly in the coastal regions. Several Puerto Rican traditional music customs clearly display indebtedness to African antecedents, although they have by no means remained unaffected by contact with Spanish music and the Spanish language. Among the most important of these forms are the *bomba*, the *plena* and the *baquiné*.

The *bomba*, which some writers have associated with the Cuban *conga* and with the more generalized Antillean *bamboula*, is practised in Puerto Rico's coastal lowlands. This dance is characterized by the use of drums as accompanying instruments, by responsorial singing, and by individuals or couples spontaneously dancing within a circle of participants. Song texts may be improvised by a leader and repeated by the chorus of participants, or they may consist of traditional texts in which leader and chorus sing alternating stanzas.

Many other names of dances associated with the *bomba* and presumably of African origin have been noted. Among these are the *bamulé*, *belén*, *candungo*, *candungué*, *cucalambé*, *cuembé* (*quembé*), *cunya*, *curiquinqué*, *gracimá*, *guateque*, *holandés*, *kalindá*, *leró*, *mariandá*, *mariangola*, *sicá* and *yubá*.

Another form showing marked African influence is the *plena*. The Puerto Rican *plena* is a short narrative song that describes, often with sharply satirical intent, an individual or an event. While somewhat similar in function to the Spanish *romance* (ballad) and the Mexican *corrido*, the characteristic *plena* differs from these in its brevity and its marked use of African-derived rhythms (ex.1), patterns of vocal usage and dance.

The earliest documented performances of the *plena* date from the first decade of the 20th century. It has been suggested, however, that the style (if not the name) of the *plena* was current in Puerto Rico half a century before. The first known performances are attributed to English-speaking Afro-Caribbean immigrants from the Virgin

Ex.1 *Los muchachos de Cataño, plena* (Cruz, 1967)



Islands and St Christopher, who had settled in Ponce on Puerto Rico's southern coast. The earliest accompanying instruments appear to have been the tambourine and *güiro* with guitar or concertina. The heavy striking of the tambourine, on the beat in binary metre, is believed to have been extremely important in establishing the definitive style of the *plena* which developed in the 1920s.

The characteristic form of the *plena* consists of the alternation of stanzas and refrains (either improvised or composed) by soloist and chorus. Many *plenas* have become classics of popular traditional music, and have become known throughout Puerto Rico and abroad. Among these is the following text, which refers satirically to the arrival in Ponce of a newly appointed Roman Catholic bishop:

> Mamita llegó el obispo,
> llegó el obispo de Roma.
> Mamita, si tú lo vieras
> que cosa linda que cosa mona!

Baquiné is the communal vigil over the body of a dead child during the night preceding Christian burial. As the child is presumed to have died without sin, the occasion is more one of rejoicing than one of grief. However, songs of consolation are sung to the bereaved parents, and occasionally African deities are invoked in order to repel an evil spirit:

> Huye, huye pronto
> maligno adversario
> en la sombra va el niño
> libre de tu mano.
> Babacó y Ogún
> le tienden los brazos,
> Yeyemá y Changó
> deshojan un ramo.

3. Hispanic genres. In contrast to the African-related traditional music of Puerto Rico's coastal lowlands, many of the songs and dances from the interior mountains are strongly derived from Spanish sources. Here, many folksong species are based on the Spanish *décima*, a ten-line stanza of octosyllabic or hexasyllabic structure.

The most important form practised in the interior is the *seis*. As dance music, the *seis* is in simple binary metre, richly syncopated and frequently overlaid with triplet figurations in melody or accompaniment (ex.2). Formerly

Ex.2 *Seis del Dorado* (López Cruz, 1967)



certain types of *seis* were performed by couples in two opposite rows. More than 80 types of *seis* have been identified, distinguishable by tempo, rhythmic figuration, melody type or choreography. Many are named after the style of dance-steps associated with them, for example the *seis enojao*, *seis chorreao* and *seis zapateao*. Others are named after a town or region, such as *seis de Comerío* or *seis de oriente*; still others bear the names of musicians who popularized them, such as *seis de Andino* and *seis de Villarín*.

As accompaniment to song, the *seis* is closely associated with *décima* texts. The improvisation of *décimas* on family social occasions and during community festivities is fundamental to Puerto Rican traditional custom. In a *seis de controversia* two singers may engage in a contest, improvising *décimas* according to a subject and rhyme established by the contest judge. Subjects for improvisation cover a wide range, from praise of an individual or the celebration of an event to themes of love or popular religion.

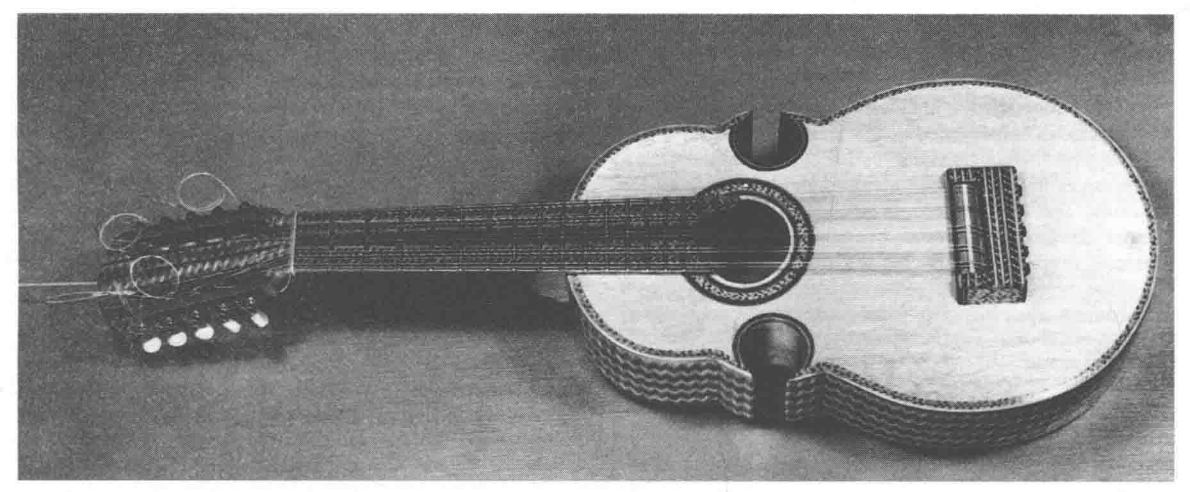
The repertory of Puerto Rican *bailes de garabato*, or popular folkdances, also includes the *vals criollo*, the *mazurca* and the *polca*, all modifications of the corresponding 19th-century European social dances.

Religious music in Puerto Rico centres on the *aguinaldo* and the villancico, both descendants of the 16th-century Spanish villancico. In modern popular usage the two names are almost interchangeable and refer to a specific repertory of well-known songs whose texts deal with the Christmas cycle. The most common themes are the Nativity, the Three Kings and praise of the Virgin or Child. The melodies are usually in simple or compound binary metre; the rhythmic syncopation that many *aguinaldos* or villancicos display may be the result of African influence, although this has not been fully investigated.

The *Cruz de mayo* or Fiesta de Cruz, a popular religious festivity involving a great deal of music, enjoyed a revival during the 1960s and early 1970s after several decades of decline. Dedicated to the Virgin Mary in early May, the *Cruz de mayo* consists of nine consecutive evenings of fiesta. This festival, a form of the traditional Roman Catholic Novena, formerly took place within homes or private patios, but has become a public event sponsored by civic and fraternal groups. The music performed consists of a traditional cycle of songs (19 in one local usage) concerning the Cross, the Virgin, the month of May and the Holy Family. Rhythms, tempos and forms are based on such traditional species as the waltz and march. The traditional group of accompanying instruments (*conjunto típico*) consists of guitar, *cuatro* and *güiro*, although in some localities this orchestra is expanded to include flutes and violins or instruments associated with popular commercial music. The cycle ends with social dancing and general festivity.

Another traditional religious activity, the *rosario cantao* (sung rosary), also involves music of Spanish derivation. It is a family or neighbourhood observance arranged for the purpose of redeeming a vow made to a saint. The event lasts all night, and is divided into periods of singing (*tercios*) and relaxation, the latter consisting of games, stories and banter. After the final *tercio*, at daybreak, a dance begins which may last until noon.

4. Instruments. Traditional instruments include drums of various types, the modern representatives of a continuous tradition of African music in the Caribbean. The isolated use of musical bows has also been observed. The



Cuatro (Instituto de Cultura Puertorriqueña, San Juan)

marímbula, an Antillean modification of the African LAMELLOPHONE, serves as a bass instrument during many popular festivities involving music. Maracas and *güiros*, descendants of pre-Columbian Arawak instruments, appear in most types of Puerto Rican folk and popular music.

The construction and playing of plucked-string fretted instruments have also been cultivated. Guitar construction, tuning and playing technique follow Spanish usage, but a number of other instruments, unique to Puerto Rico or with counterparts in other regions of Latin America and the Caribbean, have evolved. Among these is the *cuatro* (see illustration), descended from the Spanish vihuela and used widely in popular genres. The modern *cuatro* is made of indigenous woods and exists in a wide variety of shapes while retaining the plectrum technique of the ancestral *vihuela de peñola*. Formerly, the *cuatro* had four double courses of strings tuned in 4ths (*e–a–d′–g′*). At the end of the 19th century a fifth single or double course was added below, giving the pitch *B*.

The *tiple* and *tres* are smaller instruments of the same general type as the *cuatro*. The four or five single-string courses of the *tiple* have had no standardized tuning; there have been as many as 16 generally accepted arrangements. The *tres* has three single strings, tuned *b–g′–d″*. Other plucked instruments that have been used in traditional music are the flat-backed *laúd español* and the *bordonúa*; the latter, which has become rare, has five courses of strings, tuned *A–d–f♯–b–e′*.

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DONALD THOMPSON/R (I), □ (II)

Pueyo, Salvador (*b* Barcelona, 10 Feb 1935). Spanish composer. He studied at the Barcelona Conservatory (1954–63) with Caminals (piano), Toldrá (conducting) and Zamacois (composition). In Paris he was a pupil of Ohana (composition) at the Ecole Normale de Musique and of Pierre Schaeffer (musical research) at the ORTF. He holds a chair in composition and instrumentation at the Barcelona Conservatory, where he has taught since 1987. Among the many acknowledgements of his activities are the Barcelona municipal prize (1964) for *Abstracciones* and the Barcelona Conservatory Prize (1968) for *Antítesi*.

Pueyo's works have been performed in various countries and he has received commissions for international festivals. His song cycle for soprano and strings, *Cap al meu silenci*, was first performed in Carnegie Hall, New York, by Montserrat Caballé. In 1997 the orchestra of the Gran Teatro del Liceo gave the première of the first orchestral movement, *Marta*, from his opera *Terra Baixa*, under the direction of Cristóbal Halffter. Among his best-known works is the *Simfonía barroca*, performed on

more than 300 occasions by prestigious orchestras and conductors, among them Yehudi Menuhin.

Some of his music is in a traditional vein, while other pieces make use of more novel resources, such as electronic and electro-acoustic media. He has also carried out research, published by the government of Catalonia, on the musical origins of the Catalan national hymn, *Els segadors*, and has worked as musical consultant of the Centro de Documentación Musical de Cataluña. His music is characterized by his respect for the sounds of Cataluña, blended with his own personal gestures; Pueyo's individual output forms an important part of the body of Catalan national music.

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Stage: Yerma (ballet, after F. García Lorca), Barcelona, Liceo, 9 Oct 1992; Terra Baixa, op, 1996; Kux, my Lord! (incid music)
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Choral: Threnos, S, chorus, ens, 1962; Kohelet, S, Mez, spkr, chorus, orch, 1967–9; Vespres de Sant Pere, Mez, Bar, spkr, chorus, fl, eng hn, org, 1968
Solo vocal (1v, pf unless otherwise stated): Primer cicle de cançons, 1961; Segon cicle de cançons, 1961; 4 ambientes, 1963; Trio, op.11, Mez, fl, gui, 1963; Cap al meu silenci, 1986–7, arr. S, str/orch, 1986–7; Eternament, 1997

INSTRUMENTAL

Orch: Suite, 1962; Abstracciones, 1963–4; Antítesi, 1965; Simfonía barroca, str, 1975; Conc., ob, str, 1983–5; Rondó, chbr orch, 1991; Morta fiamma, 1995; Marta, 1996; Simfonía concertant, vn, str, 1998
Chbr: Quartet en un teps, cl, bn, vn, pf, 1962; Evolucions, fl, cl, vn, va, vc, 1963; Conceptes, ob, cl, bn, 2 vn, va, vc, 1966; Wind Qnt, 1968; L'Orant de Pedret, fl, cl, 1978; Quintet, 2 vn, eng hn, bn, hpd, 1976; Fantasía trío, 1984
Solo inst: Suite, pf, 1960–5; Tema amb variaciones, pf, 1960–5; 6 soliloquis, pf, 1960; Sonata, pf, 1961; Fuga, org, 1962; Fuga, pf, 1962; Pensar . . ., org, 1972; Fuga aequalis motus, org, 1973; Repòs, 1983; Sonata, op.60, pf, 1995

MARTA CURESES

Puffett, Derrick (Robert) (*b* Oxford, 30 Nov 1946; *d* Cambridge, 14 Nov 1996). English musicologist and editor. He read music at Oxford (BA, 1967) and after becoming a research fellow at Wolfson College, Oxford, he took the doctorate with Joseph Kerman and Frederick Sternfeld in 1976 with a dissertation on the song cycles of Othmar Schoeck. He continued to teach at Oxford and work as a freelance writer until he was appointed lecturer in 1984 at Cambridge, where he also became director of music studies and fellow at St John's College. At Cambridge he was also active as an editor, preparing nine volumes of *Music Analysis* (1987–95), books on Strauss's *Salome* and *Elektra* (1989–90) and several translations (of Dahlhaus, Nattiez, Schenker and Berg), two of them with Alfred Clayton.

During his 20 years as a writer Puffett examined a wide variety of musical texts from the late 19th century (Tchaikovsky, Richard Strauss, Mahler and Bruckner), and the early 20th century (Schoenberg, Berg, Webern, Schmidt and Schreker). His planned analytical study of Elgar never came to fruition, but he did publish works on a range of English 20th-century composers such as Bax, Tippett, Goehr and Holloway. Puffett was unique among analytical writers for his elegance, wit and play of fantasy: he reclaimed technical musicology for literature. He brought a welcome breath of musicality, humanity and commonsense to a calling never particularly noted for any of these qualities. Because he was truthful and honest with himself, he expected to find these virtues in others. He would never set himself a musical problem which was not, in the end, soluble simply by acknowledging the evidence of his ears. Nothing false – one might almost say nothing theoretical – was ever allowed to pass unchecked by those rigorous and sensitive organs.

Puffett suffered since childhood from muscular dystrophy. As his condition worsened his writing became ever sharper, more perceptive and entertaining: it glittered with a sort of liberation. A 'What if . . . ?' fantasy about early Webern; a wonderfully original piece of writing about Debussy; and, most notable of all, a study of Berg's op.6 *Drei Orchesterstücke*, a virtuoso exposition of a piece that has baffled other commentators: these, together with the massive torso of a posthumously published piece on the adagio from Bruckner's Ninth Symphony, must stand as his testament.

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'Bruckner's Way: the Adagio of the Ninth Symphony', *MAn*, xviii (1999), 5–99

HUGH WOOD

Puget. French family of organ builders. In 1834 Théodore Puget (*b* Montréal, Aude, 15 Nov 1799; *d* Toulouse, 31 March 1883) founded a firm in Toulouse. He directed it until 1877, passing it on to his son Eugène (*b* Lagrasse, 28 Feb 1838; *d* Lavalanet, 7 Jan 1892), whose brother Jean-Baptiste (*b* Toulouse, 22 Oct 1849; *d* Toulouse, 22 Sept 1940) worked with him and then led the firm from 1892 to 1922. By World War I the company could claim nearly 400 organs built, rebuilt or restored, including the cathedrals of Albi, Béziers, Narbonne, Pamiers, Rodez and many organs in Toulouse. Jean-Baptiste's son Maurice (*b* Toulouse, 7 Dec 1884; *d* Toulouse, 17 Aug 1960) was the last director of the firm. Another son of Théodore, Baptiste Puget (*b* Fanjeaux, 5 Dec 1826), set up an independent business. Puget organs are ubiquitous in southern France west of the Rhône; the work of the earlier generations is generally considered to be the most refined of the family's output. From 1870 the firm turned increasingly to pneumatic action, becoming its leading advocate in France and thereby making inroads even into the Parisian market. Puget, Merklin (who promoted electropneumatic action) and Cavaillé-Coll (who remained faithful to mechanical action) are arguably the three principal organ builders of 19th-century France in terms of quantity, quality and geographical span of work. Under Maurice Puget electropneumatic action prevailed.

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GUY OLDHAM/KURT LUEDERS

Puget, Loïsa [Louise-Françoise] (*b* Paris, 11 Feb 1810; *d* Pau, 27 Nov 1889). French composer and singer. She showed talent at an early age and took lessons from her mother, a singer; she later studied composition with Adolphe Adam. She composed about 300 *romances*, which were extraordinarily popular: the most famous was *A la grâce de Dieu*. Her popularity reached well beyond Paris, as documented by editions in different languages and in piano arrangements. Contemporary periodicals chronicle many of her concerts and publications, and she was hailed by the renowned critic Henri-Louis Blanchard as the 'queen of this genre of music'. Between 1830 and 1845 she published illustrated volumes of songs entitled *Album* or *Collection des romances*. Most of the texts were written by the poet-actor Gustave Lemoine, who became her husband in 1845. Lemoine's texts treat a wide variety of subjects, from the innocence of *Demain, je serai dame*, to the flagrant sentimentality of *Appelle-moi ta mère*, and the sensational treatment of suicide in *Morte d'amour!* After her marriage, Puget's compositional output decreased dramatically.

In addition to *romances*, Puget composed two one-act operettas: *Le mauvais oeil* and *La veilleuse, ou Les nuits de milady*. The première of the former received a very favourable review from Hector Berlioz. Puget's output also includes some solo piano works and *Mystère de Paris*, a set of quadrilles for four hands.

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(*selective list*)

published in Paris unless otherwise stated

Le mauvais oeil (operetta, 1, E. Scribe and G. Lemoine), Paris, OC (Bourse), 1 Oct 1836

La veilleuse, ou Les nuits de milady (operetta, 1, Lemoine), Paris, Gymnase, 27 Sept 1869

*c*300 songs (texts by Lemoine unless otherwise stated), 1v, pf, incl.: Le voleur idiot (1834); La coquette de soixante ans (?1835); Le lys dans la vallée (?1835); Le chasseur et la laitière (1838); Demain, je serai dame (1838); Je veux t'aimer sans te le dire (1838); La reine des fous (1838); Tempête (1838); L'aigle (1839); La chanson du charbonnier, ou Blanc et noir (1839); Fleur des champs (1840); Morte d'amour! (1840); La Narbonnaise (1840); Le rhin allemand (A. de Musset) (?1840); La sérénade du pâtre (?1840); A la grâce de Dieu (c1840); Le ciel sur terre (1841); Appelle-moi ta mère (1844)

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Articles by H.-L. Blanchard and M. Schlesinger in the *RGMP* (1839–41)

'Foreign Intelligence ...: the Composer Louisa Puget', *Musical Examiner* (14 Jan 1843)

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JUDY TSOU

Pugliese, Osvaldo (*b* Buenos Aires, 2 Dec 1905; *d* Buenos Aires, 24 July 1995). Argentine tango pianist, bandleader and composer. Trained at a private conservatory in Buenos Aires, he started as a cinema pianist but soon found a place in tango bands, including those of Roberto Firpo, Pedro Maffia, and Pedro Laurenz. After 1929 he jointly led the Vardaro-Pugliese Sextet, one of the most distinguished ensembles of the 1930s, and only in late 1939 did he form his own first band, which made the first of its more than 600 recordings in 1943. His own virtuosic piano skills contributed much to his band, whose sophisticated arrangements pushed the 'evolutionist' trend in tango music to its limits: Pugliese has been aptly described as the Wagner of the tango. The band toured to the Soviet Union and China (1960), to Mexico and Cuba (1981) and to Japan (1965 and 1979), and made some notable appearances on French television in 1984. In December 1985, soon after his 80th birthday, Pugliese played a memorable concert in the Teatro Colón, Buenos Aires. He was a prolific composer, making a particular mark with the rhythmically original *Recuerdo* (1924) and the even more original and controversial *La Yumba* (1943). A lifelong communist, he was imprisoned several times for his beliefs, once for six months (1955) by President Juan Domingo Perón.

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SIMON COLLIER

Pugnani, Gaetano (*b* Turin, 27 Nov 1731; *d* Turin, 15 July 1798). Italian violinist and composer. His principal teacher was G.B. Somis, a pupil of Corelli. At the age of ten he began his career as a second violinist in the orchestra at the Teatro Regio, Turin, though his official appointment was delayed until 19 April 1748. A royal stipend enabled him to study composition with Francesco Ciampi in Rome (1749–50). On his return to Turin he resumed his modest orchestra post, though with doubled

salary. He became principal of the second violins in 1763. By that time he had acquired an international reputation. On 2 February 1754 he performed one of his own concertos at the Concert Spirituel in Paris, where his first published works appeared the same year. The *Mercure de France* wrote: 'the connoisseurs insist that they have never heard a violinist superior to this virtuoso'. From 1767 to 1769 he served as conductor at the King's Theatre in London, where his first opera, *Nanetta e Lubino* (1769), met with success. He also appeared in concerts with J.C. Bach and other prominent musicians. In 1770 he became first violinist of the king's music in Turin, a post his teacher Somis had held and which included the leadership of the Teatro Regio orchestra. In 1776 he also became general director of instrumental music, and in 1786 was appointed supervisor of military bands. From 1780 to 1782 he toured northern Europe with his illustrious pupil Viotti. A commission for Naples in 1784 initiated a period of activity in which he wrote four operas in five years, as well as some ballet music. His last foreign journey took him to Vienna, where on 22 March 1796 he conducted his orchestral suite based on Goethe's *Werther*. During his last years he saw the decline and ultimate dissolution of Turin's musical establishment as a result of the war with France.

Pugnani was a vital link in the uninterrupted tradition from Corelli to Viotti. Gratefully, Viotti called himself 'élève du célèbre Pugnani' on his printed music; among Pugnani's other pupils were Borghi, Bruni and Polledro. His playing was known for its power, eloquence and rich cantilena; his 'arco magno' (grand bowing) became proverbial. He probably played an important part in the development of the modern bow: he himself used a bow (called an 'archetto alla Pugnani') that was straighter, longer and equipped with a screw, and he may have exchanged views with the Parisian bowmaker Tourte *père* in 1754 and with the younger François Tourte in 1772–3, both of whom were engaged in bringing the bow into its present form. Pugnani also preferred to use thicker strings, perhaps because they were better able to withstand the greater pressure of his bowing.



Gaetano Pugnani: portrait by an unknown artist, c1755–60 (Royal College of Music, London)

As a composer Pugnani reached far beyond the violin into the field of opera, symphony and chamber music, and must be considered an important representative of mid-century Italian Classicism. His symphonies exemplify the Italian theatrical style best known through its Mannheimer and Viennese proponents. He preferred a four-movement sequence with a minuet in third place. His chamber music stands midway between that of Sammartini and Boccherini, and often dispensed with a figured bass, though not always successfully. Several of his trios and quintets required an obbligato keyboard part and assorted instruments. His only known violin concerto follows the form established by Tartini but reflects the *galant* style of the 1760s.

Burney observed that Pugnani, 'though an able and celebrated professor on the violin, seems to have begun writing for the voice too late in life to arrive at great excellence in lyric compositions'. Nevertheless, his operas are not without interest or merit. After his initial comic opera for London, the rest were either serious operas or *feste teatrali*; the latter traditionally incorporate machinery, spectacle, choruses and dance. Pugnani's *Tamas Kouli-Kan nell'India* (1772), with its military display, staged battles and burning cities all within an exotic Persian setting, earned another performance in Florence in 1774. Formal innovations in his two serious operas of the mid-1780s reflect the influence of the Mannheim librettist Verazi. In *Achille in Sciro* (1785), which includes all Metastasio's choruses, the second and third movements of the sinfonia are used as dance music for an opening spectacle. In a new action ensemble Deidamia interrupts a duet between Achilles and Ulysses, and Achilles' cavatina of three stanzas in Act 3 is interrupted with interjections from Deidamia and Ulysses, who leaves before the last stanza. Almost more surprising is his serious opera for Naples, *Adone e Venere* (1784), based on a mythological subject with lavish use of chorus and ballet, normally excluded from *opera seria*. Pugnani's orchestration contains excellent string writing, often in four parts. He treated wind instruments both as soloists and as ensemble players, as well as writing wind dialogue with strings and with the voice. His operas of the 1780s have clarinet parts. He wrote imaginative programme music for battles and storms, and indulged a penchant for melismatic display in word-painting and programmatic effects in his obbligato recitatives and arias.

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for thematic index and lost or doubtful works, see Zschinsky-Troxler (1939) with additions in Müry (1941); numbers in square brackets taken from Zschinsky-Troxler

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Aurora (festa, 2, G.D. Boggio), Turin, 1775 [for wedding of Carlo Emanuele IV and Adelaide Clotilde of France], *I-Rsc*, *P-La*

Adone e Venere (os, 3, G. Boltri), Naples, S Carlo, 12 Jan 1784, *D-Bsb*, *I-Tf*, *P-La*
Achille in Sciro (os, 3, P. Metastasio), Turin, Regio, 15 Jan 1785, *F-Pn* (inc.), *I-Tf*, *P-La*
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Demetrio a Rodi (festa, 2, Boggio), Turin, 1789 [for wedding of Vittorio Emanuele, Duke of Aosta, and Maria Teresa of Austria], *I-Mr*

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Amore e Psiche (cant., V.A. Cigna), 2 S, orch, Turin, 1755, *D-Dl*
Favola pastorale (V.A. Cigna), Turin, 1771
La scomessa (cant.), S, chorus, orch, *D-Bsb*
6 arias with orch, *A-Wgm*, *B-Bc*, *CH-Bu*, *D-Bsb*, *Dl*

BALLETS

Airs in balli entr'actes for opera *Arsinoe*, Turin, Regio, carn., 1758
Airs in balli entr'actes for opera *La disfatta de' Mori*, Turin, Regio, carn., 1791

ORCHESTRAL

3 Quintets [25, 11, 27], 2 hn, 2 ob, str, bc (London, 1765 or later); in 6 pièces (Paris, n.d.)
6 Overtures [18, 28, 31, 33, 19, 29] in 8 pts, op.4 (London, ?1768–70); no.5 (London, *c*1767)
A 2nd Sett of 6 Overtures [13, 20, 34, 21, 32, 22] in 8 pts, op.8 (London, *c*1769); as op.9 (Paris, *c*1770)
A 2nd Set of 3 Quintets [26, 12, 17], 2 fl/ob, 2 vn, 2 hn ad lib, bc (London, 1773 or later)
Quintet [40], hpd/pf, fl, vn, va, vc, in 3 Quintetto's ... by G. Pugnani and ... J.S. Schroeter (London, 1780); as 3 quintetti, op.1 (Offenbach, n.d.)
Quintette [24], 2 ob, 2 hn, 2 vn, bc (Florence, n.d.)
7 symphonies [14–16, 23, 35–7], *D-Bsb*; melologo Werther (orch suite), *c*1795, ed. in Monumenti di musica piemontese, iv (1985); concs. for vn, orch: E♭, *B-Bc*; E, D, *Cz-K*; D, *CZ-Bm*; D, *PL-Kp*; A (Paris, *c*1783), orch pts in *Cz-KRa*; 2 military marches [136–7], Rome, Palazzo Venezia; Marche pour le régiment des gardes [138], *Bc*

VIOLIN SOLO
all with bc

6 sonates [100–05], op.3 (Paris, ?1760); no.2, 2nd movt, in Cartier's L'art du violon (Paris, 1798)
6 sonate [106–11], op.7 (London, 1770 or later); as op.5 (Amsterdam, n.d.); as op.6 (Paris, n.d.); no.1 ed. in D. Alard: Die klassischen Meister des Violinspiels (Mainz, 1866); nos.4–6 ed. in K. Witting: Die Kunst des Violinspiels, iii (Wolfenbüttel, n.d.)
6 sonates [112–17], op.8 (Amsterdam, before 1774); as 6 solos (London, n.d.); as op.1 (Paris, n.d.); no.1 ed. in D. Alard: Die klassischen Meister des Violinspiels (Mainz, 1866); no.4 ed. in G. Jensen: Klassische Violinmusik (London, 1889, 2/1911)
2 sonatas, *F-Pn*; 1 sonata, *I-Mc*: see Müry, 95, 107
Praeludium and Allegro, attrib. Pugnani, is by Kreisler

TRIO SONATAS
all for 2 vn, b, unless otherwise stated

6 trio [47–52], op.1 (Paris, 1754); as 6 Easy Sonatas (London, ?1763); no.1 in 6 trii da Sebastiano Ferigo ed 1 di Gaetano Pugnani (London, 1760); no.3 ed. E. Schenk, Hausmusik, clxxii (Vienna, 1955); no.4 ed. E. Schenk, Mw, vii (Cologne, *c*1955); no.6 ed. in A. Moffat: Alte Meister (Leipzig, 1910)
6 Sonatas [53–8], op.2 (London, ?1765); as op.3 (Amsterdam, ?1763; Paris, n.d.)
6 Sonatas [82–7], hpd, vn/fl and vc acc. (London, ?1767); as op.6 (Paris, n.d., Amsterdam, n.d.); no.1 (London, *c*1775)
A 2nd Set of 6 Trios [65–70], op.9 (London, ?1771); as op.10 (Paris and Lyons, ?1775)
6 trios [80a–f; ? only a, d, by Pugnani], op.11 (Paris, n.d.); as 6 Divertimentos ... by Pugnani, Vachon, Borghi & Aprile (London, 1772)
6 trios [59–64] (Paris, n.d.), doubtful
9 trio sonata/divertimentos: [71, 78–9], *B-Bc*; [77], *Bc*, *D-ROu*; [72–3], *I-Nc*; [74–6], *Mc*, *GB-Lbl*, *I-Gl*

OTHER CHAMBER WORKS

3 Quartets [41–3], 2 vn, va, b (London, ?1763); nos.1–3 in 6 pieces (Paris, n.d.)
A 2nd Sett of 3 Quartets [44–6], 2 vn, va, b (London, 1763); as op.13 (Paris, n.d.)
12 Favourite Minuets [88–99], 2 vn/fl, hpd (London, 1768)
6 Sonatas or Duetts [118–23], 2 vn, op.4 (London, ?1770); as op.5 (Paris, n.d.); as op.13 (Paris, ?1776); nos.2, 4–5, ed. A. Bachmann (Paris, 1911)
Minuet [81], 2 vn, 2 hn, b, no.8 in Raccolta di 24 minuetti composti da vari autori (Venice, n.d.)
12 duets, 2 vn: [124–7], *D-Dl*; [128–34], *I-MOe*; [135], *CH-Bu*

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BurneyH; MoserGV; NewmanSCE; SartoriL
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F. Fayolle: *Notices sur Corelli, Tartini, Gaviniés, Pugnani et Viotti* (Paris, 1810)
A. Bertolotti: *Gaetano Pugnani e altri musici alla corte di Torino nel secolo XVIII* (Milan, 1892)
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A. Della Corte: 'Due inedite opere teatrali di Gaetano Pugnani', *Musica d'oggi*, xiii (1931), 490–97
A. Della Corte: *Notizie di Gaetano Pugnani* (Turin, 1931)
E.M. von Zschinsky-Troxler: *Gaetano Pugnani* (Berlin, 1939)
A. Müry: *Die Instrumentalwerke Gaetano Pugnanis* (Basle, 1941)
G. Barblan: 'Ansia preromantica in Gaetano Pugnani', *Musicisti piemontesi e liguri*, Chigiana, xvi (1959), 17–26
M.-T. Bouquet: *Storia del Teatro Regio di Torino*, i: *Il Teatro di Corte dalle origini al 1788* (Turin, 1976)
U. Zelaschi: *L'opéra italien jusqu'en 1900* (Brussels, 1982)
D. Heartz: 'Portrait of a Court Musician: Gaetano Pugnani of Turin', *Imago musicae*, i (1984), 102–19
A. Basso: Introduction to G. Pugnani: *Werther*, Monumenti di musica piedmontese, iv (Milan, 1985)
C. White: *From Vivaldi to Viotti: a History of the Early Classical Violin Concerto* (Philadelphia, 1992), 127–31
S.M. McVeigh: *Concert Life in London from Mozart to Haydn* (Cambridge, 1993)

BORIS SCHWARZ/MARITA P. McCLYMONDS

Pugni, Cesare (*b* Genoa, 31 May 1802; *d* St Petersburg, 14/26 Jan 1870). Italian composer. From 1815 to 1822 he studied in Milan, with Rolla (violin) and Asioli (composition) among his teachers. In 1823 he contributed to the ballet *Il castello di Kenilworth* performed at La Scala, but *Elerz e Zulmida* in 1826 was the first wholly by him. In the following years he specialized in this genre, but from 1831 to 1834 attempted opera with a series of five works which began successfully with *Il disertore svizzero* and ended with the fiasco of *Un episodio di San Michele*. In this period, and rather unusually for an Italian composer, he also composed orchestral music, publishing two sinfonias, both in one movement and one of them for two orchestras in canon. From 1832 to 1834 he was *maestro al cembalo* and music director at La Scala. Then, however, he left, in disgrace (allegedly because of a passion for gambling), and he spent some years in poverty in Paris, where he was briefly associated with Bellini. In 1843 he began a long collaboration with the celebrated choreographer Jules Perrot, which resulted in more than 30 ballets, principally for Her Majesty's Theatre in London (under Benjamin Lumley). Some of these have remained famous (*Ondine*, 1843; *La Esmeralda*, 1844; *Catarina, ou La fille du bandit*, 1846; *Le jugement de Pâris*, 1846), and some are still performed. Other important productions resulted from collaborations with Cerrito, Saint-Léon, Paul Taglioni and Petipa. In 1851 Pugni went to St Petersburg as ballet composer to the imperial theatres. There he produced some 35 works,

including revivals of former successes and new ones, such as *Doch Faraona* ('Pharoah's Daughter'), 1862, and *Konyok gorbunyok* ('The Little Hump-Backed Horse'), 1864.

The reasons for Pugni's success can be found in the music's *brio*, its imaginative fancy and expressive quality, and in its subservience to the functional requirements of the choreography, a subservience which is, at the same time, its greatest artistic limitation. The ballets to which Pugni contributed all or part of the music are said to number more than 300.

WORKS

BALLETS

only those published in piano excerpts or, where stated, complete piano score

Perf. Milan, La Scala, pubd Milan: Elerz e Zulmida (L. Henry), 6 May 1826 (?1827); Edoardo III, ossia L'assedio di Calais (Henry), 15 Feb 1827, with music by Rossini, Mozart, Meyerbeer (1827); Pellia e Mileto (S. Taglione), 28 May 1827 (1827); Agamennone (G. Galzerani), 1 Sept 1828 (1828, 1832); Adelaide di Francia (Henry), 26 Dec 1829 (1830); Guglielmo Tell (Henry), 19 Feb 1833 (1833); Monsieur de Chalumeaux (Galzerani), 14 Jan 1834 (1834)

Perf. London, Her Majesty's, pubd London: Ondine, ou La naïade (J. Perrot, F. Cerrito), 22 June 1843, complete (1844); La Esmeralda (Perrot), 9 March 1844 (London, Milan, 1845); Eoline, ou La dryade (Perrot), 8 March 1845 (1845); Kaya, ou L'amour voyageur (Perrot, J. Weiss), 17 April 1845 (1845); Catarina, ou La fille du bandit (Perrot), 3 March 1846 (1846), as perf. La Scala, 1847, with addl music by G. Bajetti, complete (Milan, 1847); Lalla Rookh, or The Rose of Lahore (Perrot), 11 June 1846, collab. F. David (1846); Le jugement de Pâris (Perrot), 23 July 1846 (1846); Coralia, ou Le chevalier inconstant (P. Taglioni), 16 Feb 1847 (1847); Fiorita et la reine des elfrides (Taglioni), 19 Feb 1848 (1848); Les métamorphoses (Taglioni), 12 March 1850 (1850)

Stella, ou Les contrebandiers (A. Saint-Léon), Paris, Opéra, 22 Feb 1850, complete (Paris, 1850)

Perf. St Petersburg, Bol'shoy: Voyna zhenshchin [The Women's War, or The Amazons of the 9th Century] (Perrot), 23 Nov 1852, as Wlasta l'amazzone del IX secolo, ossia La guerra delle donne (Milan, ?1855); Faust (Perrot), 14 Feb 1854 (Moscow, n.d.); Doch Faraona [Pharoah's Daughter] (M. Petipa), 30 Jan 1862, complete (St Petersburg, n.d.); Théolinda l'orpheline, ou Le lutin de la vallée (A. Saint-Léon), 18 Dec 1862, complete (St Petersburg, n.d.); Konyok gorbunyok, ili Tsar-devitsa [The Little Hump-Backed Horse, or the Tsar's Daughter] (Saint-Léon), 15 Dec 1864, complete (St Petersburg, ?1864)

OPERAS

Il disertore svizzero, o La nostalgia (melodramma, 2, F. Romani), Milan, Cannobiana, 28 May 1831, vs (Milan, 1831)

La vendetta (melodramma tragico, 2, C. Bassi), Milan, La Scala, 11 Feb 1832, *I-Mr**

Ricciarda di Edimburgo (dramma serio, 2, Bassi), Trieste, Grande, 29 Sept 1832

Il contrabbandiere (melodramma, 2, Romani), Milan, Cannobiana, 13 June 1833, *Mr**, excerpts, pf acc. (Milan, ?1833)

Un episodio di San Michele (melodramma giocoso, 2, Romani), Milan, Cannobiana, 14 June 1834

OTHER WORKS

Vocal: *c*40 masses; other sacred music; Inno alla beneficenza, perf. Milan, La Scala, spr. 1833; songs, some pubd Milan, London

Inst: Sinfonia, D, in canon (Milan, n.d.); Sinfonia, E (Milan, n.d.); pf pieces, pubd London; others

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ES (V. Ottolenghi, D.S. Fryer) [with list of principal ballets]

C.W. Beaumont: *A History of Ballet in Russia (1613–1881)* (London, 1930)

I. Guest: *The Romantic Ballet in England: its Development, Fulfilment and Decline* (London, 1954, 2/1972)

I. Guest: *The Ballet of the Second Empire 1847–1858* (London, 1953–5/R)

I. Guest: *Fanny Cerrito: the Life of a Romantic Ballerina* (London, 1956, 2/1974)

I. Guest: 'Cesare Pugni', *Dance Gazette*, no.1 (1979), 22

ANDREA LANZA

Pugno, (Stéphane) Raoul (*b* Montrouge, nr Paris, 23 June 1852; *d* Moscow, 3 Jan 1914). French pianist, teacher and composer. He made his début as a pianist in 1858, and with financial help from Prince Poniatowski he then studied at the Ecole Niedermeyer. From 1866 to 1869 he was a student at the Conservatoire, where he won a *premier prix* for the piano (1866), harmony (1867) and the organ (1869) and a *première médaille* for solfège (1867). However, as an Italian citizen, he could not compete for the Prix de Rome. He took an active part in the Commune of 1871 and in May was made music director of the Opéra. On the fall of the Commune he escaped any retribution and in 1872 became organist and in 1878 choirmaster at the church of St Eugène-Ste Cécile, a post he held until 1892. In 1874 he also became choirmaster at the Salle Ventadour. From 1892 to 1896 he was professor of harmony at the Conservatoire and from 1896 to 1901 professor of the piano there. In 1893 he resumed his concert career and was soon recognized as perhaps the leading French pianist of the time. Excelling in the music of Mozart, Chopin and Franck, which he did much to popularize, he was noted for his lightness of touch and for his extremely flexible and polished technique, demonstrated in the recordings made in 1903 for the Gramophone and Typewriter Co. in Paris. He was also an excellent chamber music player, and his recitals with Ysaÿe, which began in 1896, were celebrated. An early exponent of Wagner in France, he and Debussy provided the two-piano accompaniment for a famous concert performance of parts of *Das Rheingold* on 6 May 1893. He composed, mostly before resuming his concert career, a considerable number of stage works in the lighter genres and salon music, now forgotten, but created a more lasting influence through his many piano pupils.

WORKS

DRAMATIC

unless otherwise stated, first performed Paris and published there shortly afterwards in complete vocal score or excerpts

A qui la trompe (opérette, 1, M. Richard [H. de Sartem]), Asnières, 13 Dec 1877, unpubd

Ninetta (oc, 3, M. Hennequin and A. Bisson), Renaissance, 26 Dec 1882

La brigue Dondaine, 1886

Le sosie (opéra-bouffe, 3, A. Valabrègne and H. Kéroul), Bouffes-Parisiens, 8 Oct 1887

Le valet de coeur (opérette, 3, P. Ferrier and C. Clairville), Bouffes-Parisiens, 19 April 1888

Le retour d'Ulysse (opérette-bouffe, 3, F. Carré), Bouffes-Parisiens, 1 Feb 1889

La vocation de Marius (opéra-bouffe, 3, Carré and A. Debelly), Nouveautés, 29 March 1890

La petite Poucette (vaudeville-opérette, 3, Hennequin and M. Ordonneau), Renaissance, 7 March 1891

Tai-Tsoung (grand opéra, 5, E. d'Hervilly), Marseilles, 11 April 1894, collab. E. Guinet

Ballets and pantomimes: La fée cocotte (G. Marot and E. Phillipe), 1881; Les papillons, London, 1884; Viviane (E. Gondinet), 1886, collab. C. Lippacher; La danseuse de corde (A. Scholl and J. Rocques), 1892; Pour le drapeau, 1895; Le chevalier aux fleurs (A. Silvestre), 1897, collab. A. Messager, unpubd; Mélusine, unpubd; Les pauvres gens, unpubd

Incid music: Les rois en exil (P. Delair), 1883; La città morta (La ville morte) (G. d'Annunzio), completed by N. Boulanger, unpubd

La résurrection de Lazare (orat, E. Favin and C. Grandmougin), 1879

OTHER WORKS

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P. Morant: 'Raoul Pugno et la tradition chopinienne', *L'interprétation de Chopin en France: Paris 1989*, 107–18

GUY BOURLIGUEUX

Puhel, Christoph. *See* BUEL, CHRISTOPH.

Pühler, Franz. *See* BÜHLER, FRANZ.

Pühler, Johann (*b* Schwandorf, Oberpfalz, before *c*1550; *d* ?*c*1591). German singer, teacher and music editor. There is evidence that he was a singer in the court chapel of Emperor Ferdinand I at Vienna from 1557 to 1564. From 1564 to 1569 he served in a similar capacity at the court of Archduke Ferdinand of the Tyrol, who transferred his household from Prague to Innsbruck late in 1566. He sang tenor at the court of Duke Wilhelm in Landshut in 1573 and from 1580 he held an appointment as organist and schoolmaster in Regensburg. He was active as an editor and brought out two sets of compositions by his friend Christian Hollander, *Newe teutsche, geistliche und weltliche Liedlein* (1570) and *Triciniorum … fasciculus* (1573), and a miscellaneous collection of German songs, *Schöner ausserlessner geistlicher und weltlicher teutscher Lieder* (RISM 1585[37]). He also edited a collection of poorly translated chansons by Lassus, reputedly his teacher, under the title of *Etliche ausserlessne kurtze gute geistliche und weltliche Liedlein* (1582). A manuscript collection by Pühler dating from about 1590 was published at Regensburg in 1875 by Joseph Renner under the title *Auswahl deutscher Madrigale von Meistern des 16. Jahrhunderts*. It is possible that Pühler was related to Wolfgang Püchler, composer of two litanies (in RISM 1596[2]).

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RENATE FEDERHOFER-KÖNIGS

Pui. *See* PUY.

Puig, Guillermo de. *See* PODIO, GUILLERMO DE.

Puilloys [Puyllois], **Johannes.** *See* PULLOIS, JOHANNES.

Pujol, Franc (*b* Barcelona, 15 May 1878; *d* Barcelona, 24 Dec 1945). Spanish choirmaster and composer. He studied solfège and the piano with Font and Buye at the Conservatorio del Liceo, Barcelona, and took composition lessons with Millet. Much of his work centred on the Orfeó Català, which he joined in 1897: in 1900 he was appointed assistant teacher to the conductor and, when the Palau de Música Catalana was opened as the choir's home, he became administrator and librarian; shortly thereafter he was appointed assistant conductor, succeeding Millet as conductor in 1941. He was also choirmaster of S Felipe Neri from 1902 and of Nuestra Señora de la Merced from 1906. Following the principles of Pius X's *Motu proprio*, he contributed to the dignifying of church music, both in his own works and through promoting the use of Renaissance polyphony. He was president of the Barcelona section of the ISCM, a member of the Instituto Español de Musicología and an editor of the folksong collection *Cançoner popular de Catalunya*. Apart from a great number of choral pieces – folksong arrangements as well as sacred and secular works – he produced numerous sardanas, some of them of great virtuosity intended for competitions of local *coblas*, many instrumental arrangements of traditional music and compositions for piano, chamber ensembles and orchestra. His principal publisher is Unión Musical Española.

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F. Baldelló: *Petites biografies de grans barcelonins* (Barcelona, 1965)

A. MENÉNDEZ ALEYXANDRE/ANTONI PIZÀ

Pujol, Joan Pau [Juan (Pablo)] (*b* Mataró, nr Barcelona, bap. 18 June 1570; *d* Barcelona, 17 May 1626). Spanish organist and composer. On 18 March 1593 he became assistant to the aging *maestro de capilla* of Barcelona Cathedral, Julià-Andreu Vilanova, taking charge of the choirboys. Between 29 October and 16 November of that year he became *maestro de capilla* of Tarragona Cathedral, and on 23 January 1595, was appointed to the same post at Nuestra Señora del Pilar, Zaragoza, where he remained for 17 years; Pontac was one of his students there. On 1 March 1596 the cathedral chapter authorized Pujol to go to Jaca to receive minor orders and he became a priest in August 1600. From 1612 until his death he was *maestro de capilla* of Barcelona Cathedral. During this period he evaluated the music published in liturgical books in the diocese, was a consultant on organ building projects in the region and directed the chapel of S Jordi at the Palau de la Generalitat.

Pujol was one of the most prolific composers of sacred and secular music in his time. A series of Advent motets written at Tarragona and other works from S María del Mar in Barcelona, though, have been lost. His polychoral works are notable for their highly resourceful antiphonal and rhythmic effects. He was particularly successful in the treatment of psalm-tone cantus firmi. While much appreciated in his day, he is one of the most berated composers in the history of Spanish music: Collet's division of Spanish polyphony into regional schools according to their degree of 'mysticism' allocates Catalan composers, especially Pujol, the worst place. Others have repeated and expanded on such negative judgements. In the last few years, however, there has been a renewed interest in this composer, whose works are widely disseminated and still need to be catalogued.

WORKS

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Musica barroca española: polifonía profana, ed. M. Querol, MME, xxxii (1970) [Q]
Cançoner de la Garrotxa, ed. F. Civil i Castellví (Girona, 1982) [C]
El cancionero de la Sablonara, ed. J. Etzion (London, 1996) [E]

SACRED

13 masses, 4, 8vv, *E-Bc, Bsm, G*; 5 in A
18 Mag, 4, 8vv, *Bc, CAR, MO*; 3 in A
6 Nunc dimittis, 4, 8vv, *Bc, Bsm, CAR*; 3 in A
12 ants, 4, 8vv, *Bc, Bsm, CAR*; 1 in A
12 resps, 4, 8vv, *Bc, Boc, Bsm, VAcp* (anon.); 2 in A
2 Litaniae BVM, 4, 8vv, *Bca, Zs* (anon.)
1 sequence, 8vv, *Bsm*
74 pss, incl. vespers pss, 4, 7–8vv, *Bc, Bca, Bsm, MO*; 27 in A
9 motets, 4, 8vv, *Bc, Boc, Bsm, CAR, MO*
11 hymns, 4, 6, 8vv, *Bc, Bca, Boc, Bsm*; 3 in A
3 Lamentations, 4vv, *Boc, Bsm*
9 passion settings, 4vv, *Bc, Boc, G* (inc.)
19 sacred villancicos (1 inc.), 1 responsión, 1 tonada, 4, 6, 8vv: *Bc, MO*

SECULAR
many published in Ar, Q, C and E

12 romances, 3–4vv, *Mn, I-Rc*
2 letrillas, 3vv
1 liras, 3vv
1 folía, 3vv, *Rc*
1 novenas, 3vv
1 tono, 4vv
16 other works, 3–4vv, *E-Gp, Mn*

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J. Pavía i Simó: 'Nuevos datos para la biografía de Juan Pujol', *AnM*, xxviii–xxix (1973–4), 195–207
M. Lambea Castro: 'La obra musical de Joan Pau Pujol sobre textos en castellano', *AnM*, xliv (1989), 61–83
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EMILIO ROS-FÁBREGAS

Pujol, José (*b* Catalonia; *fl* ?1734–98). Catalan composer. Querol cited the libretto of an oratorio, *La nave del mercador*, apparently set by Pujol in 1734, but otherwise the earliest reference to the composer is his name on the cover of his Lamentations for Holy Saturday, dated 1737. On 25 October 1738 he and other local church composers criticized Bernardo Comes y de Puig's *Fragmentos músicos* (Barcelona, 1739). Probably during the next year he was appointed *maestro de capilla* at Barcelona Cathedral in succession to Francisco Valls. It is evident from printed librettos and the dates on other works that he continued to compose at the cathedral until at least 1768. For his oratorios (of which about 20 printed librettos are in *E-Bc* and *Mn*) he preferred texts using *cánticos* with *coplas* (refrains) and four to five characters (several of them are allegorical or unidentified) complemented by two choirs. The extant works are mainly liturgical or devotional, many with several soloists supported by an instrumental group of two violins, two flutes and continuo. Pairs of trombones, oboes, trumpets (*clarins*) or *oboe dulze* (their parts notated in the bass clef) may be added to (or replace) the flutes.

WORKS
all in E-Bc

Missa in Adventum et Quadragesima, 4vv; Missa matinal, 8vv; Missa 'Gaudent in coelis', 8vv (doubtful); Missa, 9vv (inc., doubtful)
Compline setting, 4vv; Lamentatio 2a para el Sabbato Santo, 1v, 1737; 3 Mag, 6–8vv; Salve regina, 10vv (inc.); Vesperas pro virginibus, 4vv; Vesperas pro defunctis, 8vv
Motets etc.: Afferentur regi; Beatam me dicent; Eripe me de inimicis, 12v; Continet in gremio; Fiat mihi santuarium; Gloriose Virginis; Miserere; Specie tua; Si queris beneficia; Sumite psalterium
Orats: Ab arce sublime; A S Tomás; De un enigma; Que caiga, que muera; 5 others (untitled)
Cants.: A Maria dichosa; Triumfar con tal prontitud (A nuestra Señora)
Villancicos: Absorta a tanto; El plectro sonoro; Mas ay; Oh amante corazón; Para un velo/Angelicos giros; Que hermoso

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GRETA J. OLSON

Pujol, Juan Bautista (*b* Barcelona, 22 March 1835; *d* Barcelona, 28 Dec 1898). Spanish pianist and composer. He studied with Pedro Tintorer before going to the Paris Conservatoire in 1850 for further training. While in Paris he won two prizes in piano competitions, and after completing his studies he toured France and Germany. In 1870 he returned to Barcelona and established a piano studio, where his pupils included Albéniz and Granados. Pujol was influential in getting new works performed in Barcelona, including Bizet's *Carmen*. In 1888 he founded a music publishing company.

Pujol composed numerous salon pieces for piano, typical among them being his Fantasía-Muzurka *Rosas y Perlas*. He was known especially for his fantasias on themes from Meyerbeer's *L'Africaine* and Gounod's *Faust*. His fantasia on themes from *Faust* gives evidence of his keyboard facility; it contains a variety of virtuosic devices, including chromatic passages, fast running octaves, treacherous right-hand embellishments, and extended passages of repetitive figurations demanding considerable stamina.

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LINTON POWELL

Pujol Vilarrubí, Emíli [Emilio] (*b* Granadella, 7 April 1886; *d* Barcelona, 15 Nov 1980). Catalan guitarist, vihuelist, musicologist and composer. His youthful studies of solfège and the bandurria led to his performing with a student ensemble at the 1898 Paris World Exposition, in the presence of the French President Felix Faure. After hearing Francisco Tárrega, he took up the classical guitar, remaining a pupil of that master from 1902 until his death in 1909. Pujol went on to become a celebrated guitarist, with concert débuts in London and Madrid in 1912. His tours to South America began in 1919, and he performed in Europe repeatedly from 1921. In contrast to his more successful contemporary, Andrés Segovia, who plucked with his fingernails, Pujol always advocated, but never insisted on (Purcell, 1981), Tárrega's right-hand technique, in which the fingertips rather than the fingernails were used. This produced a softer tone, eliminating

many of the string's overtones, but it also limited timbral possibilities.

As a composer, Pujol published over 125 highly idiomatic original works for guitar. He also brought out nearly 300 transcriptions and arrangements in his series Bibliothèque de musique ancienne et moderne pour guitare (Paris, 1927–). His interest in teaching led to his appointment as professor of the vihuela at Barcelona Conservatory in 1945. Additionally he gave regular courses in the vihuela and Spanish guitar at Lisbon Conservatory (1946–9) and taught the vihuela and early music at the Chigiana Academy, Siena (1953–63). His greatest legacy may well be his multi-volume *Escuela razonada de la guitarra, basada en los principios de la técnica de Tárrega*, a method book whose four volumes, appearing over several decades, contain a wealth of historical information, studies and repertory along with explanatory text. Volumes i (1934) and ii (1937) reflect Tárrega's teaching, while in volumes iii (1954) and iv (1971) Pujol's own teachings predominate. As a musicologist, with little formal training but great enthusiasm, Pujol popularized the Spanish vihuelists, editing four volumes in the series Monumentos de la musica española. He published a number of articles stemming from his work transcribing and studying the vihuela repertory. His announcement in 1936 of his discovery of a supposedly original and intact 16th-century vihuela at the Musée Jacquemart-André has remained controversial (Cook, 1983). He also uncovered numerous sources of Baroque guitar music. In 1970, the Spanish Ministry of Education and Science awarded him the Cruz de la Encomienda de la Orden Civil de Alfonso X, 'el Sabio'.

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THOMAS F. HECK (with RONALD C. PURCELL)

Puk. Korean generic term for 'drum', but usually used more specifically to refer to an undecorated shallow double-headed barrel drum used in folk music. It has two tacked cowskin heads, roughly 35 to 40 cm in diameter, and a body about 20 to 25 cm deep. Essentially the same instrument, decorated with coloured dragon motifs and referred to as *yonggo* ('dragon drum'), is also used in court music. The history of this drum is not well documented, but it resembles two instruments (*taego*: 'large drum'; and *sogo*: 'small drum') described in the treatise *Akhak kwebŏm* (1493).

The decorated *yonggo* is now used in military processional music (*taech'wit'a*): it is suspended, one skin upwards, by a shoulder sash attached to two metal rings on the drum body; the standing player strikes it with two large padded mallets. The undecorated *puk* now appears mainly in two roles: as the only accompaniment for professionalized folk narrative singing (*p'ansori*) and in the highly popular four-instrument percussion band called *samullori*. In the case of *p'ansori*, the player sits and the drum is placed on the floor in front of him; he strikes the left head with his open left palm, and both the right head and the wooden body with a slender, cylindrical wooden mallet held in the right hand. For *samullori*, the *puk* may be placed on the floor or inclined while supported by the player or suspended from a sash while dancing; the primary drum stroke in this loud genre is hitting a single drum head with the cylindrical wooden mallet in the right hand.

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ROBERT C. PROVINE

Pulgar Vidal, Francisco Bernardo (*b* Huánuco, Peru, 12 March 1929). Peruvian composer. He began his musical studies (piano and violin) in Lima, and then studied harmony, counterpoint and orchestration with Andrés Sas. He also studied fugue and composition, with special attention to dodecaphony, with Roberto Pineda-Duque in Bogotá. He received the degree of Professor of Music at the Lima National Conservatory, and graduated as a lawyer at the Universidad Mayor de San Marcos, where he also completed studies in art and literature. He received the Dunker Lavalle Prize for composition three times (1954, 1959, 1983), and in 1971 his cantata *Apu Inqa* won him the only prize at the Choral-Symphonic Composition Contest, organized on the occasion of the 150th anniversary of Peruvian Independence. In 1995 he was awarded the KUNTUR National Folklore Prize.

Pulgar Vidal belongs to the generation of composers which, during the 1950s, moved away from the use of native material. The pre-Hispanic musical culture of Peru is looked upon by these composers quite differently. They are equally concerned with the most advanced contemporary tendencies, using polytonal, polyrhythmic or aleatory elements. Indigenous musical instruments (e.g. *antaras*, *pututos*) and Creole instruments (such as the *cajón*) are used to produce microtones and unusual sonorities. Pulgar Vidal believes that there is no need to draw from folk sources, and above all from the outdated Inca pentatonicism, in order to affirm Peruvian originality.

WORKS
(*selective list*)

Orch: Taky [Dance] no.1, str, 1960 [arr. of pf work]; Suite mística, chbr orch, 1956; Chulpas (Sym. no.1), 1968; Barroco criollo (Sym. no.2), 1978; Modo perpétuo negro (Sym. no.3), 1986; Suite no.5 'del Perú profundo', str, 1986; Cascay, wayno sinfónico, 1989; Vn Conc., 1991; Pf Conc., 1992; Zaña, 1995

Choral: 3 poemas líricos (Quechua, trans. J.M. Arguedas-Delgado), 1995; Los jircas (E. López-Albujar), 1996; 11 pizas corales (Peruvian trad.), 1968; Apu Inka (cant., Quechua, trans. T. Meneses), S, reciter, chorus, orch, 1970; Vallejiana nos.8 and 9 (C. Vallejo), 1996

Chbr: Poesía, str, 1951; Str Qt no.1, 1953; Str Qt no.2, 1955; Sonata en seis, vn, pf, 1967; Variaciones, ob, pf, 1973; Str Qt no.3, 1983

Pf: 5 Preludios, 1951; 3 movimientos obstinados, 1955; Taky [Dance] no.1, 1956, arr. str orch 1960; Sonata no.1, 1958; Paco yunque, 1960; Bullebulle de mocoso, 1961; 7 Suites 'del Perú profundo', 1972; 4 quiyayas, 1972; Sonatina huallina, 1973; Sonatina chuscada, 1973; Torrejoniana, 1978; Toccata marina, 1985; Suite El chibolito, 1985; Pases, pf, opt. cajón

Songs (1v, pf): EL jardinero (R. Tagore), 1952; Elegía (Quiroz Malca), 1958; 7 Vallejianas (Vallejo), 1969–90; Canción de cuna, 1986; Fabula de la flor (J.P.C. de Florián)

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ENRIQUE ITURRIAGA

Puliaschi, Giovanni [Gian, Giovan] **Domenico** (*b* Rome, late 16th century; *d* Rome, 1622). Italian composer, singer and chitarrone player. He entered the papal chapel as a tenor and chaplain before 1606, in connection with which he was a canon of S Maria in Cosmedin, Rome, between 1614 and 1622. He also served in the household of Cardinal Scipione Borghese, 1612–22. He was by all accounts one of the most remarkable singers of his time. As he mentioned in a short essay on singing at the end of his *Musiche varie* (1618), he could sing both tenor and bass. He visited the Florentine court in January and February 1620, and an admiring report of his singing there (together with Francesca Caccini and her children) states that he could sing alto as well as tenor and bass and could also play the chitarrone. He is presumably the 'Giovanni Domenico' whom Giustiniani praised as one of the best tenors and basses of his time, and it may have been for him that Caccini composed the two 'arie particolari', covering both tenor and bass ranges, which appear in his *Nuove musiche e nuova maniera di scriverle* (1614).

Apart from a song (in RISM 1621[14]) and an aria from *Amor pudico* (1614, *I-Bc*) all of Puliaschi's known music is contained in his *Gemma musicale* for solo voice and continuo (Rome, 1618[13]), which, since it contained so many misprints, he caused to have reprinted about a month later as *Musiche varie* (Rome, 1618[14]); both editions include seven solo motets by G.F. Anerio, who, dedicating the *Gemma* to Puliaschi, commended his 'most beautiful voice' and his songs and stated that he wrote his motets specially for Puliaschi to sing. Puliaschi's own contribution consists of six sectional sonnet settings, four ottava settings over the romanesca, four sets of strophic variations and two madrigals, together with a further madrigal by 'N.' (Nobile) to which he provided elaborate embellishments. These contents are typical of Roman songbooks of the period.

What is exceptional is the extraordinary virtuosity of some of the songs. Since all are in the tenor or bass clef Puliaschi must have written them to sing himself, and their two most spectacular features – the many leaps, sometimes of two octaves, down to very low notes (on occasion prompted by the words) and the chains of roulades – are no doubt those that best showed off Puliaschi's phenomenal powers; indeed a reason for publishing it, connected with Puliaschi's concern to have it printed accurately, may have been so that those who had heard his performances could have a record of them. In the concluding essay already referred to (reprinted in *GaspariC*) he to some extent explained his technique and made other interesting observations about singing that are worth reading in conjunction with Caccini's famous essay in his *Le nuove musiche* (1601/2).

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NIGEL FORTUNE (with JOHN WALTER HILL)

Pulido (Silva), Esperanza (*b* Zamora, Michoacán, 29 Sept 1900; *d* Mexico City, 3 Dec 1991). Mexican music critic, scholar, pianist and composer. After studying the piano with Antonio Gomezanda in Mexico City, she was a pupil of André Schaeffner, Lazare Lévy and Alfred Cortot in Paris. She gave début piano recitals in New York City in 1938 and in Paris in 1948. Upon resettling in 1949 in Mexico City, she assisted Adolfo Salazar as writer for the newspaper *Novedades* and contributed extensively to Mexican and foreign journals. In 1963 she established *Heterofonía*, Mexico's longest running musicological journal, and was its editor until her decease.

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ROBERT STEVENSON

Puliti, Gabriello (*b* Montepulciano, nr Arezzo, *c*1575–80; *d* Istria or Trieste, 1642/3). Italian composer. He entered the Franciscan order before or at the time of his first appointment as *maestro di coro* of the monastery at Pontremoli in 1600. In 1602 he was an organist at the monastery in Piacenza. In 1604 he was at the monastery in Pola (now Pula) and in 1605 he was *maestro di cappella* in Muggia, near Trieste. Between 1606 and 1609 he was an organist in Capodistria (now Koper) and from 1609 to 1612 he was in Trieste. In 1614 he was back in Capodistria and in 1616 he was in Pirano (now Piran). He was elected *guardiano* at the monastery of Capodistria and lived there between 1618 and 1620. Puliti served at Albona (now Labin), 1621–2, before returning to Capodistria between 1622 and 1624. In 1628 he was elected discretus at the monastery of Pago (now Pag) Island, concluding his career in Trieste about 1638. His death is recorded in the acts of the Franciscan order for the province of Dalmatia, but the exact date and place are unknown. Working in the most important cities of Venetian Istria, Puliti benefited from noble patronage and from acquaintances with other Franciscan composers working in Dalmatia, for example Ivan Lukačić, and Giacomo Finetti, *maestro di cappella* of S Maria Gloriosa dei Frari, Venice.

Puliti was a prolific composer. However, less than half of his output seems to survive: 15 of his published volumes are extant, and the latest known is marked as op.36. Sacred vocal music outnumbers collections of secular vocal and instrumental music. The quality of the surviving works varies and his music shows both modern and traditional tendencies. His early publications are those of an undistinguished beginner. He seems to have been slow in accepting the monodic style, his first known collection consisting entirely of monodies dating from 1618. At least three volumes in the same style followed in quick succession around 1620. These monodies show him at his best: they demonstrate a good sense of balance between syllabic and melismatic passages, although some of them show a bias towards virtuosity. Some of the madrigals in his *Baci ardenti* are in praise of the Archdukes Maximilian Ernst and Ferdinand II of Austria. *Pungenti dardi* contains a parody of a sacred monody by Bartolomeo Barbarino and a parody of Palestrina's madrigal *Là ver l'aurora* appears in the second book of masses (1624). The title 'Accademico armonico detto l'allegro', which appears for the first time in the madrigal book of 1609, and his friendship with the poets of Capodistria, may suggest that Puliti was a member of the Accademia Palladia.

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Integra omnium solemnitatum vespertina psalmodia, 5vv (Milan, 1602)
Psalmodia vespertina, 4vv, bc, op.13 (Venice, 1614), inc.
Sacri concentus, 1–4vv, bc, op.14 (Venice, 1614)
Pungenti dardi spirituali, 1v, bc, op.20 (Venice, 1618)
Salmi e litanie della Madonna, 5vv (Venice, 1618), lost, mentioned in *WaltherML*
Lilia convallium B.M.V.: libro terzo delli concerti, 1v, bc, op.22 (Venice, 1620)
Sacri accenti: libro quarto delli concerti, 1v, bc, op.23 (Venice, 1620)
Celesti ardori: libro quinto delli concerti, 1v, bc, op.26 (Venice, 1622)
Il secondo libro delle messe, 4vv, bc (org), op.30 (Venice, 1624); bass pt in *PL-Kk*
Salmi dominicali concertati con il Magnificat, 4vv, bc (org), op.36 (Venice, 1635)
Compiete, 4vv, *MischiatiI*

SECULAR

Pastorali, madrigals, 5vv, lost, *MischiatiI*
Scherzi, capricci et fantasie, 2vv (Venice, 1605), inc.
Baci ardenti: secondo libro de' madrigali, 5vv (Venice, 1609)
Ghirlanda odorifera … cioè mascherate, 3vv, libro I (Venice, 1612)
Lunario armonico perpetuo calculato al meridiano et clima delle principali città d'Italia, 2–4vv, op.16 (Venice, 1615), inc.
Armonici accenti, 1v, bc, op.24 (Venice, 1621); 1 song ed. in Mw, xxxi (1968)
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BOJAN BUJIC/IVANO CAVALLINI

Pullaer [Pulaer], **Louis van** (*b* Cambrai, *c*1475; *d* Cambrai, 21 Sept 1528). South Netherlandish choir director and composer. In 1485 he was an *enfant de choeur* at Cambrai Cathedral, where he remained as a singer until 10 October 1494. By the middle of the following year, he had become the director of the children's choir at St Denis, Liège. He returned to Cambrai in 1503 and on 5 April assumed the directorship of the cathedral choir, replacing his former mentor, Denis de Hollain. On 23 April 1507 Pullaer was dismissed for neglect of his duties, but on 17 June 1507 he was appointed choir director at Notre Dame in Paris – a position he assumed on 22 December. In 1509 he received a benefice at St Germain-l'Auxerrois, while in 1514 he took part as a singer in the funeral office for Anne of Brittany. He remained at Notre Dame until 1527, when he returned to Cambrai as a canon of the cathedral. His *Missa 'Christus resurgens'* for four voices (with the second Agnus Dei for five) (in *F-CA* 3) is a parody mass based on Richafort's motet *Christus resurgens* in which the pre-existent material is treated rather freely.

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ALLAN W. ATLAS/ERIC JAS

Pulli, Pietro (*b* Naples, *c*1710; *d* 1759 or later). Italian composer. His earliest known activity as a composer dates from autumn 1731, when he provided six arias for the revival, with musical alterations by Giuseppe Sellitto, of Leonardo Vinci's *La mogliere fedele* at the Teatro Nuovo, Naples; the libretto, by B. Saddumene, calls him 'famosissimo sonatore di arceliuti e contrapuntisto'. In other works he is named simply as Neapolitan *maestro di cappella*. He worked at least until 1734 in Naples, where he set the two dialect operas, *Li zitelle de lo vòmmero* (1731) and *La marina de Chiaja* (1734). These works are of some historical interest, since they involve quasi-Arcadian settings, a new, scenographically decorative element.

The remainder of Pulli's operas were produced in north Italy, suggesting that he had moved there at least as early as 1739. He probably went first to Modena, where Brosses found his music for the translation of Lamotte's comedy *Le Carnaval et la Folie* (*Il Carnevale e la Pazzia*) not at all to his Gallic taste; he grumbled that only a Pergolesi or a Hasse could have done justice to the play. Pulli's other operas were all serious. *Caio Marzio Coriolano* was his most successful work, revived in Naples (1745), Venice (1747) and Modena (1750).

Pulli's flute sonatas are transitional in style, with three movements, medium–slow–fast; the slow movements are in contrasting keys, and two of them cadence on that key's dominant; the bass of one last movement is written partly in Alberti figuration. Harmonic rhythm is comparatively slow, and the composer shows an interesting predilection for the subdominant key area.

WORKS

Li zitelle de lo vòmmero (chelleta, B. Saddumene), Naples, Fiorentini, 1731
La marina de Chiaja (chelleta, Saddumene), Naples, Fiorentini, 1734 [? rev. of 1731 setting, with lib. rev. by G.A. Federico]
Il Carnevale e la Pazzia (ob, after A.H. de Lamotte: *Le Carnaval et la Folie*), Modena, Ducale, carn. 1739–40
Le nozze del Piacere e dell'Allegria (festa teatrale), Modena, Molza, carn. 1739–40
Vologeso re dei Parti (os, after A. Zeno: *Lucio Vero*), Reggio nell'Emilia, Pubblico, spr. 1741, arias *I-Fc*
Caio Marzio Coriolano (os, 3, Z. Seriman), Reggio nell'Emilia, Pubblico, 1741, *Vnm*
Zenobia (os, P. Metastasio), Milan, Regio Ducal, 26 Dec 1748
Il Demetrio (os, Metastasio), Milan, Regio Ducal, carn. 1749, arias *MOe*
Olimpiade (os, Metastasio), Modena, Corte, Jan 1751
Andimione, *F-Pn*

6 arias in L. Vinci, La mogliere fedele, Naples, Nuovo, aut. 1731
Arias and sinfonias, *B-Bc*; *F-Pn*; *GB-Lbl*; *I-Bc*, *Fc*, *MOe* and *S-Uu*

4 sonatas, fl, bc, 1759, *I-Nc*

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JAMES L. JACKMAN (with MARITA P. McCLYMONDS)

Pullois [Puyllois, Puylloys, Pyllois, Pyloys, Pilloys, Puilloys, Pylois, Pillays], **Johannes** [Jehan, Jean] (*b* ?Pulle, nr Antwerp; *d* 23 Aug 1478). Franco-Flemish composer and singer. From 1443 to 1447 he was a choral vicar and *zangmeester* at the collegiate church of Our Lady in Antwerp, where Johannes Ockeghem and Johannes Philibert were among his colleagues. (He is not to be confused with Johannes Kijk, a singer in the Confraternity of Our Lady at 's-Hertogenbosch.) After an unsuccessful audition for the Burgundian court chapel, Pullois travelled to Rome, where he entered the papal chapel in December 1447. He remained on the roster until August 1468, working once again with Philibert and serving four popes. While in Rome, Pullois acquired many ecclesiastical benefices in the dioceses of Cambrai and Utrecht, and also acted as procurator for two benefices on behalf of Ockeghem. He spent his last ten years as a residential canon at the church of Our Lady in Antwerp, becoming head of the chapter in 1476.

Pullois' compositions are preserved in a number of important 15th-century sources of mainly Italian provenance. The complete *Missa sine nomine* appears in *I-TRcap* (Trent MS 93) and *TRmp* 87; individual movements are also found in *TRmp* 90 and elsewhere. Its style places it among the earliest generation of continental cyclic masses, probably from the 1440s. Each movement presents the same mensuration pattern, a similar opening motto, and a tenor with similar melodic characteristics. The mass also contains many resemblances to cyclic settings by English composers (see Curtis). Other scholars (Strohm, 242; Reynolds, 150–57) have identified distinctive musical traits that appear in other works by Pullois, as well as quotations from works by other continental composers associated with Pullois in manuscript sources. The mass may have been brought to Italy from Antwerp by Pullois in 1447, as part of a group of six sold to Johannes Philibert, then a member of the Ferrarese court chapel (Strohm). Most of the other sacred works, and especially the chansons, appear to have been composed later than the mass. The Christmas motet *Flos de spina* is preserved in several Roman sources copied later in the 15th century. Its florid vocal lines are reminiscent of works by Ockeghem and Regis. Many of the secular works appear in Italian chansonniers of the 1460s and contain features such as *tempus imperfectum* and more pervasive imitation typical of the second half of the century. The ballade *La bonté du Saint Esperit*, in praise of an unnamed pope, may have been written for the coronation of one of Pullois' employers, Calixtus III (1455–8), Pius II (1458–64) or Paul II (1464–71). Two intabulations of Pullois' songs appear in the Buxheimer Orgelbuch (*D-Mbs*).

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Edition: *Johannis Pullois opera omnia*, ed. P. Gülke, CMM, xli (1967)

SACRED

Kyrie, Gloria, Credo, Sanctus, Agnus Dei, 3vv (cyclic mass)
Gloria, 4vv (canonic)
Credo, 3vv (another version of the Cr above)
Flos de spina, 4vv
Globus igneus [= Quelque cose], 3vv
O beata Maria [= De madame], 3vv (anon. in source)
Resone unice genito [= Puisque fortune], 3vv
Victime paschali laudes, 3vv (Easter sequence; inc.)

SECULAR

De ma dame [= O beata Maria], 3vv (rondeau, anon. in source; inst arr. in Buxheimer Orgelbuch)
He n'esse pas, 3vv (rondeau)
Je ne puis, 3vv (textless, anon. in source)
La bonté du Saint Esperit, 3vv (sacred ballade)
Le serviteur, 3vv (uses superius of Du Fay rondeau)
Les larmes, 3vv (textless)
Op eenen tijd, 3vv (anon. in source)

Pour prison, 3vv (textless; recalls Binchois rondeau)
Pour toutes fleurs, 3vv (rondeau; inst arr. in Buxheimer Orgelbuch)
Puisque fortune [= Resone unice genito], 3vv (rondeau)
Quelque cose [= Globus igneus], 3vv (rondeau)
Quelque langage, 3vv (rondeau)
Se ung bien peu, 3vv (rondeau; also in *F-Pn* 15123 and *Pn* Rés. Vmc.57, Nivelle de la Chaussée, with full text)
So lanc so meer, 3vv (text in Ger. trans. as So lang si mir in one source; also attrib. to W. Braxatoris)

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PAMELA F. STARR

Pulsator organorum (Lat.: 'a beater of organs'). The term appears in a number of medieval texts, where it means simply a 'player of the organ'. Some 20th-century writers on the organ, however, have explained the word 'pulsator' by claiming that the cumbersome keys of the medieval organ could be depressed only by a blow of the fist.

The Latin verb *pulsare* (which means to beat not only in the sense of to strike but also to palpitate) has been associated since classical times with the playing of musical instruments. For example *pulsare lyram* ('to play the lyre') was in common Roman usage with no connotation of heavy beating. The application of such a connotation to medieval organ playing can be traced to 19th-century Germany, where the similarity of *pulsator organorum* to *Orgelschläger* was observed. The German phrase did indeed mean a beater of organs (it occurs in Johann Seidel's influential *Die Orgel und ihr Bau*, Breslau, 1843; Eng. trans., 1852). It follows a German tradition traceable back to Praetorius, who in his *Syntagma musicum*, ii (1619), claimed that the broad, stiff keys of old organs, such as the one at Halberstadt, could only be depressed by use of the player's fist. It is now believed, however, that even if Praetorius was correct in this particular instance, the majority of medieval organs, whether equipped with the earlier slides or the later keys, were played with the fingers rather than the fist. This is borne out by iconographic evidence, by what we know of the music played, by contemporary literary references to digital dexterity and by the absence of any reference before Praetorius to the actual striking of organ keys.

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JAMES W. McKINNON

Pulse (Fr. *battue*; Ger. *Takt, taktschlag*; It. *battuta*). Used synonymously with BEAT to refer to regularly recurring articulations in the flow of musical time. TACTUS is often used interchangeably with either 'beat' or 'pulse', but historically 'tactus' has a somewhat different meaning (*see* RHYTHM, §II, 5). Pulses need not be phenomenally present in music, though they typically are. Rather, the sense of pulse arises through the listener's cognitive and kinaesthetic response to the rhythmic organization of the musical surface (*see* RHYTHM, §I, 4). Pulses usually are evenly spaced, though they need not be; for example, the 'limping' rhythms of Slavic folk music obtain that quality precisely in their arrangement of non-isochronous pulses. A clear sense of pulse is a necessary condition for musical metre, as it forms the temporal anchor for higher levels of metric structure (measures or bars marked by downbeats) as well as smaller levels of metric subdivision. Beats or pulses must fall within a certain temporal range, close to what historical discussions of *tactus* have defined relative to the average heartbeat rate of a resting adult. Very rapid or extremely slow articulations do not give rise to a sense of pulse – a reflection of the limitations of our psychological capabilities. The pulse of musical passage is a crucial, though not the only, aspect of our sense of tempo. Rapid tempo is correlated with a rapid pulse rate, and slow tempo with a slow pulse rate.

See also METRE and TEMPO; for bibliography *see* RHYTHM.

JUSTIN LONDON

Punctum (Lat.: 'point', 'dot'). A term with several meanings, the commonest of which relate to Western medieval notations. In the oratorical terminology of classical Latin, however, 'punctum' signified a short clause or brief section (e.g. Cicero: *Paradoxa stoicorum*, prooem. §2; *De oratore*, ii, §41, 177; Ausonius: *Idyllia*, 12, prooem.), and this meaning was also taken up by some medieval writers on music (§§3 and 4 below).

(1) In Western chant notations the *punctum* was a neume signifying a single note. It was nearly always written as a dot, and it usually represented a note lower than those on either side (*see* NOTATION, Table 1).

(2) A single note of music. 13th-century theorists used 'punctum' to mean not only a note written alone, but also a note joined to others in a ligature.

(3) From the mid-12th century onwards 'punctum' is found in many monastic statutes, always in strictures regarding the phrasing of psalm-singing (*see* INFLECTION). Here it seems to signify a unit less than a half-verse, that is, a phrase or clause. (The words 'punctatim' and 'punctando' mean 'in phrases', 'phrased' etc.; see Van Dijk.)

(4) In a well-known passage in the treatise by Anonymus 4, 'punctum' is used as the equivalent of CLAUSULA: '[Perotinus] fecit clausulas sive puncta plurima meliora'. This does not agree with classical usage, where 'clausula' had the quite specific and different meaning of 'cadence' (see, besides Cicero, Quintilian: *Institutio oratoria*; Quintilian did not use the term 'punctum'). Nor did theorists up to the middle of the 13th century equate *punctum* and clausula; for instance, the St Martial Anonymus (ed. Seay) used only (2) above, and Johannes de Garlandia likewise, although on one occasion he seems to have meant the tenor note in a piece of organum, implying a phrase of several notes in the duplum part above (Reimer, ii, 36–7). The only places where 'punctum' signifies 'phrase' are in those parts of Johannes's treatise designated by Reimer as unauthentic. In the treatise by the Anonymus of St Emmeram (ed. Sowa, and Yudkin) 'punctum' still means a single note. Anonymus 4, however, used both meanings side by side, sometimes in the same sentence (Reckow, i,

83, l.7; 86, l.20). The author specifically identified 'punctum' as a term that instrumentalists used for clausula: 'quidam dicerent: post primam clausulam notarum, quod alii nominant proprie loquendo secundum operatores instrumentorum punctum, et dicerent tunc: post primum punctum' (Reckow, i, 56). 'Clausula' here had its less specific meaning of 'phrase'.

Johannes de Grocheio used 'punctum' to mean a single note only once, and the expression 'finis punctorum' to signify the vertical stroke denoting the end of a section in a composition (Rohloff, 1943, p.55). But in his discussion of the textless *stantipes* (*see* ESTAMPIE and DUCTIA) he called the individual sections of these pieces *puncta* (singular *punctus*). He said that each *punctus* consists of two parts, identical except for their endings, called respectively *apertum* ('open') and *clausum* ('closed'). Grocheio seems to have thought six *puncta* were standard for the *stantipes* and three for the *ductia*, but he mentioned some *stantipes* of seven and some *ductiae* of four *puncta* (Rohloff, 1943, p.52). Pieces such as these are not rare in medieval music (e.g. lai, *estampie* and *dansse real*) and the word 'punctus' itself is found by the various sections of two pieces in the Robertsbridge Manuscript (*GB-Lbl* Add.28550) exactly according to Grocheio's usage. The first piece has four *puncta*, the second five.

Both 'clausula' and 'punctum' survived in keyboard music. Several short exercises in a 15th-century Breslau manuscript (*PL-WRu* I F 687) are called 'clausula'; and six short imitative pieces in the 16th-century Mulliner Book (*GB-Lbl* Add.30513) are entitled 'Point'.

See also ANONYMOUS THEORETICAL WRITINGS; CLAUSULA; THEORY, THEORISTS.

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DAVID HILEY

Pūngī [pugī, pūṅgī, poṅgā, poṅgi]. A common South Asian name for a double clarinet with bottle-gourd wind cap. *Pūngī* means 'tube' or 'pipe' in modern North Indian languages; it is rather a generalized term, and many local names are found.

The *pūngī* usually consists of two small pipes of naturally cylindrical materials (cane, bone etc.); at the top of each is partially excised a single beating reed. The number of finger-holes varies, but often one pipe is melodic, the other a drone, though the latter may have several tuning-holes, sealed with wax. Some modern specimens may also have a third long metal drone pipe. The top end of the pipes is fixed into a bottle-gourd with wax, resin etc., the neck of the gourd serving as the mouthpiece (see illustration). In some areas the blowing-tube – and, in the North-West (Rajasthan, Sind, Gujarat), even the whole wind cap – may be of wood. Many writers call this mouthpiece an 'air-reservoir', and relate the instrument to the bagpipe, but, as with other capped reed-pipes, it has no reserve of air at all; with the *pūngī*, however, the player's puffed-out cheeks have this role, as it is usually played by circular breathing (*nāksāsī*: 'nose-breathing'). In West India a larger type occurs, with a large gourd (*dudhiā*) mouthpiece, apical or lateral blowing-hole and, often, a wound palm-leaf bell.



Pūngī played by a snake-charmer, Varanasi, Uttar Pradesh

Its use is largely restricted to itinerant specialists such as snake-charmers (except in the West, as in the *tarpo*, and the North-West, as in the *muralī*).

Other names found are *bīṇ* and *nāgbīṇ* ('serpent's *bīṇ*') or *bīṇ jogī* ('magician's *bīṇ*') in North and Central India and Pakistan; *tumbā*, *tumbī* and *tomṛā* (all meaning simply 'gourd') in North India; *tarpo*, *dobru*, *pavri* and *mahuvar* in Gujarat and Maharashtra; *sāpuṙer bā̃si* ('snake-charmer's pipe') in Bengal; *nāgeśvar* in Orissa; *nāgasvaram* in Andhra; and *mākuṭi* and *pambatti kuḻal* in Tamil Nadu. Several of these names may also be applied to oboes.

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ALASTAIR DICK/R

Punk rock. An aggressive style of rock that was part of a deeply contradictory movement initiated in London by Malcolm McLaren in 1975. Having managed the US glam rock band the New York Dolls, McLaren moulded the Sex Pistols, gaining them notoriety through astute management. The music blended established techniques of instrumentation, forms and chordal repertory, but articulated them with abandon and ferocity. From pub rock

bands like Eddie and the Hot Rods came simple chord structures and a disdain for slick performance; from American precursors like Iggy Pop and Lou Reed came challenging lyrics and a sense of confrontation; echoes can be found of the Who and the early Kinks in an aggressive instrumental attack and use of minimal riffs. Many bands, such as the Sex Pistols and the Stranglers, publicly espoused nihilism which, in the case of the Gang of Four, the Fall and Siouxsie and the Banshees, gave rise to musical experimentation, while others, including the Damned and the Rezillos, employed a reckless humour which simultaneously celebrated and derided tacky bourgeois values. The Clash's refusal of apparent polish initially qualified them as punk, but they represented a more genuine, radical, proletarian streak. By the end of 1977 punk had been stylistically co-opted into the New Wave, but remained part of a much larger culture of resistance, most visible through fanzines praising punk's do-it-yourself aesthetic, confrontational dressing and the independent labels' challenge to the major labels' stranglehold on the industry. Stylistic reverberations include grunge bands such as Nirvana and 1990s bands like Rancid, which are often hard to distinguish from thrash metal.

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ALLAN F. MOORE

Punktmusikschrift (Ger.). *See* BRAILLE NOTATION.

Puntale (It.). *See* ENDPIN.

Puntato (It.). Sometimes *puntato* means that notes are to be played staccato when indicated by 'points' (dots) above or below the notes in question. *Puntato* may also be used for 'dotted' notes in the sense of a dotted quaver (generally followed by a semiquaver). *See also* PIQUER.

Punteado (Sp.; Fr. *pincé*; *It. pizzicato*). The modern term for the technique of plucking the strings of a guitar with the fingertips or nails of the right hand. Historically, the manner of playing derives from lute technique, and was used by baroque guitarists in conjunction with strumming technique (*see* RASGUEADO). The Italian term pizzicato was the one used most widely in the Baroque era, since Italian guitarists were the main developers of the technique and repertory for the instrument in that period (*see* GUITAR, §4). Punteado is the term most commonly used from the late 19th century to the present.

JAMES TYLER

Punto, Giovanni [Stich, Johann Wenzel (Jan Václav)] (*b* Zehušice, nr Čáslav, 28 Sept 1746; *d* Prague, 16 Feb 1803). Bohemian horn player, violinist and composer. His master Count Thun sent him to study the horn, first under Josef Matiegka at Prague, then with Jan Schindelarž at Dobříš; he completed his studies (*c*1763/4) in Dresden under A.J. Hampel, whose hand-stopping technique he later improved and extended. After his return home (1764) he served the count for four years and then ran away with four colleagues, crossing the border into the Holy Roman Empire, where he assumed his Italian pseudonym. He began travelling through Europe in 1768, breaking new ground as a touring horn virtuoso. He visited England in early 1772, performing at least ten times in London, most often as a concerto soloist (*LS*). Punto's use of hand-stopping was criticized by some in London (*New Instructions*; *LS*), probably because it was still novel, but others were more favourable, such as Burney, who wrote from Koblenz in July or August 1772: 'The elector has a good band, in which M. Ponta [?Panta], the celebrated French horn from Bohemia, whose taste and astonishing execution were lately so much applauded in London, is a performer'. For a while he was employed by the prince of Hechingen, and in 1769–74 he was at the Mainz court. Between 1776 and 1788 Punto appeared 49 times at the Concert Spirituel in Paris (Pierre). In 1778 he met Mozart there, who was much impressed by his playing and composed for him and J.B. Wendling (flute), Friedrich Ramm (oboe) and G.W. Ritter (bassoon) the Sinfonia concertante KAnh.9/297*B* (now lost). In 1781 Punto was a member of the Prince-Archbishop of Würzburg's band, but in 1782 he returned to Paris in the service of the Count of Artois (later Charles X). In 1787 he visited a number of Rhineland towns and in the following year was engaged by Mme Mara to appear in her concerts at the Pantheon, London. From 1789 to 1799 he was again in Paris and under the Reign of Terror held the post of violinist-conductor at the Théâtre des Variétés Amusantes. In 1799 he went to Munich and in 1800 to Vienna, where he met Beethoven, who composed the Horn Sonata op.17 for him; Punto and Beethoven gave its first performance on 18 April. On 18 May 1801 Punto gave a grand concert at the National Theatre in Prague; his performance was highly praised by the *Prager neue Zeitung* (1801, no.39, p.473). In 1802 he toured with J.L. Dussek, with whom he gave a concert at Čáslav (16 September). He made another short visit to Paris, then returned to Prague where he died after an illness of five months. He was given a grandiose funeral, with Mozart's Requiem played at the graveside.

Punto was a *cor basse* player, as were many of the leading soloists of the day; he used a silver *cor solo* made for him in 1778 by Lucien-Joseph Raoux of Paris, and was acclaimed by music critics as a virtuoso of the highest order, perhaps the greatest horn player of all time. Works written by and for him show that Punto was a master of quick arpeggios and stepwise passage work. Mozart's high opinion ('Punto bläst magnifique'), expressed in a letter of 1778, was shared by Beethoven, and virtually all contemporary writers referred to the vocal quality of his playing. Fröhlich's comments are typical:

> What distinguished Punto, in a way that one has never heard in any other artist heretofore, was his most magnificent performance, the gentlest portrayals, the thunder of tones and their sweetest indescribable blending of nuances with the most varied tone production, an agile tongue, dexterous in all forms of articulation, single and double tones, and even chords, but most important, a silver-bright and charming cantabile tone.

Among his students were Jean Lebrun, Heinrich DOMNICH and Pierre Joseph Pieltain. Punto arranged other composers' works for himself (sometimes publishing them in his own name), including pieces by Carl Stamitz, Sterkel, Rosetti, Joseph Michel and Dimmler (*GerberNL*). Though many of his works were published in the 1780s and 90s, Punto was evidently composing and arranging



Giovanni Punto: engraving by Simon-Charles Miger after Charles-Nicholas Cochin II, 1782

before then, for his pieces are listed in Breitkopf's catalogue of 1778. He also revised Hampel's horn tutor and produced a curious book of daily exercises for the horn. A portrait by C.N. Cochin was engraved by Miger.

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(*selective list*)

published in Paris unless otherwise stated

Hn, insts: 16 concs., 1 hn, orch (?1780–1806), nos.9, 12, 13, ?15, 16 lost; conc., 2 hn, orch (*A-SEI*); sextet, hn, cl, bn, vn, va, b, op.34 (1802); 3 qnts (written in part by A. Rosetti and F. Fiorillo), hn, fl/ob, vn, va, b (by ?1799); 21 qts, hn, vn, va, b, and hn, vn, bn, vc, opp.1–3, 18 (*c*1785–96); 12 Petits trios, 3 hn (1793); 20 trios, 3 hn (1800); 15 trios, 3 hn (*F-Pn*); 20 Duos concertans, 2 hn (1793); 24 Petit duos, 2 hn (1793); 8 duos, 2 hn (1800); 3 duos, hn, bn (1802); 24 Nouveaux duos, 2 hn (after 1802); 24 duos (written in part by J.S. Demar), 2 hn; 3 duos, hn, cl

Other: conc., cl, orch; 3 Quatuors favoris, fl, vn, va, b (1796) (arr. of op.18); 6 trios, fl/vn, vn, b (London, ?178–); 6 [3] duos, 2 vn, op.5 (*c*1782) (nos.4–6 by J.A. Fodor); Hymne à la liberté (L'Aîné) (1794); Descends du haux des cieux: hymne à la liberté (Judlin)

Pedagogical: Seule et vraie méthode pour apprendre facilement les élémens des premier et second cors . . . composée par Hampl et perfectionnée par Punto son élève (*c*1794, 3/1798); Étude ou exercice journaliere, ouvrage périodique pour le cor (1795, 2/1800)

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REGINALD MORLEY-PEGGE/HORACE FITZPATRICK/THOMAS HIEBERT

Puppet opera, puppet theatre. Usually a mixed genre containing both music and spoken dialogue, performed on a specially designed stage by puppets (string, hand or rod). The works may take the form of serious or comic operas, plays with incidental music or interpolated songs, or ballets. Because of the caricature nature of puppets, most works written for them have been comic adaptations, mock-heroic dramas or satires of popular dramas. Before the 5th century BCE, puppets had a widespread existence in all civilized lands, and they continued to have a place in performances of mystery plays and liturgical dramas as well as the *commedia dell'arte* throughout the Middle Ages and the Renaissance.

The earliest known Italian operas for puppets (*fantoccini*) were 17th-century burlesques staged in Venice at the Teatro S Moisè by the Florentine nobleman Filippo Acciaiuoli (1637–1700). *Leandro* (1679), *Damira placata* (1680), *Ulisse in Feaccia* (1681) and *Girello* (1682) were staged during the Carnival season using wooden or wax figures while the music was performed by singers behind the stage.

In France a serious attempt to establish a permanent puppet (*marionnette*) theatre was made in 1676 by Dominique Normandin, Sieur de La Grille, one of Lully's singers in the Académie Royale de Musique, who obtained royal permission to set up a troupe and a Théâtre des Pygmées in the Marais area of Paris. La Grille's finely crafted marionettes were capable of dancing and of miming singing; it had been his intention eventually to present operas, and the *livrets* of the first two productions at the Théâtre des Pygmées reveal the use of singers and instrumentalists in Lullian parodies. The popularity of these works, together with La Grille's evident ambition, led Lully to initiate a campaign of harassment against La Grille, who was forced to change the name of the troupe and to discontinue the employment of musicians. As a result the theatre closed in 1677.

During the 18th century the development of the Parisian THÉÂTRES DE LA FOIRE and their continual struggle for survival contributed to the establishment of the marionette theatre. The Théâtres de la Foire were constantly harassed by the licensed Comédie-Française and the Académie Royale de Musique, and the puppet theatres, considered beneath official contempt, became a haven for persecuted or aspiring directors, actors, authors and musicians. This incessant rivalry stimulated a renewed interest in dramatic parody. The enlivening of these burlesques and operatic travesties by VAUDEVILLE played a part in the birth of the *opéra comique*. Without the marionette theatres at the annual fairs of St Germain and St Laurent, the production of parodies and *opéras comiques* would have been limited to the short periods of tenure of the human theatres. About 40 puppet *opéras comiques* have survived. Several of them, by such authors as Carolet, Favart, Fuzelier, d'Orneval, Le Sage, Piron and d'Orville, found their way into the series of publications entitled *Le Théâtre de la Foire, ou l'Opéra-Comique* (Paris, 1721–37). The importance of the marionette theatres, however, stood in direct proportion to their necessity; with the establishment of the Opéra-Comique and the Théâtre-Italien, and the replacement of the vaudeville by the *ariette*, they were quickly abandoned.

Puppet theatres have played a small but significant role in the history of the English stage. For a short time, when the Puritans closed the orthodox theatres during the

interregnum, this form of popular entertainment provided the only home for dramatic activities. Descriptions of the puppet theatres at Bartholomew and Southwark fairs are noted in the diaries of Samuel Pepys and John Evelyn. It was in these humble surroundings that the notable Punch made his début and became synonymous with English puppetry. By the end of the 17th century, puppets had been immortalized in numerous literary works including D'Urfey's *Don Quixote*, Jonson's *Bartholomew Fayre* and Addison's Latin poem *Machinae gesticulantes*.

In the 18th century, operas, satires and artificial heroics filled the puppet theatres, now referred to as 'Punch's theatre'. Martin Powell (*fl* 1709–29) opened a well-fitted one in London in 1710; *The Tatler* and *The Spectator* regarded Powell's theatre in Covent Garden and the opera at the Haymarket as the two leading diversions in London. For three seasons, Powell responded to the craze for Italian opera by staging satires of contemporary society, opera burlesques and mock-heroic tragedies. Following his success, Punch theatres opened yearly in unused concert halls or even in converted tennis courts. The Licensing Act of 1737 restricted regular theatrical activities, and many actors, musicians and playwrights sought refuge in the less conspicuous puppet theatres. Ballad operas now made up the bulk of the puppet theatres' repertory, and contributions were made by such notable 'proprietors' as Charlotte Charke, Henry Fielding, Samuel Foote and Charles Dibdin.

Between 1770 and 1790 London was invaded by Italian *fantoccino* troupes, who mostly staged popular French comedies and light operas. Joseph Haydn visited one of these theatres, the Théâtre des Variétés Amusantes in Savile Row, in November 1791, and wrote in his diary: 'The puppets were manipulated well; the singers were bad, but the orchestra was quite acceptable'. By this time, puppet theatres were as brilliantly fitted as Europe's finest opera houses. It was at this level of existence that puppets found favour with the royal courts throughout Europe.

Puppets were displayed in their own elaborate theatre in plays and operettas at the summer palace of Prince Nicolaus Esterházy. The theatre flourished between 1773 and 1783 under Haydn's musical guidance. At least two of Haydn's own compositions were among the productions: *Philemon und Baucis* and *Die Feuersbrunst*. Other puppet works attributed to Haydn are: *Hexenschabbas*, *Genove*, *Die bestrafte Rachbegierde* and *Demofoonte*. Two more works were included in the puppet repertory: *Alceste* by Carlos d'Ordonez and *Die Fee Urgele* by Ignace Pleyel. In the closing years of the 18th century, the craze for puppets faded. The success enjoyed by the puppet theatre, usually at the expense of the human theatre, had now shifted to its living counterpart.

During the late 19th century and the first half of the 20th there was an enthusiastic regeneration of interest in the puppet theatre, and in several countries puppetry reached an artistic level of significant potential. Illustrious names associated with the theatre, opera and stage design rediscovered in the puppet theatre an ideal medium for experimental work; many men of letters turned to it as a means of legitimate dramatic expression, including Edward Gordon Craig, G.B. Shaw, García Lorca, Anatole France and Alfred Jarry. Among operas composed specifically for marionette performance during this period are Hindemith's *Das Nusch-Nuschi* (1921), Falla's *El retablo de maese Pedro* (1923), Satie's *Geneviève de Brabant* (1926) and Ernst Toch's *Die Prinzessin auf der Erbse* (1927); these were followed by Birtwistle's *Punch and Judy* (1968). Other composers who added to the repertory include Britten, Casella, Caturla, Chausson, Copland, Honegger, Krenek, Liuzzi, Lualdi, Malipiero and Smetana. The early 20th century saw the establishment of a number of permanent puppet theatres, including two in Munich and others at Baden-Baden, Salzburg, Milan, Paris, Moscow and Chicago.

See also CHINA, §IV, 4(I)(C); JAPAN, §VI, 2; and SOUTH-EAST ASIA, §6.

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JOHN MOHR MINNIEAR

Puppo, Giuseppe (*b* Lucca, 12 June 1749; *d* Florence, 19 April 1827). Italian violinist and composer. He received training in Naples at the Conservatorio di S Onofrio a Capuana and in 1768 returned to Lucca as leader of the orchestra. His talent as a soloist soon led to concert tours. An appearance in Paris in 1775 was followed by a tour of Spain and Portugal, where he reportedly made a fortune and quickly squandered it. He was in London in 1777, and in November 1783 he was again in Paris, playing at the Concert Spirituel. Viotti employed him as co-leader, with Mestrino, of the orchestra at the Théâtre de Monsieur (1789–?92), and he held a similar post at the Théâtre de la République (1793–9). He seems to have remained in Paris until 1811, when he abandoned his wife and children and went to Naples. There he was first violinist at S Carlo until his objection to playing ballets caused his dismissal in 1817. Although he taught for two years at a small school in Pontremoli, he did not succeed in re-establishing his career. He was destitute when the English musician and writer Edward Taylor found him in Florence and generously placed him in a hospice, where he remained until his death.

Puppo was admired as a soloist, said to be at his best in soft, melancholy moods. He had an eccentric personality, however, which doubtless contributed to his erratic career. His boast to have studied five years with Tartini was effectively denied by La Hussaye, a well-known disciple of that master. Although a number of his compositions may be lost, he evidently was not a prolific composer. His only known works, all published without date in Paris, are a set of three violin duos, another of eight studies for solo violin, and six violin fantasies arranged for piano, probably from the preceding studies (Fétis also mentioned two violin concertos). They reflect a fine technique, with originality confined largely to bizarre titles and tempo indications and to occasional illustrative effects.

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CHAPPELL WHITE

Purcell. English family of musicians and court officials flourishing in the later 17th and 18th centuries. (3) Henry Purcell (ii) used the arms of the Purcell family of Shropshire and Staffordshire, but the basis of his claim to them is uncertain. No members of the family appear to have held office at court before the Restoration, and none is known to have worked as a professional musician before the 1650s.

(1) **Henry Purcell (i)** (*d* Westminster, London, 11 Aug 1664). Singer. He is named as a performer in the 1656 edition of William Davenant's *The Siege of Rhodes*. After the Restoration he became a Gentleman of the Chapel Royal and on 16 February 1661 he was appointed a singing-man and Master of the Choristers at Westminster Abbey. At this time he and his wife Elizabeth (*d* 1699) probably had three or four young sons, including (3) Henry (ii): the eldest, Edward, was aged five or six. Their daughter Katherine was baptized in Westminster Abbey in March 1662, and (4) Daniel may have been born after his father's death, as he was still a Chapel Royal chorister in 1682. Administration of Henry's estate, worth £32 3s., was granted to Elizabeth in the court of the dean and chapter of Westminster on 7 October 1664. He may be the author of the songs *Sweet tyranness, I now resign my heart* ZS69, published in 1667 as by 'Mr. Hen. Pursell', and *More love or more disdain I crave* Z397, copied apparently in the 1650s into the Tabley Songbook (*GB-Mr*).

(2) **Thomas Purcell** (*d* Westminster, London, 31 July 1682). Singer and court official, probable brother of (1) Henry Purcell (i). He became a Gentleman of the Chapel Royal after the Restoration; subsequently he held other musical appointments at court, including the post of Composer for the Violins, though there is no evidence that he actually wrote music for the royal violin band. In 1671 he became a Groom of the Robes and in 1674 an under-housekeeper at Somerset House. On 24 June 1672 he succeeded Henry Cooke as marshal of the Corporation of Music. He was evidently a trusted and influential court official as well as a versatile musician, well placed to advance the career of his presumed nephew (3) Henry (ii). None of the several children born to him and his wife Katherine became musicians, though one, Francis, followed him into court service. There is a catch, *You that love to drink*, attributed to him in the Tabley Songbook, and an Anglican chant in *BurneyH*.

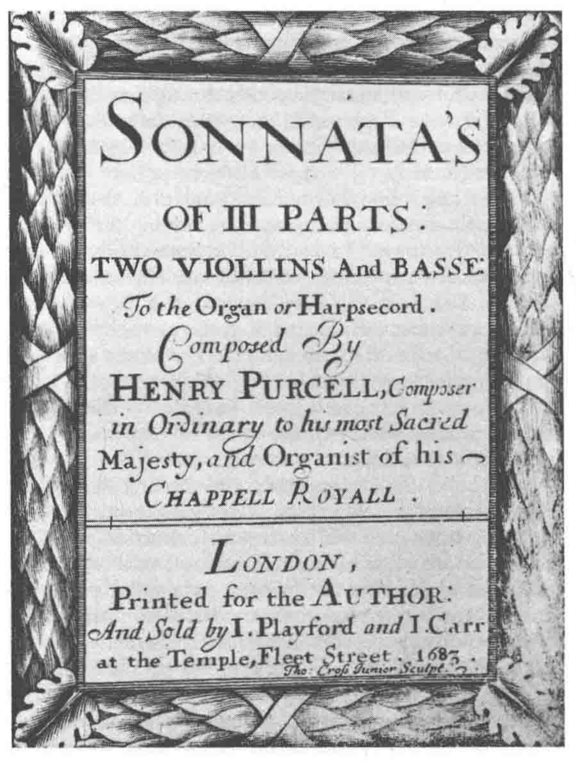
(3) **Henry Purcell (ii)** (*b* ?Westminster, London, ?10 Sept 1659; *d* Westminster, London, 21 Nov 1695). Composer and organist, son of (1) Henry Purcell (i). He was one of the most important 17th-century composers and one of the greatest of all English composers.

1. Life. 2. Domestic vocal music. 3. Instrumental music. 4. Church music. 5. Odes and welcome songs. 6. Theatre music. 7. Handwriting and autograph sources. 8. Portraits.

1. Life. No record of his baptism survives; the date of his birth is established by the ages given on his memorial tablet in Westminster Abbey and the frontispiece of his *Sonnata's of III. Parts* (London, 1683). There is some evidence, outlined below, that he may have been born on 10 September. His parents were almost certainly (1) Henry (i) and Elizabeth, but in a letter to John Gostling dated 8 February 1679 (*J-Tn*) (2) Thomas Purcell unequivocally refers to the composer as 'my sonne Henry', perhaps because he took a paternal interest in his nephew's career after the elder Henry's death in 1664.

As a boy Purcell was a chorister in the Chapel Royal, and documents concerning his maintenance and further training after his voice broke in 1673 provide the earliest definite information about his life. On 10 June 1673 he was appointed assistant 'without fee' to John Hingeston, keeper of the king's wind and keyboard instruments; he was to take up the salaried position when Hingeston died or retired. Warrants dated 17 December 1673 provided for his clothing and an annual payment of £30. After leaving the choir he probably studied with the musicians named as his teachers in early sources, John Blow and Christopher Gibbons. Matthew Locke was also an important influence, and Purcell commemorated him in the elegy *What hope for us remains now he is gone?* Z472.

On 10 September 1677 Purcell replaced Locke as composer for the violins at court. He seems, however, to have written little purely instrumental music for the violin band at this time, and may simply have been appointed on his 18th birthday to the first available salaried post. His energies appear to have been mainly devoted to the composition of sacred music, including three symphony anthems (Z28, ZN66, ZN68) completed before the end of 1677, and to scoring and editing anthems by other composers in the manuscript *GB-Cfm* 88. He later wrote the inscriptions 'God bless Mr Henry Purcell 1682' and 'September ye 10th 1682' on the reverse flyleaf, a second suggestion that 10 September might have been his


SONNATA'S
OF III PARTS:
TWO VIOLLINS And BASSE:
To the Organ or Harpsecord.
Composed By
HENRY PURCELL, Composer in Ordinary to his most Sacred Majesty, and Organist of his CHAPPELL ROYALL.
LONDON,
Printed for the AUTHOR:
And Sold by I. Playford and I. Carr at the Temple, Fleet Street. 1683.
Tho: Cross Junior Sculpt.

1. *Title-page of Purcell's 'Sonnata's of III Parts' (London: Author and John Playford, 1683)*

birthday. In the mid-1670s Purcell was closely involved with music at Westminster Abbey: not only do the partbooks *GB-Lwa* Triforium Set I, copied before Michaelmas 1677, include six anthems, but he was also paid from 1674 to 1678 for tuning the organ and in 1676 for writing out a book of organ parts. Around Michaelmas 1679 he succeeded John Blow as organist of the Abbey, a post he retained for the rest of his life.

In 1680 Purcell married Frances Peters, daughter of John Baptist Peters (*d* 1675) and his wife Amy, of the City of London parish of All Hallows; the composer's first son, also named Henry, was baptized at All Hallows the Less on 9 July 1681 and buried there on 18 July. In 1680 he also wrote the welcome song *Welcome vicegerent of the mighty king* z340, his first major secular work for Charles II, and shortly afterwards he took possession of *GB-Lbl* R.M.20.h.8, a score-book in which he made fair copies of the symphony anthems, odes and songs he composed for the court. On 14 July 1682 he was admitted as a Gentleman of the Chapel Royal to serve in the place of Edward Lowe as one of the three organists, and probably because of this new appointment had to obtain a sacrament certificate, signed on 4 February 1683 by the minister and a churchwarden of St Margaret's, Westminster, his parish church. By Easter 1682 he was living in Great St Ann's Lane, Westminster, and around the end of 1684 he moved a short distance to Bowling Alley East. He finally succeeded John Hingeston as instrument keeper in December 1683.

Between 1680 and Charles II's death in 1685 Purcell was primarily a court composer. After his music for Nathaniel Lee's play *Theodosius* (z606), performed at the Dorset Garden Theatre in the first half of 1680, he wrote no substantial works for the public stage until 1688; *Dido and Aeneas* z626 may originally have been written for the court, and the music Purcell copied in *GB-Lbl* R.M.20.h.8 seems to have been regarded as a dedicated royal repertory, none being published before 1685. *GB-Cfm* 88 contains the incomplete score of a fine full anthem, *Hear my prayer, O Lord* z15, which was probably copied in 1685 and may have been composed for the late king's funeral, for though the burial took place without elaborate ceremony the Abbey choir is known to have been present.

The accession of James II led to a reorganization of the court musical establishment. Purcell's position in the court's secular music was probably unaltered, although his title was changed from composer to 'harpsicall'. He retained his post as organist of the Anglican Chapel Royal, but the status of the chapel was diminished under the new Catholic monarch. Perhaps for this reason, Purcell's position as instrument keeper responsible for organs appears to have been forgotten until early in 1688, when he successfully petitioned for back payments and the restoration of this salary. The years 1686 and 1687 must have been difficult for Purcell and his family, as each saw the burial of an infant son, and the score-book *GB-Lbl* R.M.20.h.8 seems to reflect a change in his attitude to his work for the court compared with the period 1680–85: after the coronation anthem *My heart is inditing* z30, (fig.2) no more sacred music was added in his hand, and of the three welcome songs he composed for James II (z335, 343–4) only the last is entirely in his autograph. The exile of James II in 1688 finally ended Purcell's career as a composer working mainly for the court, though he was to remain on the royal payroll under William and Mary. This period of political and professional uncertainty also coincided with the birth of his only two children to survive to adulthood, Frances and (5) Edward, born in 1688 and 1689 respectively.

The coronation of William and Mary on 11 April 1689 led to some difficulties between Purcell and the dean and chapter of Westminster over money paid to him by spectators watching from the organ loft, but there is no evidence of any lasting tension between him and the Abbey authorities; he may simply have been unaware of new procedures introduced for this service. The court now ceased to be the important musical centre it had been under the Stuarts, and Purcell sought further employment. In 1689 he produced the first of his odes for Queen Mary's birthday, but he also edited and contributed to Playford's *The Second Part of Musick's Hand-Maid*, presented the all-sung masque *Dido and Aeneas* at Josias Priest's boarding-school for girls in Chelsea and composed the ode *Celestial music did the gods inspire* z322 for Lewis Maidwell's school in King Street, Westminster. From 1690 he was heavily involved in composing for the theatre, although he continued his series of odes for Queen Mary and wrote other major works for organizations outside the court such as the ode, *Of old when heroes thought it base* z333, presented in 1690 at the annual festival of the Yorkshire Society in London. In 1691 he acquired a second property in Bowling Alley, but then seems to have moved his family away, perhaps in search of healthier surroundings for the children. On their return to Westminster around Christmas 1693 the Purcells moved into a house in Marsham Street. During the 1690s Purcell was also in demand as a teacher. In 1693 and 1694 John Weldon was sent from Eton to study with him, and other pupils included Annabella Howard, fourth wife of the playwright Sir Robert Howard, Sir Robert's granddaughter Diana, and Rhoda Cavendish. In 1694 Purcell revised and updated the 12th edition of John Playford's *Introduction to the Skill of Musick*.

Purcell provided some of the music for Queen Mary's state funeral on 5 March 1695, and *The Indian Queen* z630, without its concluding masque by Daniel Purcell, was perhaps performed in the following June. For 24 July 1695, the sixth birthday of Princess Anne's son the Duke of Gloucester, Purcell composed his last court ode, *Who can from joy refrain?* z342. His rate of work up to September 1695 gives no hint that he was unwell, and *Lovely Albina's come ashore* z394, described as 'The last Song Mr Henry Purcell set before his Sickness' in the first volume (London, 1698) of *Orpheus Britannicus* (an anthology of his songs), refers to a reconciliation between Princess Anne and King William that cannot have taken place before William's return to London from the Continent on 12 October 1695. Purcell's will, in which he left all his possessions to his wife, was made in evident haste and signed on the day of his death, suggesting that an apparently minor infection took a severe and unexpected turn for the worse.

Purcell's funeral took place in Westminster Abbey on the evening of 26 November. *The Flying Post* for that day states that Purcell was to be buried near the organ without charge to his widow, in the presence of the chapter and choir of the Abbey as well as the choir of the Chapel Royal. Annabella Howard was responsible for a marble tablet placed on a pillar above his grave. Frances Purcell

2. *Autograph MS of part of Purcell's anthem 'My heart is inditing', composed in 1685 (GB-Lbl R.M.20.h.8, f.60v)*

died at Richmond and was buried near her husband in Westminster Abbey on 14 February 1706, leaving an organ and two spinets to her son (5) Edward along with 'the books of music in general'; the Purcells' daughter Frances, who administered her mother's will, married the writer Leonard Welstead and died in 1724.

2. Domestic vocal music. Purcell was a prolific contributor to all the main genres of secular vocal music current in 17th-century England. He has always been particularly admired as a song composer. Generations of English musicians got to know his music from the two posthumous song volumes *Orpheus Britannicus* (London, 1698, 1702), and Henry Playford wrote in the preface to the first volume that he had 'a peculiar Genius to express the energy of English Words, whereby he mov'd the Passions of all his Auditors', while Henry Hall added in a poem that he 'Each Syllable first weigh'd, or short, or long, / That it might too be Sense, as well as Song'.

Purcell probably started his composing career by writing songs. That is almost certainly so if *Sweet tyranness, I now resign my heart*, published in 1667, is his work rather than his father's. His early songs divide into two types. He usually set light verse as strophic dance-songs, often cast as minuets or gavottes, with a high degree of correlation between poetic and musical accent, line endings and phrase endings, rhyme schemes and matching cadences. He was also fond of using the French rondeau form (ABACA or AABACAA) in dance-songs, later creating such memorable pieces as 'Fear no danger to ensue' from *Dido and Aeneas* z626/7 and 'I attempt from love's sickness to fly' z630/17h from *The Indian Queen*. The other type, the declamatory song, was traditionally a vehicle for more serious verse, and used a melodic line that mirrored the inflections of speech within the framework of a grave almand or air. Purcell used it for some early songs and dialogues, and its influence lingered on in the 'recitative' sections of his later multi-sectional songs, though in general it was diluted in the 1680s by a fashion for suave melodic writing in patterns of flowing quavers.

Purcell's early songs rarely contain anything that could not have been written by Henry Lawes or Matthew Locke, though around 1680 he began to extend the range of his vocal writing, reflecting the influence of a mid-century



3. *Henry Purcell: portrait by an unknown artist (National Portrait Gallery, London)*

repertory of Venetian and Roman music brought to Restoration London by Italian immigrants. He began to write ground bass songs, mostly using patterns derived from the Italian chaconne and passacaglia chord sequences, as in *She loves and she confesses too* z413 (autumn 1680) and *Let each gallant heart* z390 (late 1682). His later ground bass songs mostly use specially-devised patterns outlining an ascending or descending sequence of harmonies, and often modulate. They are similar to da capo arias, with the first modulation occurring at the moment the singer reaches a new phrase of text, and the return to the tonic coinciding with a return to the opening words and music (e.g. 'Wond'rous machine' from the St Cecilia's Day ode *Hail, bright Cecilia* z328/8, 1692).

The other italianate feature of Purcell's song writing around 1680 was the development of multi-sectional songs. In general this seems to have been a response to cantata-like Italian pieces that circulated in London, though his first example, *From silent shades, and the Elysian groves* z370 (late 1682; the mad song *Bess of Bedlam*), takes its starting point-from the popular ballad *Tom of Bedlam*, which uses a multi-sectional Jacobean masque tune, 'Gray's Inn Masque'. Furthermore, a song such as *They say you're angry* z422 (late 1684), a setting of Abraham Cowley's *The Rich Rival*, is not very italianate, despite consisting of a declamatory passage followed by a fast duple-time air and a minuet-like passage. The poem does not divide into passages of action and reflection, as Italian cantata texts were beginning to do, and Purcell makes little of the contrast between his declamatory and tuneful material. Many of his extended multi-sectional songs are settings of Cowley, and some of them belong to a distinct sub-genre of 'symphony songs' with obbligato violins and recorders. They were apparently written in the 1680s for court use, and the largest and greatest of them, *If ever I more riches did desire* z544 (?spring 1687), is similar in size and shape to a verse anthem or a court ode.

Oddly, the anthem left more of a mark on Purcell's symphony songs than on his domestic sacred music. This is partly because his early sacred songs mostly belong to a domestic tradition of setting metrical psalms for three voices and continuo that developed during the Interregnum, when church choirs had been disbanded; some of them are settings of verses by John Patrick, Preacher at the London Charterhouse 1671–95, and may have been used for devotional purposes there. They follow the tradition established by Henry and William Lawes in that they often use the 'trio sonata' texture of two high voices in 6ths and 3rds over a sung bass, though Purcell was more inclined than they to vary the texture with lengthy solos or passages of complex counterpoint, and the gloomy, penitential texts he mostly chose gave him plenty of scope for highly affective settings, with jagged melodic lines, grinding dissonances and unpredictable harmonies.

Much of Purcell's later devotional music was published in the two anthologies Henry Playford published as *Harmonia sacra* (London, 1688, 1693). The volumes include many fine pieces, but the most striking are two that relate to a mid-century tradition of biblical dialogues. *In guilty night* z134 uses a text that Purcell would have come across in the popular pre-Civil War setting by the Cambridge organist Robert Ramsey; it is a highly dramatic setting of the encounter between Saul and the Witch of



4. *Frontispiece and title-page from the posthumous collection of Purcell's songs, 'Orpheus Britannicus', i (London: William Pearson, 2/1706): engraving by Robert White after John Closterman*

Endor from the Book of Samuel. *Tell me, some pitying angel* (*The Blessed Virgin's Expostulation*) z196 extends the tradition of biblical dialogues to solo song, and is perhaps the closest Purcell came to writing an italianate cantata (fig.5). Nahum Tate's text is an astonishingly vivid and human portrayal of a mother who has lost her child, and Purcell's five-section setting uses his full repertory of affective devices, including, most memorably, the cries of 'Gabriel!' set to high repeated Gs over a series of increasingly clashing descending harmonies.

3. Instrumental music. Virtually all Purcell's consort music comes from the first part of his career, when he was essentially a court musician. Much of it embodies archaic contrapuntal devices, and was written around 1680 apparently as part of a programme of self-education in formal counterpoint.

Purcell's first adult post at court was as composer for the court violin band, the Twenty-Four Violins, though only a few surviving pieces use the idioms and scorings associated with the group. The clearest case is the *Staircase*



5. Part of 'Tell me, some pitying angel' ('The Blessed Virgin's Expostulation') from 'Harmonica Sacra', ii (London, 1703)



6. *Henry Purcell: portrait attributed to John Closterman, black chalk heightened with white, probably 1695 (National Portrait Gallery, London)*

Overture, written around 1675 in imitation of Locke's music for *The Tempest* (1674), though the Chacony in G minor Z730 uses a deliberately restrained idiom suitable for orchestral dance music, and the incomplete Suite in G Z770 may have been written in the early 1680s for the Twenty-Four Violins to play as part of its regular court duties.

Another group of early pieces belongs to an alternative tradition of court consort music, developed for small groups of violins and viols in the Private Musick, instrumentalists working in the private apartments of the monarch. The earliest may be the four pavans for two trebles and bass Z748–51, which are similar to the pavans that begin the suites in the second part of Locke's *Broken Consort* (early 1660s); there is no sign, however, that Purcell planned to write suites to follow them. The Pavan in G minor Z752 for three violins and bass may have been intended to stand at the head of a suite, for it is followed by blank pages in the autograph. It seems to have been inspired by the three-violin music written by Thomas Baltzar and John Jenkins for the Private Musick, and is an essay in the large-scale and elaborate pavan idiom associated with Jenkins, whose death in 1678 it may have been written to commemorate. *Three Parts upon a Ground* Z731 was written for the same instruments (though there is an alternative version in F major for three recorders), and probably dates from the same period. It is a tour de force that combines brilliant division writing with elaborate counterpoint (including four passages of strict canon) and elegant chaconne-like writing in dotted notes.

Although Purcell's fantasias are cornerstones of the modern viol consort repertory, it is not certain that he would have been able to assemble a complete viol consort around 1680; treble and tenor viols were dropping out of use before he was born, though the bass remained in use as a solo instrument and for continuo. The pieces did not circulate outside Purcell's immediate circle, to judge from the surviving sources, and Roger North (who knew Purcell and played with him on several occasions) thought that Locke had written the last viol consort music. Nine of the four-part works were written in a concentrated burst in the summer of 1680, and it may be that all of the fantasias were conceived primarily as composition exercises.

They certainly show that Purcell had immersed himself in the English consort repertory. While the main models of the three- and four-part fantasias are fairly predictable (Orlando Gibbons and Matthew Locke respectively), the six-and seven-part In Nomines Z746 and Z747 reach back past Purcell's immediate predecessors to Elizabethan composers such as Robert Parsons and Robert White; Z746 even uses an archaic contrapuntal technique in which the cantus firmus provides the material for the surrounding counterpoint, and is speeded up so that it can be heard as a tune. Similarly, in the four-part fantasias Purcell shows himself to be far more interested than Locke in abstruse counterpoint. Inversion is found in most of them, and is combined with augmentation in the opening section of Z739 (19/22 June 1680), with single and double augmentation in the opening section of Z735 (10 June 1680), and with single, double and triple augmentation in an astonishing passage towards the end of Z743 (31 August 1680; ex. 1).

Purcell's obsession with formal counterpoint may also have led him to study and imitate Italian trio sonatas. In the sonata, 'the chiefest Instrumental Musick now in request', he wrote in the little composition treatise he contributed to the 1694 edition of Playford's *Introduction to the Skill of Musick*, 'you will find Double and Treble Fuges also reverted and augmented in their Canzona's, with a good deal of Art mixed with good Air, which is the Perfection of a Master'. 12 of his trio sonatas were published in an engraved edition, *Sonnata's of III. Parts* (London, 1683), and were probably composed shortly before publication. A posthumous set, *Ten Sonata's in Four Parts* (London, 1697), seems to contain pieces written over a longer period, between *c*1678 and *c*1684. Despite their titles, the two collections use exactly the same scoring: two violins, bass viol and organ or harpsichord. According to the famous preface of the 1683 set, Purcell 'faithfully endeavour'd a just imitation of the most fam'd Italian Masters' in his sonatas, and much ink has been split trying to identify them. In general, however, he seems to have looked to the works of the older generation of Italians such as Giovanni Legrenzi, Lelio Colista and G. B. Vitali, rather than his near contemporaries such as Corelli and G. B. Bassani. His sonatas use the conservative 'à tre' scoring, in which the bass viol contributes to the contrapuntal argument on more or less equal terms with the violins, rather than the more forward-looking 'à due' scoring. There is no sign of the slightly later distinction between the *da chiesa* and *da camera* types: dances are mixed freely with 'abstract' movements, as in mid-century sonatas. They tend to consist of five or more short linked sections rather than the more modern sequence of four discrete movements, the type that predominates in Corelli's op.1 (1681). The contrapuntal canzona sections, in particular, reflect the influence of a

Ex.1 Excerpt from the Fantasia in D minor z743



group of sonatas thought in England to be by Colista, though an example of 'Double Descant' (invertible counterpoint) quoted by Purcell in his 1694 treatise is actually from a work by the Milanese violinist C.A. Lonati.

Purcell's harpsichord music was probably mostly written for teaching purposes. There are three main sources. Henry Playford's *The Second Part of Musick's Hand-Maid* (RISM 1689⁷) contains 11 pieces attributed to Purcell, some of which are simple arrangements of songs or sections from larger vocal works. Purcell edited the volume, so it is likely that he was also responsible for the keyboard arrangements of some of the other pieces not specifically attributed to him; the clearest case is the beautiful *style brisé* arrangement of Lully's early song 'Scoca pur' (LWV76/iii), similar to the arrangements of several of his own vocal ground basses. *A Choice Collection of Lessons for the Harpsichord or Spinnet* (London, 1696) was the first keyboard collection printed in England to be devoted to a single composer, and contains eight suites. The manuscript *GB-Lbl* Mus.1 contains 21 graded pieces in his autograph, including versions of pieces by Orlando Gibbons and John Eccles, and seems to have been written for a pupil in the 1690s. other sources, however, suggest that some of the suite movements are relatively early works.

Purcell's suites may seem remarkably diverse by the standards of a continental contemporary such as Froberger, but English composers never really settled on a standard number or sequence of movements (there are even some differences in the composition of suites in the primary sources), and Purcell's are more regular than most: all but one are in three or four movements, all but one start with a prelude and all but one include the pairing

of almand and corant. The dances divide by style into two types: the almands, corants and ground basses mostly use the elaborate *style brisé* textures that suggest polyphonic part-writing by the use of broken chords, while the lighter dances and the arrangements of ensemble music usually have the tune in the right hand with a simple chordal accompaniment in the left. Despite the fact that Purcell was organist of Westminster Abbey and one of the organists of the Chapel Royal, we have just a handful of authentic organ pieces by him, of which only two, the related voluntaries in D minor Z718 and Z719, are at all significant. During his lifetime voluntaries were routinely improvised; Roger North wrote that 'great performers upon organs will doe voluntary to a prodigy of nature and beyond their owne skill to recover and set downe'.

4. CHURCH MUSIC. Purcell began his musical career as a choirboy in the Chapel Royal, and remained a church musician throughout his life. In the first part of his composing career (*c*1674–80) writing church music seems to have absorbed most of his energies. Like John Blow he wrote four types: service music; anthems for full choir and organ, or with short ensemble verse passages (often called full with verse anthems); conventional verse anthems for solo voices, choir and organ; and 'symphony anthems' for solo voices, choir, strings and continuo. Of the four, the last was exclusively written for the Chapel Royal, the only church institution during the Restoration to have strings available on a regular basis, while the others could have been written for Westminster Abbey. However, a large number of Purcell's full with verse and verse anthems have connections of some sort with the Chapel, so it may be that he wrote relatively little specifically for the Abbey.

His massive full with verse Service in B♭ Z230 (a setting of all the canticles for morning and evening prayer as well as the Commandment responses and Creed for the communion service) is one work that may have been written for Westminster Abbey, since it was copied there in 1682 and an early manuscript survives in the Abbey library. The only other sizable liturgical pieces definitely by Henry Purcell are an early setting of the Burial Service Z17A/58A, perhaps originally written for the funeral of Pelham Humfrey in Westminster Abbey in 1674 but later revised, and the popular Te Deum and Jubilate in D major, apparently written to be performed on 22 November 1694 in the service at St Bride's Church that preceded the main St Cecilia's Day celebrations at Stationers' Hall. The latter is scored for soloists, choir, two trumpets, strings and continuo, and was the prototype for the settings of the text by Blow, Croft, Handel and others.

Given Purcell's interest in formal counterpoint, it is surprising that he wrote so few full anthems. Discounting doubtful works and those, such as the eight-part *Hear my prayer, O Lord* Z15, that may be fragments of full with verse anthems, we are left with only two five-part pieces: *I was glad when they said unto me*, apparently written for the coronation of James II in 1685, and *Remember not, Lord, our offences* Z50, a setting of part of the 'Order for the Visitation of the Sick' from the prayer book. However, Purcell gave his interest in counterpoint full rein in a remarkable group of full with verse anthems written in the late 1670s, contemporary with his early consort music. The genre is essentially full-voiced, with verse passages for groups of soloists alternating with full sections. The organ is not always specifically indicated, and when it is it acts as a *basso seguente*, doubling the lowest voice rather than providing an independent bass. The most remarkable examples are the eight-part *O Lord God of hosts* Z37 and the 10-part (actually only in eight real parts) *Blow up the trumpet in Sion* Z10. The latter, a setting of lines from *Joel* ii.15–17, is an urgent call for a sinful people to turn to God in the face of danger from the heathen, and may have been written in the spring or summer of 1677, when a string of French military and naval victories caused great alarm in England. It is one of a number of early works that takes its starting-point from a work by Locke, in this case the great polychoral anthem *Be thou exalted, Lord* (1666). Purcell followed Locke in setting the seven-part verse passages in the declamatory style to ever-shifting groups of solo voices, and included some Locke-like harmonic surprises, such as the dramatic change from the opening C major fanfares to an E♭ chord at 'sanctify a fast', and the daring chromatic writing at 'Let them weep between the porch and the altar').

Most of Purcell's conventional verse anthems with organ also seem to be early works, and they include pieces such as *Who hath believed our report* Z64 (*c*1674–5) and *Lord, who can tell how oft he offendeth?* Z26 (*c*1676), which are among his earliest compositions. Z26 is representative, consisting of a single extended verse section followed by a concluding chorus. The duple-time solo sections are plain and simple, with only a few declamatory mannerisms and virtually no affective harmony; they could almost come from an anthem by Henry Lawes or one of his contemporaries. Another archaic feature is the presence of several short passages for continuo only, framing the solos; they mostly anticipate or repeat the harmonies of the neighbouring vocal phrases, and may be the remnants of a written-out organ part of the sort found in Jacobean verse anthems.

Most of Purcell's mature anthems have string parts, and belong to a genre that owed its existence to the personal taste of Charles II, 'a brisk, & Airy Prince, comeing to the Crown in the Flow'r, & vigour of his Age', who, in the famous words of Thomas Tudway, was soon 'tyr'd w[i]th the grave and Solemn way, And Order'd the Composers of his Chappell, to add Symphonys &c w[i]th Instruments to their Anthems'. Purcell seems to have had five string players normally available (probably a string quartet with theorbo), apparently placed in a small gallery in the chapel at Whitehall. The only Purcell symphony anthems performed with orchestra seem to have been *My heart is inditing* Z30 (1685) and *Praise the Lord, O Jerusalem* Z46 (?1689), written for coronation services in Westminster Abbey.

His earliest surviving symphony anthem is probably *My beloved spake* Z28 (by December 1677). It is a bold and confident essay in the style of Pelham Humfrey, with a complex 'patchwork' design articulated by no fewer than 12 changes of time, largely homophonic vocal sections, and dance-like instrumental passages. The work, with its fresh and sensuous evocation of spring, has always been one of Purcell's most popular anthems, though he soon moved onto other things. Influenced by John Blow, he began to find ways of making larger, more varied and more logical structures, using fewer, more extended sections, with more counterpoint and more virtuoso solos. *Behold, now praise the Lord* Z3 (*c*1678) is already mostly a continuous sweep of Charles II's favourite minuet-like triple time. *Awake, awake, put on*



Ex.2 *Thou knowest Lord* Z58C

thy strength Z1 (1681–2) has a fugal passage instead of a dance in the second section of the symphony, and the concluding Alleluia is a ground bass. *Rejoice in the Lord alway* Z49 (1683–4), the famous *Bell Anthem* (so called because the symphony is based on a descending octave peal of bells in the bass), is virtually in rondeau form, with many repetitions of the catchy, minuet-like theme. *They that go down to the sea in ships* Z57 (?*c*1682–3) is largely taken up with spectacular bass solos (presumably written for the virtuoso singer John Gostling), and exemplifies a trend in the 1680s to reduce the role of the chorus in symphony anthems, a trend taken to its logical conclusion in *My song shall be alway* Z31 (1688–90), which is essentially a solo anthem for bass or soprano with only a short choral Alleluia sung at the end of each half.

The symphony anthem did not last long after Charles II's death in February 1685. James II did little to hide his Catholic sympathies, and neglected the Anglican Chapel Royal, while stringed instruments were banned from it soon after William and Mary's accession. Nevertheless, two of Purcell's finest symphony anthems date from James II's reign: *Behold, I bring you glad tidings* Z2 (Christmas Day 1687) and *O sing unto the Lord* Z44 (1688). In their logical long-range harmonic planning, their virtuoso writing for solo voices, and their italianate prelude-and-fugue symphonies, they reflect Purcell's increasing interest in the Italian style, prompted in part by G.B. Draghi's *Song for St Cecilia's Day* (1687). Purcell was too taken up with the theatre to write much church music after 1689, though he wrote three memorable pieces for Queen Mary's funeral on 5 March 1695, the March and Canzona Z860 for four 'flat' trumpets, and the simple yet striking *Thou knowest, Lord* Z58C (ex.2), now thought to have been written to be inserted into Thomas Morley's Burial Service. Z58C was repeated at Purcell's funeral on 26 November 1695, and William Croft incorporated it into his own Burial Service for reasons 'obvious to every artist'.

5. Odes and welcome songs. *Welcome, vicegerent of the mighty king* Z340 (1680) was the first in a series of welcome songs celebrating the king's return to London after his summer progress. Purcell wrote welcome songs until the Glorious Revolution, when he switched to odes for Queen Mary's birthday. After the queen's death on 28 December 1694 he wrote his last ode, *Who can from joy refrain?* Z342, for the birthday of William Duke of

Gloucester. In addition he wrote several odes for St Cecilia's Day, as well as some occasional odes: for the marriage of Princess Anne and Prince George of Denmark (1683), for Lewis Maidwell's school in Westminster (1689), for a London meeting of Yorkshiremen (1690) and for the centenary of the foundation of Trinity College, Dublin (1694).

His first welcome songs are similar to Blow's odes of the late 1670s. They consist of a patchwork of short sections, mostly in dance rhythms, with solos often leading to ritornellos, or to repetitions of their words and music by the chorus. Most of them are scored just with strings and continuo, though in *Swifter, Isis, swifter flow* z336 (?29 March 1681) he specified in addition an oboe and two recorders, and in *What shall be done in behalf of the man?* z341 (for the Duke of York's return from Scotland, ?8 April 1682), two recorders. They apparently reflect the presence at court of a group of French players of the new Baroque woodwind instruments. In z341 and the other welcome songs of the period, *The summer's absence unconcerned we bear* z337 (21 October 1682) and *Fly, bold rebellion* z324 (?25 September 1683), Purcell reduced their dance-like character by introducing more counterpoint into the choral and instrumental sections, and by casting some of the solos as ground basses (or free ostinato movements with the character of a ground bass). Purcell did not develop the genre much further in his remaining welcome songs, though *Why, why are all the Muses mute?* z343 (?6 or 14 October 1685) is an outstanding work with a dramatic opening, placing the first solo unexpectedly before the symphony, while in *Sound the trumpet, beat the drum* z335 (?11 or 14 October 1687) he experimented with new ways of combining voices and instruments, with string interludes between the vocal phrases of the choruses, and in one case a good deal of independent writing for the upper strings.

Purcell began the series of St Cecilia's Day odes in 1683 with *Welcome to all the pleasures* z339, though he also headed the autograph of *Laudate Ceciliam* z329 'A Latine Song made upon St Cecilia . . . made in the year 1683', and a third ode, *Raise, raise the voice* z334, has also been associated with the same occasion. Of the three z339 was certainly performed by the 'Musical Society' on that date, perhaps at Stationers' Hall (the venue for subsequent St Cecilia's Day celebrations), while the smaller-scale z329, for three voices, two violins and continuo, may have been written for some more private milieu, such as the queen's Catholic chapel. z334 is also scored for three voices, two violins and continuo, but is concerned with praising Apollo on 'sacred Music's holy day', and may not be a St Cecilia's Day ode at all. It has more in common with Purcell's symphony songs (see §2 above), and like them may have been written for some informal musical entertainment at court. z339 is by far the best-known of Purcell's early odes, helped by the composer's own beautiful keyboard arrangement of the fine ground 'Here the deities approve' zT682 published in *Musick's Hand-Maid* (1689). The overall structure of the ode is nevertheless rather unsatisfactory, with the most substantial movements in the first half. By contrast, z329 has a complex and satisfying structure, with the symphony repeated in the middle of the work (a procedure also found in *My heart is inditing* z30 and other anthems of the same period). With its sweet and sensuous passages of triple time (written out in the Roman manner in void notation) and an absence of dance-based structures, it is Purcell's first italianate ode.

In general, his odes became markedly more italianate in character after 1689, when he had assimilated the innovations in Draghi's *Song for St Cecilia's Day* (1687). In *Now does the glorious day appear* z332 (30 April 1689) he used Draghi's italianate five-part string writing, began the work with a contrapuntal movement rather than a dotted passage in the French style and continued with a splendidly elaborate and vigorous contrapuntal first chorus. In the Yorkshire Feast Song z333 and *Arise, my muse* z320 (30 April 1690) he added oboes and trumpets to the orchestra, an innovation continued in all his subsequent odes except the ode for Trinity College, Dublin, *Great parent, hail* z327 (9 January 1694) and the reflective and intimate *Love's goddess sure was blind* z331 (30 April 1692). The triumphant, martial character of most of Purcell's late court odes reflects the increasingly bellicose flavour of their texts, which in turn reflects the bellicose temper of English society in the 1690s, taken up as it was with cheering on William III's annual expeditions against the French. Nevertheless, they contain some fine things. *Arise, my Muse* ends with an arresting sequence in which a countertenor accompanied by two recorders vividly describes the queen's anguish as her husband departs for the wars, while a bass accompanied by two violins interrupts from time to time with a bouncy response in jig rhythm: 'But Glory cries "Go on, illustrious man"'. The outstanding movement in *Love's goddess sure was blind* is the duet 'Sweetness of nature and true wit', which demonstrates the extent to which Purcell had assimilated italianate harmonic thinking: it moves gently but purposefully through a series of modulations to five related keys. *Come, ye sons of art, away* z323 (30 April 1694) is deservedly popular, though it only survives complete in a single source dated 1765. Its satisfying structure surrounds three contrasted ground basses with vocal and choral minuets; the poignant declamatory solo with oboe obbligato 'Bid the Virtues, bid the Graces' lies outside the scheme, and is felt to be the still centre of the work.

Purcell's greatest ode is *Hail, bright Cecilia* z328 (22 November 1692). Its power comes partly from its sheer size (it takes more than 45 minutes to perform), partly from its satisfying structure (again, three superb contrasted ground basses articulate the structure, while the opening and closing choruses balance one another and are linked in various ways) and partly from its spectacular vocal writing. The declamatory solo ''Tis Nature's voice' has extraordinarily elaborate written-out ornamentation, and the massive choruses, which influenced Handel's choral writing, mark the true beginning of the English secular choral tradition.

6. THEATRE MUSIC. Purcell seemingly had little time for or interest in writing for the theatre in the reigns of Charles II and James II. His only substantial stage works from before the Glorious Revolution are the numbers he contributed to Lee's tragedy *Theodosius* z606 (1680), the eight songs he wrote for D'Urfey's comedy *A Fool's Preferment* z571 (?April 1688), and *Dido and Aeneas* z626, if we accept the recent arguments that it was performed at court some time before its recorded performance at Josias Priest's Chelsea school in the spring of 1689.

Despite its modern fame, *Dido and Aeneas* is an anomaly in Purcell's theatrical output in that it is all-sung; like its model, Blow's *Venus and Adonis* (*c*1682), it belongs to a tradition of domestic masques, and was apparently not seen in public in the composer's lifetime. *Dido and Aeneas* is indebted to *Venus and Adonis* in many ways, not least in that it consists of a prologue (now lost) and three acts, the protagonists are a soprano and a baritone with extended passages of expressive declamatory dialogue, the chorus has a prominent role and is required to dance (the 1689 text of *Dido* mentions 17 dances), and the works end with situations of great pathos, set to heart-rending music. Most important, they have the same distinctive tone, created by the brevity of the movements and the speed of the action, though Purcell adds an extra dimension to the drama by articulating it with three ground bass airs placed at strategic points in the drama; the third, Dido's Lament, set to a chromatic version of the passacaglia bass, raises the tone of the work on to a much grander, richer plane than Blow aspired to in *Venus and Adonis*.

Attempts to establish all-sung opera found little public support in late 17th-century London. Much of Purcell's dramatic music was provided for spoken plays, in the form of introductory or incidental instrumental movements, or in songs or catches introduced where they would reasonably be expected: in drinking or seduction scenes, for serenades or lullabies, to celebrate battles or lament death, or simply for the entertainment of characters on stage – and hence the audience.

Extended pieces of concerted music were usually reserved for three situations. Ritual scenes naturally required music, whether the protagonists were Christian or pagan priests, soothsayers, enchanters or magicians, engaged in communal prayer, sacrificing to the gods, foretelling the future or summoning up supernatural beings. Self-contained masques might be presented by human characters, as in the fine Masque of Cupid and Bacchus in *The History of Timon of Athens* z632 (May or June 1695), or by supernatural beings summoned by magic, as in the Frost Scene in *King Arthur* z628. In Purcell's four semi-operas, *The Prophetess, or The History of Dioclesian* z627 (June 1690), *King Arthur* (?May 1691), *The Fairy Queen* z629 (May 1692) and *The Indian Queen* z630 (1695), the normal 17th-century relationship between spoken text and music is reversed, the text serving as a narrative framework on which to hang a succession of visually spectacular and musically elaborate scenes involving the use of complex movable scenery or stage machinery. Though such scenes were frequently integral to the dramatic situation, the principal characters did not usually sing.

Dioclesian, as the score is generally known, was the only one of Purcell's semi-operas to be published complete in his lifetime (London, 1691), although it is the least satisfactory on the stage. The play, an adaptation probably by Thomas Betterton of an old Fletcher and Massinger play about power politics in the late Roman Empire, limited Purcell largely to ceremonial and militaristic music, although the score includes a good deal of beautiful instrumental music, some of it scored elaborately with trumpets, oboe band and strings. By contrast, *King Arthur*, a reworking of dark-age legend that owes little to history or even medieval romance, was written specially as a semi-opera, and John Dryden understood much better than Betterton how to offer Purcell opportunities for varied music. The musical episodes are integrated effectively into the plot (unusually, Grimbald and Philidel sing as well as speak), and by the end of Act 3 one has experienced the solemn yet urgent music of the Sacrifice Scene, the heroics of 'Come if you dare', with its stirring battle music, the etherial double-choir spirit music of 'Hither this way', the serene minuet 'How blest are shepherds', the rustic jollity of 'Shepherd, leave decoying' and the brilliance and fantasy of the Frost Scene, perhaps Purcell's greatest theatrical scene. Unfortunately, the Act 5 masque is dramatically incoherent and degenerates into a series of turns, though it includes the evergreen minuet song 'Fairest isle'.

The Fairy Queen, an adaptation of Shakespeare's *A Midsummer Night's Dream*, is not as rewarding a theatrical experience as *King Arthur*: the anonymous adaptor or adaptors concentrated the musical episodes in the fairy scenes and connected them only tangentially to the drama, while Purcell made little attempt to provide his range of characters with appropriate musical idioms – the Act 5 masque, for instance, has some incongruously brilliant and up-to-date italianate numbers despite its *chinoiserie* setting. Nevertheless, with such things as the delightful drunken poet's scene in Act 1, the wonderful sleep scene in Act 2 and the imposing Masque of the Four Seasons in Act 4, it is Purcell's most consistently inspired theatrical work. *The Indian Queen* z630 (?June and/or November or December 1695) is his greatest late theatre work, despite being unfinished (the Act 5 masque was set by Daniel Purcell) and being yoked to a bombastic and anachronistic play: the plot involves accepting that the Inca and Aztec empires in ancient Peru and Mexico are adjacent and at war. Nevertheless, it contains some wonderful music, including the amusing Masque of Fame and Envy and the ritual scene in Act 3, with 'Ye twice ten hundred deities', Purcell's greatest incantation song.

There are many good things in Purcell's smaller theatre works. His contribution to D'Urfey's three *Don Quixote* plays z578 (1694, 1695) include the great mad songs 'Let the dreadful engines of eternal will' and 'From rosy bow'rs', supposedly Purcell's last song. *Oedipus* z583 (?October 1692) contains a memorable incantation scene that includes the ground bass song 'Music for a while', while *The Libertine* z600 (?spring or summer 1695) contains 'Nymphs and shepherds, come away', an amusing evocation of village music. *Bonduca* z574 (September or October 1695) includes the once-popular patriotic songs 'To arms, your ensign straight display' and 'Britons, strike home', though its finest piece is 'O lead me to some peaceful gloom', one of Purcell's most memorable two-section songs.

No discussion of Purcell's theatre music would be complete without mention of his theatre suites. The posthumous publication *A Collection of Ayres, Compos'd for the Theatre, and upon Other Occasions* (London, 1697) presents its 13 suites in a form suitable for domestic use, with the overtures placed first (in the theatre the dances making up the introductory first and second music would have come first) and with wind parts omitted. Nevertheless, the suites for ordinary spoken plays are complete as they stand in four string parts; there are no continuo parts, no figures in the bass, and little sign that they were played with continuo, in the theatre at least. Purcell does not appear to have tried to convey the mood

of the play in his suites, beyond a tendency to preface tragedies such as *Distress'd Innocence* Z577 (October 1690) or *Abdelazar* Z570 (April 1695) with overtures wholly or partly in the minor key. Yet the collection is full of delightful music. The overtures are often characterized as 'French', though they far transcend their Lullian models, with richly conceived, sonorous and often dissonant first sections leading to brilliant and densely argued fugues. In the dances that follow there is no shortage of elegant minuets and minuet-like airs, but hornpipes are equally common, and throughout there is a preponderance of breezy, tuneful airs, some of which deservedly achieved the status of popular tunes.

7. HANDWRITING AND AUTOGRAPH SOURCES. Purcell's handwriting changed significantly during his working life, and certain developments in his text hand can be dated with some precision. In his earliest manuscripts he uses secretary-hand versions of the lower case letters 'e' and 'r'. The secretary 'e' was replaced by an italic form no later than the summer of 1680 and an italic 'r' appears with increasing frequency from 1681 onwards, becoming the only version Purcell uses by 1685. In later sources Purcell habitually forms the lower case 'r' in a single stroke of the pen with a loop at the bottom. Sources copied before 1677 are characterized by a distinctive reversed bass clef.

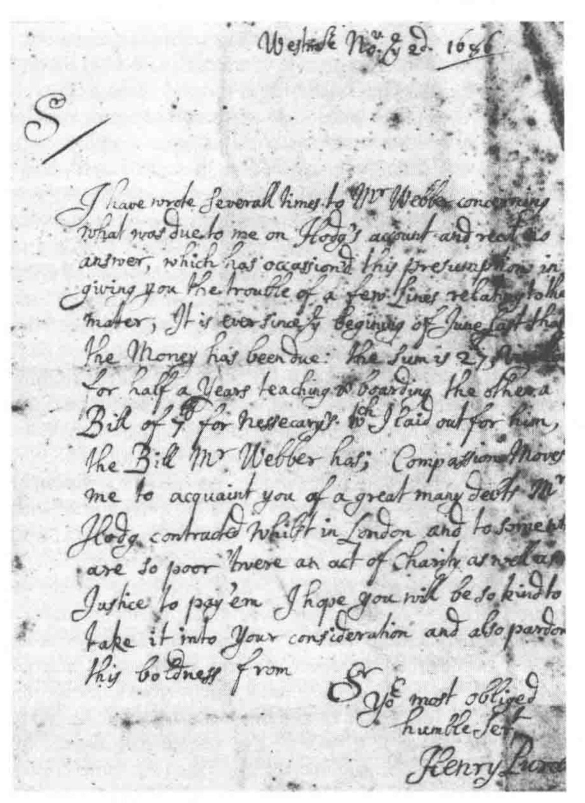
Manuscripts in Purcell's autograph can be divided into four principal categories: performing material, autograph scores of individual works, including composing drafts, archival score-books, and collections intended for teaching or coaching. Performing materials are represented by a few very early bass parts in *US-NH* Osborn 515 and string parts for the anthem *My song shall be alway* (*GB-Och* 1188/9, only partly in Purcell's hand). To these may be added an organ part for John Blow's *God is our hope and strength* (*GB-Och* 554), dating from about 1676, and a few pages of the Theatre Royal's score of *The Fairy Queen* (*GB-Lam* 3), which is otherwise in the hand of a professional copyist. Preliminary drafts of four anthems later copied into *GB-Lbl* R.M.20.h.8 survive in *GB-Bu* 5001 and *GB-Ob* Mus.c.26, and a number of other separate autographs, mainly of works composed outside the period of the archival score-books, are preserved either individually or in modern composite guard-books.

The contents of the three major archival score-books mostly date from the reign of Charles II. *GB-Cfm* 88 and *GB-Lbl* R.M.20.h.8 were both bound before Purcell acquired them and were at least to some extent official volumes used in connection with his court employment. *GB-Cfm* 88 already contained a group of symphony anthems copied by John Blow when, probably in late 1677, Purcell began a collection of full and verse anthems by contemporary composers such as Blow, Locke and Child as well as earlier works including anthems by Byrd and Tallis; he later added some music of his own. Much of Purcell's work on this manuscript was finished by 1680, but further anthems were copied until about 1685. *GB-Lbl* R.M.20.h.8 and *GB-Lbl* Add.30930 are predominantly or exclusively devoted to Purcell's own compositions. In R.M.20.h.8 he transcribed symphony anthems from one end of the book from about 1680 until 1685; at the other he entered secular music composed for the court ranging from full-scale odes to solo songs, beginning with the welcome song *Swifter, Isis, swifter flow* (1681) and ending with *Sound the trumpet, beat the drum* (1687). The welcome songs for 1685 and 1686 are partly or entirely in the hand of an assistant, possibly Purcell's pupil Robert Hodge (*d* 1709). A second assistant took over from Purcell to complete the 1689 ode *Celestial music did the gods inspire*, and other works, including additions at both ends of the book made in about 1690, are in the hand of a prolific but sometimes inaccurate copyist who made manuscript additions to some copies of *Dioclesian* (London, 1691). He may have been the organist Francis Pigott, who later succeeded to Purcell's post at the Chapel Royal. *GB-Lbl* Add.30930 differs from the two other major score-books because it contains vocal and instrumental chamber music unconnected with Purcell's employment at court, including a remarkable series of fantasias and In Nomines. Purcell probably began work on the pages now in this volume before they were bound, perhaps in about 1678, continuing after the book had been assembled until about 1683–4.

The 'Gresham' songbook (London, Guildhall Library, Safe 3; formerly the property of Gresham College, *GB-Lgc* VI.5.6) mostly contains songs for solo soprano, many from theatre works and odes dating from 1692 to 1695; some have been transposed or more extensively rearranged. The purpose of the manuscript is uncertain, but



7. 'Still-life with Musical Instruments' by Edwart Collier, 1697–1700 (private collection); in the centre is an open copy of the posthumous anthology 'A Choice Collection of Ayres' (London, 1697)



Westmr Novr 2d. 1686

Sr

I have wrote Severall times to Mr Webber concerning
what was due to me on Hodg's account and recd no
answer, which has occassion'd this presumption in
giving you the trouble of a few Lines relating to the
mater, It is ever since ye beginning of June last that
the Money has been due: the Sum is 27
for half a Years teaching & boarding the other a
Bill of 7 for nessecarys wch I laid out for him,
the Bill Mr Webber has; Compassion Moves
me to acquaint you of a great many debts Mr
Hodg contracted whilst in London and to some
are so poor 'twere an act of Charity as well as
Justice to pay 'em I hope you will be so kind to
take it into Your consideration and also pardon
this boldness from

Sr Yor most obliged
humble Servt
Henry Purc

8. *Henry Purcell's autograph letter (2 November 1686) to the Dean of Exeter (GB-EXcl)*

the accompanist was probably Purcell himself, as the continuo line is sometimes incomplete or absent, and the book may have been used for coaching an advanced performer. Two songs near the end are by Daniel Purcell and are in his autograph. The keyboard manuscript *GB-Lbl* Mus.1 contains graded teaching material copied in the 1690s, beginning at one end with very simple pieces and ending with distinctive versions of two of the suites later published in 1696: at the other end of the volume is a series of works by G.B. Draghi, possibly in his own hand.

A few further autographs do not fit into the categories outlined above. They include a rough score of Daniel Roseingrave's *Lord thou art become gracious* (*GB-Och* 1215), an early copy in *GB-Lbl* Add.30931 of Pelham Humfrey's anthem *By the waters of Babylon*, arranged with a somewhat inept organ accompaniment, and a canon by John Bull in a manuscript now unavailable (illustrated in T. Dart, 'Purcell and Bull', *MT*, civ (1963), 30–31). By no means all of Purcell's major works exist in autographs or even reliable scribal copies. The large-scale dramatic works, including *Dido and Aeneas*, are particularly badly represented; some of the surviving sources apparently derive from 18th-century revivals.

8. Portraits. For a comprehensive survey of portraits allegedly depicting Purcell see Zimmerman (1967). The following extant portraits seem to be authentic; some are the sources of later copies:

(i) Portrait in oils, head and shoulders, showing Purcell as a young man (fig.3). Formerly attributed to Godfrey Kneller. National Portrait Gallery, London, no.2150; Zimmerman, pl.III.H.

(ii) Engraving, head and shoulders, showing Purcell in his 24th year. By Thomas Cross junior, after unknown original. Frontispiece of *Sonnata's of III. Parts* (London, 1683); Zimmerman, pl.II.C.

(iii) Portrait in black chalk heightened with white, head (fig.6). Attributed to John Closterman, formerly attributed to Kneller. National Portrait Gallery, London, no.4994; Zimmerman, pl.III.F.

(iv) Charcoal sketch, head, related to (III). British Museum, London, Prints and Drawings Department; Zimmerman, pl.III.G.

(v) Portrait in oils, head and shoulders. By or after John Closterman, 1695. The original of the frontispiece engraving in *Orpheus Britannicus*, i (London, 1698; fig.4). National Portrait Gallery, London, no.1352; Zimmerman, pl.IV.P.

WORKS

Detailed list, incl. doubtful and spurious attributions, in F.B. Zimmerman: *Henry Purcell, 1659–1695: an Analytical Catalogue of his Music* (London, 1963) [Z]

Edition: *The Works of Henry Purcell*, The Purcell Society (London, 1878–1965; 2/1961–) [PS]

LDL – *London, Drury Lane Theatre*

STAGE

Z	*Title*	*Genre, acts*	*Librettist/ playwright*	*Performance*	*Purcell's contribution, comments*	*PS*
606	Theodosius, or The Force of Love	tragedy	N. Lee	Dorset Garden, ?spr./sum. 1680	9 nos.	xxi, 115
581	The Sicilian Usurper (The History of King Richard the Second)	tragedy	N. Tate, after Shakespeare	LDL, Dec 1680	1 song: Retir'd from [any] mortal's sight	xx, 45
589	Sir Barnaby Whigg, or No Wit Like a Woman's	comedy	T. D'Urfey	LDL, ?Oct 1681	1 song: Blow, Boreas, blow	xxi, 103
594	The English Lawyer	comedy	E. Ravenscroft	?revival, 1684–5	1 catch: My wife has a tongue	xvi, 221
494	Cuckold-Haven, or An Alderman no Conjurer	comedy	Tate	Dorset Garden, ?July 1685	1 song: How great are the blessings of government made	xvii, 43

Z	Title	Genre, acts	Librettist/ playwright	Performance	Purcell's contribution, comments	PS
571	A Fool's Preferment, or The Three Dukes of Dunstable	comedy	D'Urfey	Dorset Garden, ?April 1688	8 songs	xx, 11
626	Dido and Aeneas	all-sung masque, 3	Tate	Josias Priest's school, spr. 1689, ?or earlier production at court		iii
575	Circe	tragedy	C. Davenant	revival, ?Dorset Garden, June 1689	6 nos.	xvi, 95
604	The Massacre of Paris	tragedy	Lee	LDL, ?Nov 1689	1 song: Thy genius, lo! (2 settings, 2nd ?for 1695 revival)	xx, 117
627	The Prophetess, or The History of Dioclesian	semi-op, 5	?T. Betterton, after P. Massinger and J. Fletcher	Dorset Garden, June 1690	pubd full score (1691)	ix
588	Sir Anthony Love, or The Rambling Lady	comedy	T. Southerne	LDL, Sept 1690	ov., 3 songs; ground by John Eccles	xxi, 87
572	Amphitryon, or The Two Sosias	comedy	J. Dryden	LDL, Oct 1690	suite of incid music, 2 songs, 1 dialogue	xvi, 21
577	Distress'd Innocence, or The Princess of Persia	tragedy	E. Settle	LDL, Oct 1690	suite of incid music	xvi, 122
597	The Gordion Knot Unty'd	comedy	?W. Walsh	?Nov/Dec 1690	suite of incid music	xx, 23
599	The Knight of Malta	tragicomedy	Fletcher	revival, ?1690–91 season	1 catch: At the close of ev'ning the watches were set	xx, 47
628	King Arthur, or The British Worthy	semi-op, 5	Dryden	Dorset Garden, ?May 1691		xxvi
598	The Indian Emperor, or The Conquest of Mexico	tragedy	Dryden and R. Howard	revival, ?Dec 1691	1 song: I look'd and saw within the book of Fate	xx, 42
612	The Wives' Excuse, or Cuckolds Make Themselves	comedy	Southerne	LDL, ?Dec 1691	4 songs	xxi, 162
602	The Marriage-Hater Match'd	comedy	D'Urfey	LDL, ?Jan 1692	1 duet: As soon as the chaos was made into form; 1 song: How vile are the sordid intrigues of the town (music ?D'Urfey)	xx, 89
576	Cleomenes, the Spartan Hero	tragedy	Dryden and Southerne	LDL, April 1692	1 song: No, no, poor suff'ring heart	xvi, 120
629	The Fairy Queen	semi-op, 5	after W. Shakespeare: *A Midsummer Night's Dream*	Dorset Garden, 2 May 1692	revival, Dorset Garden, ?16 Feb 1693, with addl music	xii
586	Regulus, or The Faction of Carthage	tragedy	J. Crowne	LDL, June 1692	1 song: Ah me! to many deaths decreed	xxi, 51
583	Oedipus, King of Thebes	tragedy	Dryden and Lee	revival, ?Oct 1692	incantation scene	xxi, 1
580	Henry the Second, King of England	tragedy	?W. Mountfort and J. Bancroft	LDL, ?8 Nov 1692	1 song: In vain 'gainst love I strove	xx, 39
601	The Maid's Last Prayer, or Any Rather than Fail	comedy	Southerne	LDL, ?Feb/March 1693	2 songs, 1 duet	xx, 76
607	The Old Batchelor	comedy	W. Congreve	LDL, ?March 1693	suite of incid music [?orig. for Bussy D'Ambois (D'Urfey), LDL, March 1691]; 1 song: Thus to a ripe consenting maid; 1 duet: As Amoret and Thyrsis lay	xxi, 19

Z	*Title*	*Genre, acts*	*Librettist/ playwright*	*Performance*	*Purcell's contribution, comments*	*PS*
608	The Richmond Heiress, or A Woman Once in the Right	comedy	D'Urfey	LDL, April 1693	1 dialogue: Behold the man that with gigantic might; 1 catch: Bring the bowl and cool Nantz	xxi, 53; xxii, 1
596	The Female Virtuosos	comedy	T. Wright; A. Finch, Countess of Winchelsea	Dorset Garden, ?May 1693	1 duet: Love, thou art best of human joys	xx, 7
592	The Double Dealer	comedy	Congreve	LDL, ?Oct 1693	suite of incid music; 1 song: Cynthia frowns whene'er I woo her	xvi, 194
587	Rule a Wife and Have a Wife	comedy	Fletcher	revival, ?Dec 1693	1 song: There's not a swain on the plain [adaptation of The Fairy Queen z629/1b]	xxi, 85
579	Epsom Wells	comedy	T. Shadwell	revival, ?1693	1 duet: Leave these useless arts in loving	xvi, 221
590	Sophonisba, or Hannibal's Overthrow	tragedy	Lee	revival, ?1693	1 song: Beneath the poplar's shadow	xxi, 109
582	Love Triumphant, or Nature Will Prevail	tragicomedy	Dryden	LDL, Jan 1694	1 song: How happy's the husband	xx, 74
595	The Fatal Marriage, or The Innocent Adultery	tragedy	Southerne	LDL, ?Feb 1694	2 songs: The danger is over; I sigh'd and own'd my love	xx, 1
603	The Married Beau, or The Curious Impertinent	comedy	Crowne	LDL, ?April 1694	suite of incid music; 1 song: See where repenting Celia lies	xx, 96
578/ 1–4	The Comical History of Don Quixote, pt i	comedy	D'Urfey	Dorset Garden, ?May 1694	4 nos.	xvi, 132
578/ 6–8	The Comical History of Don Quixote, pt ii	comedy	D'Urfey	Dorset Garden, ?May 1694	3 nos.	xvi, 167
591	The Canterbury Guests, or a Bargain Broken	comedy	Ravenscroft	LDL, Sept 1694	1 qt: Good neighbour, why do you look awry	xvi, 87
573	Aureng-Zebe, or The Great Mogul	tragedy	Dryden	revival, ?1694	1 song: I see she flies me	xvi, 42
611	The Virtuous Wife, or Good Luck at Last	comedy	D'Urfey	revival, ?1694	suite of incid music	xxi, 148
613	Tyrannic Love, or The Royal Martyr	tragedy	Dryden	revival, ?1694	1 duet: Hark my Damilcar; 1 song: Ah! how sweet it is to love [adaptation of The Virtuous Wife z611/ 2]	xxi, 135
570	Abdelazar, or The Moor's Revenge	tragedy	A. Behn	LDL, ?1 April 1695	Suite of incid music; 1 song: Lucinda is bewitching fair	xvi, 1
610	The Spanish Friar, or The Double Discovery	tragicomedy	Dryden	LDL, ?1 April 1695	1 song: Whilst I with grief did on you look	xxi, 112
600	The Libertine	tragicomedy	Shadwell	Revival, ?spr./sum. 1695	3 nos.	xx, 48
632	The History of Timon of Athens, The Man-Hater	tragedy	Shadwell, after Shakespeare	LDL, May/June 1695	ov. [from the ode Who can from joy refrain? z342], curtain tune, Masque of Cupid and Bacchus; other inst music ?by J. Paisible	ii
630	The Indian Queen	semi-op, prol. 5	Dryden and Howard	Dorset Garden, ?June and/ or Nov/Dec 1695	Act 5 masque by D. Purcell	xix
605	The Mock Marriage	comedy	T. Scott	LDL, ?sum. 1695	3 songs, 1 also attrib. J. Clarke	xx, 124

Z	Title	Genre, acts	Librettist/ playwright	Performance	Purcell's contribution, comments	PS
574	Bonduca, or The British Heroine	tragedy	?G. Powell, after Fletcher	LDL, Sept/Oct 1695	suite of incid music, 8 vocal nos.	xvi, 45
609	The Rival Sisters, or The Violence of Love	tragedy	R. Gould	LDL, ?Oct 1695	ov. [from the ode Love's goddess sure was blind z331], 3 songs; suite of incid music ?by J. Ridgley	xxi, 63
631/10	The Tempest	semi-op	Davenant, Dryden and Shadwell, after Shakespeare	revival, ?Oct/Nov 1695	1 song: Dear pretty youth; other music ?by J. Weldon	xix, 111
584	Oroonoko	tragedy	Southerne	LDL, Nov 1695	1 duet: Celemene, pray tell me	xxi, 38
578/9	The Comical History of Don Quixote, pt iii	comedy	D'Urfey	Dorset Garden, Nov 1695	1 song: From rosy bow'rs	xvi, 186
585	Pausanias, the Betrayer of his Country	tragedy	R. Norton	LDL, ?wint. 1695–6	1 song: Sweeter than roses; 1 duet: My dearest, my fairest; ?by D. Purcell	xxi, 44

SPURIOUS

Z	First line/title, genre	Text	Scoring	Date	PS	Other information
z593	The Double Marriage	tragedy	Fletcher and Massinger	revival, court, ?Feb 1688	suite of incid music, by L. Grabu	PS xvi, 211
z496	The World in the Moon (Settle)	Dorset Garden, June 1697	dialogue	In all our Cynthia's shining sphere	?by D. Purcell	PS xxii, 125

ANTHEMS

Z	First line	Type	Date	Scoring	PS	Other information
1	Awake, awake, put on thy strength	verse	1681–2	3/4vv, str a 4, bc	xiv, 41	
2	Behold, I bring you glad tidings	verse	25 Dec 1687	3/4vv, str a 4, bc	xxviii, 1	
3	Behold, now, praise the Lord	verse	c1678	3/4vv, str a 4, bc	xiii, 1	
4	Be merciful unto me	verse	–	3/4vv, bc	xxviii, 28	
5	Blessed are they that fear the Lord	verse	Jan 1688	4/4vv, str a 4, bc	xxviii, 42	
6	Blessed be the Lord, my strength	verse	by Sept 1677	3/4vv, org	xxviii, 60	
7	Blessed is he that considereth the poor	verse	—	3/4vv, org	xxviii, 71	
8	Blessed is he whose unrighteousness is forgiv'n	verse	c1679–81	6/4vv, bc	xiii, 21	
9	Blessed is the man that feareth the Lord	verse	c1688	3/4vv, bc	xxviii, 83	
10	Blow up the trumpet in Sion	full with verse	?spr./sum. 1677	10/10vv, bc	xxviii, 96	
11	Bow down thine ear, O Lord	verse	c1679–81	4/4vv, org	xiii, 43	
12	Give sentence with me, O God	verse	c1679	?3/4vv, bc	xxxii, 117	inc.
13B	Hear me, O Lord, and that soon	verse	c1678–81	4/5vv, bc	xiii, 88	
14	Hear my prayer, O God	verse	before 1683	3/4vv, bc	xxviii, 125	inc.
15	Hear my prayer, O Lord	?full with verse	?1685	8vv, bc	xxvii, 135	inc.
N66	If the Lord Himself had not been on our side	?verse	by Dec 1677	?solo vv/chorus, str a 4	—	frag.
16	In thee, O Lord, do I put my trust	verse	1682	3/4vv, str a 4, bc	xiv, 53	
18	It is a good thing to give thanks	verse	1680–81	3/4vv, str a 4, bc	xiv, 1	
19	I was glad when they said unto me	verse	1682–3	3/4vv, str a 4, bc	xiv, 97	

Z	*First line*	*Type*	*Date*	*Scoring*	*PS*	*Other information*
—	I was glad when they said unto me	full	1685	5vv, bc		ed. B. Wood (London, 1977)
20	I will give thanks unto thee, O Lord	verse	*c*1683	5/5vv, str a 4, bc	xvii, 54	
21	I will give thanks unto the Lord	verse	*c*1684	3/4vv, 2 vn, bc	xxviii, 139	
N67	I will love thee, O Lord	verse	—	1/4vv, bc	xxviii, 157	
22	I will sing unto the Lord	full with verse	by Dec 1677	5/5vv, bc	xxviii, 165	
23	Let God arise	verse	by Dec 1677	2/4vv	xxviii, 173	
24	Let mine eyes run down with tears	verse	*c*1682	5/4vv, bc	xxix, 1	
25	Lord, how long wilt thou be angry	full with verse	*c*1683	3/5vv, bc	xxix, 19	
26	Lord, who can tell how oft he offendeth?	verse	*c*1676	3/4vv, bc	xxix, 28	
28	My beloved spake	verse	by Dec 1677	4/5vv, str a 4, bc	xiii, 103	
29	My heart is fixed, O God	verse	1682–3	3/4vv, str a 4, bc	xiv, 112	
30	My heart is inditing	verse	23 April 1685	8/8vv, str a 4, bc	xvii, 78	
31	My song shall be alway	verse	1688–90	1/4vv, str a 4, bc	xxix, 51	
32	O consider my adversity	verse	—	3/4vv, bc	xxix, 68	
33	O give thanks unto the Lord	verse	1693	4/4vv, org	xxix, 88	
34	O God, the king of glory	?verse	by Dec 1677	4vv, bc	xxix, 108	
35	O God, thou art my God	full with verse	*c*1681–2	5/8vv, bc	xxix, 111	
36	O God, thou hast cast us out	full with verse	*c*1679–81	6/6vv, bc	xxix, 120	
37	O Lord God of hosts	full with verse	*c*1681–2	6/8vv, bc	xxix, 130	
38	O Lord, grant the king a long life	verse	*c*1684	3/4vv, 2 vn, bc	xxix, 141	
39	O Lord, our governor	verse	by Dec 1677	5/4vv, org	xxix, 152	
40	O Lord, rebuke me not	verse	1690–93	2/4vv, org	xxix, 168	
41	O Lord, thou art my God	verse	*c*1684	3/4vv, bc	xxix, 179	
42	O praise God in his holiness	verse	1680–81	4/4vv, str a 4, bc	xiv, 21	
43	O praise the Lord, all ye heathen	verse	*c*1679	2/4vv, bc	xxxii, 1	
44	O sing unto the Lord	verse	1688	5/4vv, str a 4, bc	xvii, 139	
45	Out of the deep have I called	verse	*c*1685	3/4vv, bc	xxxii, 8	
46	Praise the Lord, O Jerusalem	verse	?11 April 1689	5/5vv, str a 4, bc	xvii, 166	
47	Praise the Lord, O my soul, and all that is within me	verse	1682–3	6/4vv, str a 4, bc	xiv, 131	
48	Praise the Lord, O my soul, O Lord my God	verse	1688	2/4vv, 2 vn, bc	xvii, 187	
N68	Praise the Lord, ye servants	verse	by Dec 1677	?4/4vv, str a 4, bc	—	inc.
49	Rejoice in the Lord alway (Bell Anthem)	verse	1683–4	3/4vv, str a 4, bc	xiv, 155	
50	Remember not, Lord, our offences	full	*c*1679–81	5vv, bc	xxxii, 19	
51	Save me, O God, for thy name's sake	full with verse	1677	5/6vv, bc	xiii, 133	
52	Sing unto God, O ye kingdoms of the earth	verse	1687	1/4vv, bc	xxxii, 23	
N69	The Lord is king, and hath put on glorious apparel	verse	—	2/4vv, bc	xxxii, 30	
53	The Lord is king, be the people never so impatient	verse	?after 1690	2/4vv, bc	xxxii, 36	
54	The Lord is king, the earth may be glad	verse	1688	1/4vv, bc	xxxii, 44	
55	The Lord is my light	verse	1682–3	3/4vv, str a 4, bc	xiv, 78	
56	The way of God is an undefiled way	verse	11 Nov 1694	3/6vv, org	xxxii, 58	
57	They that go down to the sea in ships	verse	?*c*1682–3	2/4vv, 2 vn, bc	xxxii, 71	
60	Thy way, O God, is holy	verse	1688	2/4vv, 2 vn, bc	xxxii, 91	vn pts omitted from PS edn

Z	First line	Type	Date	Scoring	PS	Other information
61	Thy word is a lantern	verse	c1690–94	3/4vv, bc	xxxii, 101	
62	Turn thou us, O good Lord	verse	?c1677	3/4vv, bc	xxxii, 111	
63	Unto thee will I cry, O Lord	verse	1684–5	3/4vv, str a 4, bc	xvii, 27	
64	Who hath believed our report	verse	c1674–5	4/4vv, bc	xiii, 142	
65	Why do the heathen so furiously rage together	verse	1683–4	3/4vv, str a 4, bc	xvii, 1	

DOUBTFUL

Z	First line	Type	Scoring	Date	PS	Other Information
D4	O God, they that love thy name (inc.)	full	?4vv, org	c1690–95	xxxii, 120	inc.
59	Thy righteousness, O God, is very high (inc.)	full	?4vv, org	c1690–95	xxxii, 124	inc.

SERVICES, OTHER SACRED

Z	First line/title	Type	Scoring	Date	PS	Other information
17A/58A	Burial Service (In the midst of life; Thou knowest, Lord), c	verse	4/4vv, bc	?1674	xiii, 58	1st version: inc.
27	Burial Service (Man that is born of a woman; In the midst of life; Thou knowest, Lord), c	verse	4/4vv, bc	?1678	xiii, 69; xxix, 36	2nd version, detailed revs. c1679-81
58C	Thou knowest, Lord, E♭ (funeral sentence)	full	4vv, 4 flat tpt, bc	5 March 1695	xxxii, 88	
230	Morning and Evening Service, B♭	full with verse	8/8vv, bc	?1682	xxiii, 1	
232	Morning Service (TeD, Jub), D	verse	6/5vv, 2 tpt, str a 4, bc	22 Nov 1694	xxiii, 90	full score (London, 1697)
231	Evening Service (Mag, Nunc), g	full with verse	6/4vv, bc		xxiii, 80	?by D. Purcell
120–22	3 chants		4vv		xxiii, 173	doubtful
125	Burford	ps tune	4vv		xxiii, 173	doubtful

DOMESTIC SACRED

Z	First line/title, genre	Text	Scoring	Date	PS	Other information
130	Ah! few and full of sorrows	G. Sandys	4vv, bc	c1679	xxx, 109	
181	Awake, and with attention hear	A. Cowley	1v, bc	1685	xxx, 1	
182	Awake, ye dead, the trumpet calls (A Hymn upon the Last Day)	N. Tate	2vv, bc	pubd 1693	xxx, 98	
131	Beati omnes qui timent Dominum	—	4vv, bc	1677–8	xxxii, 137	
183	Begin the song, and strike the living lyre! (The Resurrection)	Cowley	1v, bc	c1688	xxx, 18	
184	Close thine eyes and sleep secure (Upon a Quiet Conscience)	F. Quarles	2vv, bc	pubd 1688	xxx, 105	
102	Domine non est exaltatum cor meum	—	2vv, bc	c1679	xxxii, 172	inc.
132	Early, O Lord, my fainting soul	J. Patrick	4vv, bc	1677–8	xxx, 117	
103	Gloria Patri et Filio (c), canon	—	4vv, bc	1677–8	xxxii, 163	
104	Gloria Patri et Filio (g), canon	—	3vv	c1677–80	xxxii, 159	
105	Gloria Patri et Filio (g), canon	—	4vv	c1677–80	xxxii, 161	
106	Glory be to the Father, canon	—	4vv	c1677–80	xxxii, 168	

Z	*First line/title, genre*	*Text*	*Scoring*	*Date*	*PS*	*Other information*
107	God is gone up with a merry noise, canon	—	7vv, b	*c*1677–80	xxxii, 170	
186	Great God and just (A. Penitential Hymn)	J. Taylor	3vv, bc	?1680–83	xxx, 33	
13A	Hear me, O Lord, and that soon	—	4vv, bc	*c*1678–81	xiii, 84	
133	Hear me, O Lord, the great support	Patrick	3vv, bc	1677–8	xxx, 127	
188	How have I stray'd, my God	W. Fuller	2vv, bc	pubd 1688	xxx, 44	
189	How long, great God (The Aspiration)	J. Norris	1v, bc	pubd 1688	xxx, 48	
134	In guilty night (Saul and the Witch of Endor)	—	3vv, bc	pubd 1693	xxxii, 128	
190	In the black, dismal dungeon of despair	Fuller	1v, bc	pubd 1688	xxx, 53	
D71	It must be done, my soul (The Meditation)	Norris	1v, bc	?1680–83	xxx, 202	also attrib. F. Bragge
135	Jehova, quam multi sunt hostes	—	5vv, bc	1677–8	xxxii, 147	
108	Laudate Dominum, canon	—	3vv	*c*1677–80	xxxii, 170	
191	Let the night perish (Job's Curse)	Taylor	2vv, bc	1680–83	xxx, 57	
136	Lord, I can suffer thy rebukes	Patrick	4vv, bc	*c*1679	xxx, 136	
137	Lord, not to us but to thy name	Patrick	3vv, bc	*c*1680	xxx, 146	inc.
192	Lord, what is man (A Divine Hymn)	Fuller	1v, bc	pubd 1693	xxx, 62	
109	Miserere mei, canon	—	4vv	*c*1677–80	xxxii, 171	
193	Now that the sun hath veiled his light (An Evening Hymn on a Ground)	Fuller	1v, bc	pubd 1688	xxx, 70	
138	O all ye people, clap your hands	Patrick	4vv, bc	1677–8	xxx, 148	
139	O happy man that fears the Lord	Patrick	4vv, bc	*c*1680	xxx, 157	inc.
140	O, I'm sick of life	Sandys	3vv, bc	1677–8	xxx, 160	
141	O Lord our governor	Patrick	4vv, bc	1677–8	xxx, 167	
194	O Lord, since I experienc'd have	—	1v, bc	?1680–83	xxx, 208	
142	Plung'd in the confines of despair	Patrick	3vv, bc	1677–8	xxx, 180	
143	Since God so tender a regard	Patrick	3vv, bc	1677–8	xxx, 187	
195	Sleep, Adam, and take thy rest (Adam's Sleep	—	1v, bc	1677	xxx, 75	
196	Tell me, some pitying angel (The Blessed Virgin's Expostulation)	Tate	1v, bc	pubd 1693	xxx, 77	
197	The earth trembled (On our Saviour's Passion)	Quarles	1v, bc	?1680–83	xxx, 85	
198	Thou wakeful shepherd (A Morning Hymn)	Fuller	1v, bc	pubd 1688	xxx, 88	
199	We sing to him whose wisdom form'd the ear	N. Ingelo	2vv, bc	?1685	xxx, 91	
144	When on my sick bed I languish	T. Flatman	3vv, bc	1677–8	xxx, 194	
200	With sick and famish'd eyes	G. Herbert	1v, bc	?1680–83	xxx, 94	

DOUBTFUL

Z	First line	Scoring	PS	Other information
187	Hosanna to the Highest	2vv, bc	xxx, 38	

SPURIOUS

Z	First line	Scoring	PS	Other information
185	Full of wrath, his threat'ning breath (Taylor)	1v, bc	xxx, 28	by H. Brailsford

ODES AND WELCOME SONGS

Z	First line, text	Occasion	Date	Forces	PS
340	Welcome, vicegerent of the mighty king	welcome, Charles II	?9 Sept 1680	5 solo vv, 4vv, str a 4, bc	xv, 1
336	Swifter, Isis, swifter flow	welcome, Charles II	?29 March 1681	5 solo vv, 4vv, 2 rec, ob, str a 4, bc	xv, 24
341	What shall be done in behalf of the man?	welcome, James, Duke of York	?8 April 1682	5 solo vv, 4vv, 2 rec, str a 4, bc	xv, 52
337	The summer's absence unconcerned we bear	welcome, Charles II	21 Oct 1682	7 solo vv, 4vv, str a 4, bc	xv, 83
325	From hardy climes and dangerous toils of war	marriage of Prince George of Denmark and Princess Anne	28 July 1683	5 solo vv, 4vv, str a 4, bc	xxvii, 1
324	Fly, bold rebellion	welcome, Charles II	?25 Sept 1683	7 solo vv, 7vv, str a 4, bc	xv, 116
339	Welcome to all the pleasures (C. Fishburn)	St Cecilia's Day	22 Nov 1683	5 solo vv, 4vv, str a 4, bc	x, 1
329	Laudate Ceciliam	St Cecilia's Day	22 Nov 1683	3vv, 2 vn, bc	x, 63
326	From those serene and rapturous joys (T. Flatman)	welcome, Charles II	?25 Sept 1684	5 solo vv, 4vv, str a 4, bc	xviii, 1
343	Why, why are all the Muses mute?	welcome, James II (?on his birthday)	?6/14 Oct 1685	6 solo vv, 5vv, str a 4, bc	xviii, 37
334	Raise, raise the voice (C. Fishburn)	?court entertainment or Oxford ode	?*c*1685	3vv, 2 vn, bc	x, 36
344	Ye tuneful muses, raise your heads	welcome, James II (?on his birthday)	?1/14 Oct 1686	6 solo vv, 4vv, 2 rec, str a 4, bc	xviii, 80
335	Sound the trumpet, beat the drum	welcome, James II (?on his birthday)	?11/14 Oct 1687	6 solo vv, 4vv, str a 4, bc	xviii, 121
332	Now does the glorious day appear (T. Shadwell)	birthday, Mary II	30 April 1689	5 solo vv, 4vv, str a 4, bc	xi, 1
322	Celestial music did the gods inspire	for Lewis Maidwell's school	5 Aug 1689	4 solo vv, 4vv, 2 rec, str a 4, bc	xxvii , 29
333	Of old when heroes thought it base (T. D'Urfey)	Yorkshire Feast	27 March 1690	5 solo vv, 5vv, 2 rec, 2 ob, 2 tpt, str a 4, bc	i
320	Arise, my muse (D'Urfey)	birthday, Mary II	30 April 1690	4 solo vv, 4vv, 2 rec, 2 ob, 2 tpt, str a 5, bc	xi, 36
338	Welcome, welcome, glorious morn	birthday, Mary II	30 April 1691	5 solo vv, 4vv, ob, 2 tpt, str a 4, bc	xi, 91
331	Love's goddess sure was blind (C. Sedley)	birthday, Mary II	30 April 1692	5 solo vv, 4 vv, str a 4, bc	xxiv, 1
328	Hail, bright Cecilia (N. Brady)	St Cecilia's Day	22 Nov 1692	?14 solo vv, 4vv, 3 rec, 2 ob, 2 tpt, timp, str a 4, bc	viii
321	Celebrate this festival (N. Tate)	birthday, Mary II	30 April 1693	5 solo vv, 8vv, 3 rec, 2 ob, tpt, ?bn, str a 4, bc	xxiv, 50
327	Great parent, hail (Tate)	for Trinity College, Dublin	9 Jan1694	4 solo vv, 4vv, 2 rec, str a 4, bc	xxvii, 59
323	Come, ye sons of art away (?Tate)	birthday, Mary II	30 April 1694	4 solo vv, 4vv, 2 rec, 2 ob, ?2 tpt, ?timp, str a 4, bc	xxiv, 124
342	Who can from joy refrain? (?Tate)	birthday, Duke of Gloucester	24 July 1695	5 solo vv, 5vv, ?3 ob, ?bn, tpt, str a 4, bc	iv

DOUBTFUL

Z	First line, text	Scoring	Date	PS	Other information
—	The noise of foreign wars	6 solo vv, 4vv, str a 4, bc	?1680s	*GB-KNt*	inc.; anon., ?by J. Blow

SECULAR SONGS

for 1 voice and continuo unless otherwise stated; publication dates given only for those published in Purcell's lifetime; all printed works published in London

Z

480 Above the tumults of a busy state, 2vv, bc, ?1680–83; PS xxii, 150
352 Ah! cruel nymph!, April/May 1693; PS xxv, 166
353 Ah! how pleasant 'tis to love, wint. 1687–8 (1688); PS xxv, 122
354 Ah! what pains, what racking thoughts (W. Congreve), inc. (bc lost), 1695; PS xxv, 256
482 Alas, how barbarous are we (K. Philips), 2 vv, bc, *c*1679; PS xxii, 153
355 Amidst the shades and cool refreshing streams, ?1680–83 (1687); PS xxv, 44
356 Amintas, to my grief I see, ?1678 (1679); PS xxv, 4
357 Amintor, heedless of his flocks, mid-1680 (1681); PS xxv, 11
358 Ask me to love no more (A. Hammond), early 1694 (1694); PS xxv, 185
359 A thousand sev'ral ways I tried, wint. 1683–4 (1684); PS xxv, 54
360 Bacchus is a pow'r divine, ?1687–9; PS xxv, 220
461 Beneath a dark and melancholy grove (Sappho's Complaint), 2vv, bc, ?1680–83; PS xxv, 48
361 Beware, poor shepherds! (The Caution), wint. 1683–4 (1684); PS xxv, 59
362 Cease, anxious world, your fruitless pain (G. Etherege), late 1684 (1687); PS xxv, 69
363 Cease, O my sad soul (C. Webbe) (1678); PS xxv, 263
364 Celia's fond, too long I've loved her (P.A. Motteux), mid-1694 (1694); PS xxv, 189
483 Come, dear companions of th'Arcadian fields, 2vv, bc, early 1686 (1686); PS xxii, 40
484 Come, lay by all care (Adieu to his Mistress), 2vv, bc, mid-1685 (1685); PS xxii, 21
365 Corinna is divinely fair, late 1692 (1692); PS xxv, 161
367 Cupid, the slyest rogue alive (?J. Dryden), early 1685 (1685); PS xxv, 81
462 Draw near, you lovers that complain (T. Stanley), 2vv, bc, spr./sum. 1683; PS xxv, 41
485 Dulcibella, whene'er I sue for a kiss (A. Henley), 2vv, bc, aut. 1694 (1694); PS xxii, 105
486 Fair Cloe my breast so alarms (J. Glanville), 2vv, bc, early 1692 (1692); PS xxii, 97
368 Farewell, all joys! when he is gone, early 1684 (1685); PS xxv, 60
463 Farewell, ye rocks (The Storm) (D'Urfey), 2vv, bc, late 1684 (1685); PS xxv, 66
487 Fill the bowl with rosy wine (A. Cowley), 2vv, bc, aut. 1687 (1687); PS xxii, 55
369 Fly swift, ye hours, late 1691 (1692); PS xxv, 150
370 From silent shades, and the Elysian groves (Bess of Bedlam), late 1682 (1683); PS xxv, 26
464 Gentle shepherds, you that know (N. Tate), on the death of John Playford, 2vv, bc, wint. 1686–7 (1687); PS xxv, 109
489 Go tell Amynta, gentle swain (Dryden), 2 vv, bc, ?by 1682; PS xxii, 133
541 Hark, Damon, hark, 3vv, 2 rec, 2 vn, bc, ?1681; PS xxvii, 93
542 Hark, how the wild musicians sing, 3vv, 2 vn, bc, ?spr. 1683; PS xxvii, 100
490 Haste, gentle Charon (A Dialogue between Charon and Orpheus), 2vv, bc, ?1681; PS xxii, 172–6
491 Has yet your breast no pity learn'd (A Dialogue between Strephon and Dorinda), 2vv, bc, ?1680–83 (1688); PS xxii, 66
371 Hears not my Phillis (The Knotting Song) (C. Sedley), aut. 1694 (1695); PS xxv, 192
372 He himself courts his own ruin, wint. 1683–4 (1684); PS xxv, 53
492 Hence, fond deceiver! (Love and Despair), dialogue, 2vv, bc, aut. 1687 (1687); PS xxii, 62
493 Here's to thee, Dick (Cowley), 2vv, bc, 1685–6 (1688); PS xxii, 69
465 High on a throne of glitt'ring ore (D'Urfey), on Queen Mary, 2vv, bc, 1689; PS xxv, 133
373 How delightful's the life of an innocent swain (Cowley), 2vv, bc, ?*c*1685; PS xxv, 102
374 How I sigh when I think of the charms, mid-1680 (1681); PS xxv, 14
543 How pleasant is this flow'ry plain (Cowley), 2vv, 2 rec, bc, wint. 1682–3 (1688); PS xxii, 74
595 How sweet is the air and refreshing, 2vv, bc, aut. 1687 (1687); PS xxii, 54
375 I came, I saw, and was undone (The Thraldom) (Cowley), mid-1685; PS xxv, 97
377 I fain would be free, inc. (bc lost), ?May 1694; PS xxv, 255
544 If ever I more riches did desire (Cowley), 4vv, 2 vn, bc, ?spr. 1687; PS xxvii, 118
378 If grief has any pow'r to kill, early 1685 (1685); PS xxv, 80
379B If music be the food of love (H. Heveningham), g, ?1691/2 (1693); PS xxv, 157; 1st setting, 1st version
379A If music be the food of love (H. Heveningham), g, ?1691/2 (1692); PS xxv, 159; 1st setting, 2nd version
379C If music be the food of love (H. Heveningham), g, ?May 1695 (1695); PS xxv, 213; 2nd setting
380 If pray'rs and tears, on the death of Charles II, ?Feb 1685; PS xxv, 90
381 I lov'd fair Celia (B. Howard), ?1692/3 (1694); PS xxv, 164
382 I love and I must (Bell Barr), late 1693; PS xxv, 170
545 In a deep vision's intellectual scene (The Complaint) (Cowley), 3vv, bc, ?1680–83; PS xxvii, 140
383 Incassum, Lesbia, incassum rogas (Mr Herbert), on the death of Queen Mary, early 1695 (1695); PS xxv, 206
384 In Cloris all soft charms agree (J. Howe), wint. 1683–4 (1684); PS xxv, 52
497 In some kind dream (Etherege), 2vv, bc, ?by 1682 (1687); PS xxii, 59
385 In vain we dissemble, early 1684 (1685); PS xxv, 64
386 I resolve against cringing, 1678 (1679); PS xxv, 7
498 I saw fair Cloris all alone (W. Strode), 2vv, bc, early 1686 (1686); PS xxii, 36
387 I saw that you were grown so high (1678); PS xxv, 260
499 I spy Celia, Celia eyes me, 2vv, bc, ?1690s; PS xxii, 141
388 I take no pleasure in the sun's bright beams, mid-1680 (1681); PS xxv, 17
500 Julia, your unjust disdain, 2vv, bc, ?1690s; PS xxii, 139
390 Let each gallant heart (J. Turner), wint. 1682–3 (1683); PS xxv, 31
391 Let formal lovers still pursue, early 1687 (1687); PS xxv, 115
501 Let Hector, Achilles, and each brave commander, 2vv, bc (1689); PS xxii, 82
466 Let us, kind Lesbia, 2vv, bc, wint. 1683–4 (1684); PS xxv, 56
502 Lost is my quiet forever, 2vv, bc, aut. 1691 (1691); PS xxii, 91
392 Love arms himself in Celia's eyes, ?1695; PS xxv, 224
393 Love is now become a trade, early 1684 (1685); PS xxv, 63
394 Lovely Albina's come ashore, ?Nov 1695; PS xxv, 218
395 Love's power in my heart, wint. 1687–8 (1688); PS xxv, 123
396 Love, thou can'st hear (R. Howard), early 1695 (1695); PS xxv, 197
467 Musing on cares of human fate (D'Urfey), 2vv, bc, early 1685 (1685); PS xxv, 86
399 My heart, whenever you appear, early 1684 (1685); PS xxv, 62
503 Nestor, who did to thrice man's age attain, 2vv, bc (1689); PS xxii, 88
400 Not all my torments can your pity move, late 1693; PS xxv, 174
468 No, to what purpose should I speak? (The Concealment) (Cowley), 2vv, bc, ?spr./sum.1683; PS xxv, 36
504 O dive custos Auriacae domus (H. Parker), on the death of Queen Mary, 2vv, bc, early 1695 (1695); PS xxii, 112
505 Oft am I by the women told (Cowley), 2vv, bc, aut. 1687 (1687); PS xxii, 52
402 Oh! fair Cedaria, hide those eyes, ?*c*1689–92; PS xxv, 233
506 Oh! what a scene does entertain my sight, 2vv, vn, bc, wint. 1683–4; PS xxii, 166
404 Olinda in the shades unseen, ?May 1694; PS xxv, 187
405 On the brow of Richmond Hill (D'Urfey), late 1691 (1692); PS xxv, 148
406 O solitude, my sweetest choice (Philips), wint. 1684-5 (1687); PS xxv, 75
407 Pastora's beauties when unblown, mid-1680 (1681); PS xxv, 13
408 Phyllis, I can ne'er forgive it, wint. 1687–8 (1688); PS xxv, 122
409 Phillis, talk no more of passion, early 1685 (1685); PS xxv, 84
410 Pious Celinda goes to prayers (Congreve), early 1695 (1695); PS xxv, 204
411 Rashly I swore I would disown, late 1682 (1683); PS xxv, 34
507 Saccharissa's grown old, 2vv, bc, early 1686 (1686); PS xxii, 46
412 Sawney is a bonny lad (Scotch Song) (Motteux), Jan 1694 (1694); PS xxv, 184

469 Scarce had the rising sun appear'd, 2vv, bc, 1678 (1679); PS xxv, 5

470 See how the fading glories of the year, 2vv, bc, early 1689 (1689); PS xxv, 124

508 See where she sits (Cowley), 2vv, 2 vn, bc, mid-1683; PS xxii, 157

413 She loves and she confesses too (Cowley), aut. 1680 (1683); PS xxv, 18

414 She that would gain a faithful lover (Lady E- M-), early 1695 (1695); PS xxv, 195

415 She, who my poor heart possesses, mid-1682 (1683); PS xxv, 22

416 Since one poor view has drawn my heart, mid-1680 (1681); PS xxv, 15

471 Since the pox or the plague, 2vv, bc, 1678 (1679); PS xxv, 2

509 Sit down, my dear Sylvia (Alexis and Sylvia) (D'Urfey), dialogue, 2vv, bc, early 1685 (1685); PS xxii, 26

510 Soft notes and gently rais'd accent (A Serenading Song) (J. Howe), 2vv, 2 rec, bc, wint. 1683–4 (1685); PS xxii, 32

417 Spite of the godhead, powerful Love (A. Wharton), early 1687 (1687); PS xxv, 116

418 Sweet, be no longer sad (Webbe) (1678); PS xxv, 262

420 Sylvia, now your scorn give over, wint. 1687–8 (1688); PS xxv, 121

511 Sylvia, thou brighter eye of night (A Serenading Song), 2vv, bc, wint. 1683–4; PS xxii, 155

512 Sylvia, 'tis true you're fair, 2vv, bc, late 1685 (1686); PS xxv, 104

421 The fatal hour comes on apace, ?1694/5; PS xxv, 230

513 There ne'er was so wretched a lover as I (Congreve), 2vv, bc, ?1690; PS xxii, 120

422 They say you're angry (The Rich Rival) (Cowley), late 1684 (1685); PS xxv, 72

423 This poet sings the Trojan wars (Anacreon's Defeat), 1686–7 (1688); PS xxv, 117

514 Though my mistress be fair, 2vv, bc, wint. 1683–4 (1685); PS xxii, 23

424 Through mournful shades and solitary groves (R. Duke), wint. 1683–4 (1684); PS xxv, 55

546 'Tis wine was made to rule the day, 3vv, bc; PS xxii, 177

516 Underneath this myrtle shade (The Epicure) (Cowley), 2vv, bc, ?1683 (1692); PS xxii, 100

426 Urge me no more, this airy mirth, 1680; PS xxv, 23

547 We reap all the pleasures (inc.), 3vv, 2 rec, bc, wint. 1682–3; PS xxvii, 156

517 Were I to choose the greatest bliss, 2vv, bc, aut. 1689 (1689); PS xxii, 86

428B What a sad fate is mine, c, ?1692; PS xxv, 176; 1st version

428A What a sad fate is mine, a, ?1693–4; PS xxv, 180; 2nd version

518 What can we poor females do, 2vv, bc, 1694; PS xxii, 104

472 What hope for us remains now he is gone?, on the death of Matthew Locke, 2vv, bc, ?Aug 1677 (1679); PS xxv, 8

431 When first my shepherdess and I, mid-1686 (1687); PS xxv, 108

519 When gay Philander left the plain, 2vv, bc, early 1684; PS xxii, 20

432 When her languishing eyes said 'Love!', mid-1680 (1681); PS xxv, 16

433 When I a lover pale do see (1678); PS xxv, 258

520 When, lovely Phyllis, thou art kind, 2vv, bc, mid-1685 (1685); PS xxii, 30

434 When my Acmelia [Aemelia] smiles, ?1690–95; PS xxv, 228

521 When Myra sings (G. Granville), 2vv, bc, mid-1695 (1695); PS xxii, 109

435 When Strephon found his passion vain, ?2vv, bc, late 1682 (1683); PS xxv, 33

522 When Teucer from his father fled (Teucer's Voyage) (D. Kenrick), 2vv, bc, wint. 1684–5 (1686); PS xxii, 48

436 When Thyrsis did the splendid eye (1675); PS xxv, 89

523 While bolts and bars my days control, 2vv, bc, ?1690s; PS xxii, 130

437 While Thyrsis, wrapt in downy sleep, a pastoral coronation song (1685); PS xxv, 257

524 While you for me alone had charms (Horace and Lydia) (J. Oldham), dialogue, 2vv, bc, ?spr. 1683; Ps xxii, 146

438 Whilst Cynthia sang, late 1685 (1686); PS xxv, 107

440 Who but a slave can well express, ?1682; PS xxv, 35

441 Who can behold Florella's charms, early 1695 (1695); PS xxv, 193

525 Why, my Daphne, why complaining? (Thirsis and Daphne), dialogue, 2vv, bc, aut. 1691 (1691); PS xxii, 93

442 Why so serious, why so grave (T. Flatman), inc. (bc lost), ?c1680; PS xxv, 266

443 Ye happy swains, whose nymphs are kind, early 1684 (1685); PS xxv, 61

473 Young Thyrsis' fate ye hills and groves deplore, on the death of Thomas Farmer, 2vv, bc, early 1689; PS xxv, 127

DOUBTFUL

351 Aaron thus propos'd to Moses, inc., 1687; PS xxv, 268

— A choir of bright beauties (Dryden), inc., c1691; PS xxv, 274

D171 A poor blind woman that has no sight at all (The Blind Beggar's Song), 3vv; PS xxii, 187

D133 How peaceful the days are, 1678–9; PS xxv, 264

397 More love or more disdain I crave (Webbe) (1678); PS xxv, 261; ?by (1) Henry Purcell (i)

444 Stripp'd of their green (Motteux), late 1691 (1692); PS xxv, 269; ?by R. Courteville (i)

S69 Sweet tyranness, I now resign my heart, 3vv (1667); PS xxii, 186; ?by (1) Henry Purcell (i)

D201 When Night her purple veil, 1v, 2 vn, bc; PS xxi, 170–89; ?by D. Purcell

D172 When the cock begins to crow, 3vv, bc; PS xxii, 181

CATCHES

for 3 voices unless otherwise stated; publication dates given only for those published in Purcell's lifetime; all printed works published in London; all in PS xxii

Z

240 A health to the nut-brown lass (J. Suckling), 4vv, 1684 (1685)

241 An ape, a lion, a fox and an ass (1686)

242 As Roger last night to Jenny lay close

244 Call for the reck'ning (1695)

245 Come, let us drink (A. Brome), 3vv, bc (1695)

246 Come, my hearts, play your parts, 1684 (1685)

247 Down, with Bacchus! from this hour, 1692 (1693)

248 Drink on till night be spent (P. Ayres), 1685 (1686)

249 Full bags, a brisk bottle (J. Allestry), 1685 (1686)

250 God save our sov'reign Charles, c1682 (1685)

251 Great Apollo and Bacchus, by 1688

252 Here's a health, pray let it pass

253 Here's that will challenge all the fair (Bartholomew Fair), after 1677 (early 1680s)

254 He that drinks is immortal, 1685–6 (1686)

255 If all be true that I do think, wint. 1688–9 (1689)

256 I gave her cakes and I gave her ale, wint. 1689–90 (1690)

257 Is Charleroi's siege come too?, ?wint. 1692–3 (?1693)

258 Let the grave folks [fools] go preach (The Jovial Drinker), ?1682 (1685)

259 Let us drink to the blades (?1691)

260 My lady's coachman John (The Pensioner), (1687)

261 Now England's great council's assembled (A Catch Made in the Time of Parliament), ?1676 (1685)

262 Now, now we are met and humours agree, early 1688 (1688)

263 Of all the instruments that are (In Commendation of the Viol), (1693)

264 Once in our lives let's drink to our wives (1686)

265 Once, twice, thrice, I Julia tried

266 One industrious insect (Insecta praecauta, alterius merda) (?R. Tomlinson), ?before 1691

267 Pale faces, stand by (Mr Taverner), spr. 1688 (1688)

268 Pox on you for a fop

269 Prithee ben't so sad and serious (Brome), 3vv, bc

270 Room for th'express (On the Fall of Limerick), ?1691

271 Since the duke is return'd (On the Duke's Return), ?1682 (1685)

272 Since time so kind to us does prove

D104 Since women so false and so jiltish are grown (1681)

273 Sir Walter enjoying his damsel (The Scolding), by 1688

274 Soldier, soldier, take off thy wine, 4vv (1695)

275 Sum up all the delights, (1687)

276 The Macedon youth (Suckling), 4vv, 1685 (1686)

277 The miller's daughter riding to the fair (1685)

278 The surrender of Lim'rick (?1691)

279 'Tis easy to force, 4vv, ?1680 (1685)

280 'Tis too late for a coach, 1685 (1686)

281 'Tis women makes us love, 4vv, c1682 (1685), also attr. Blow

282 To all lovers of music (J. Carr), wint. 1686–7 (1687)

283 To thee and to a maid, 1684 (1685)

284 True Englishmen drink a good health (1688)

285 Under a green elm lies Luke Shepherd's helm, 4vv, 1685 (1686)
286 Under this stone lies Gabriel John, 1685 (1686)
287 When V and I together meet, 1685 (1686)
288 Who comes there? stand, 1684 (1685)
289 Wine in a morning makes us frolic (T. Brown), 1684 (1686)
290 Would you know how we meet (T. Otway) (1685)
291 Young Colin cleaving of a beam (T. D'Urfey), early 1691 (1691)
292 Young John the gard'ner (The Servant's Ball), 4vv (1683)

DOUBTFUL

D100 Fie, nay prithee, John, 1684 (1685), ?by J. Blow
D106 Tom, making a manteau for a lass

STRINGS AND WIND

Z
730 Chacony, g, str a 4, *c*1678; PS xxxi, 61
731 Three Parts upon a Ground, D/F, 3 vn/rec, b, bc, ?1678; F major version, PS xxxi, 52, D major version, ed. C. Bartlett (Wyton, Cambs., *c*1990)
732–4 fantasias, d, F, g, a 3, *c*1679–80; PS xxxi, 1
735–43 9 fantasias, a 4, 1680; g (10 June), B♭ (11 June), F (14 June), c (19 June), d (19/22 June), a (23 June), e (30 June), G (18/19 Aug), d (31 Aug); PS xxxi, 7
744 Fantasia, a, a 4, inc., 24 Feb 1683; PS xxxi, 99
745 Fantasia upon One Note, F, a 5, *c*1680; PS xxxi, 34
746 In Nomine, g, a 6, *c*1680; PS xxxi, 37
747 In Nomine, g, a 7, *c*1680; PS xxxi, 39
751, 749, 748, 750 4 pavans, g, a, A, B♭, 2 tr viol/vn, bc, *c*1677–8; PS xxxi, 42
752 Pavan, g, 3 vn, bc, >1678; PS xxxi, 49
770 Suite, G, str a 4, inc., *c*1682, PS xxxi, 68
771 Overture, d, str a 4, *c*1682; PS xxxi, 79
772 Overture, g, str a 5, *c*1682; PS xxxi, 85; addl suite of dances, b pt, *US-NH* Filmer 8
N773 Prelude, g/d, vn/rec; PS xxxi, 98
N774 Jig, A, vn pt, 1687[7]
780 Sonata, g, vn, b viol, bc, inc., ?1683–4; PS xxxi, 100; b viol pt reconstructed by T. Dart
790–801 [12] Sonnata's of III. Parts, 2 vn, b viol, bc (org/hpd) (London, 1683/*R*); PS v [g, B♭, d, F, a, C, e, G, c, A, f, D
802–11 Ten Sonata's in Four Parts, 2 vn, b viol, bc (org/hpd) (London, 1697/*R*); PS vii [b, E♭, a, d, g, g, C, g, F, D]; nos.1–4, *c*1678–9, 7–9, ?1681–2, 10, >1683–4
850 Sonata, d, tpt, str a 4, bc, *c*1690–95; PS xxxi, 89
860 March, canzona, c, for Queen Mary's funeral, 5 March 1695, 4 flat tpt; PS xxxi, 97; re-used in The Libertine Z600
— The Staircase Overture, B♭, 2 vn, b, bc, *c*1675; PS xxxi, 76; ?va pt missing
— Prelude, air, b, 2 ovs., air, C, 2 pavans, air, f, inc. (b pt only), *c*1675; PS xxxi, 106
— Overture, G, str a 4, *c*1682; PS xxxi, 82; rev. of ov. to welcome song Swifter, Isis, swifter flow Z336/1
— Cibell, C, tpt, str a 4, bc, *c*1690–95; PS xxxi, 95
— 2 entries, D, B♭, str a 2, T. Bray, Country Dances (London, 1699)

KEYBOARD

† – *transcription probably by Purcell of his own music*
‡ – *transcription probably by Purcell of music by others*
source of transcription in square brackets

Editions: *H. Purcell: Complete Harpsichord Works*, ed. H. Ferguson (London, 1964) [F]
H. Purcell: Organ Works, ed. H. McLean (London, 1957) [M]

The Second Part of Musick's Hand-maid (London, 1689); ed. T. Dart (London, 1958, 2/1962)
— ‡ Air, C [Ham House or Cherry Garden]
T694 † Song Tune, C [Ah! how pleasant 'tis to love, Z353]; F
647 March, C; F
T695 † Song Tune, C [Sylvia, now your scorn give over, Z420]; F
648 March, C; F
T689 New Minuet, d; F
649 Minuet, a; F
650 Minuet, a; F
655 ‡ A New Scotch Tune, C [Peggy I must love you]; F
T682 † A New Ground, e [Welcome to all the pleasures, Z339/3]; F
— ‡ [J.-B. Lully: Scoca pur, LWV 76/iii], c
646 ‡ A New Irish Tune, G [Lilliburlero]; F
653 ‡ Rigadoon, C; F
656 ‡ Sefauchi's Farewell, d; F
— ‡ Old Simon the King, C
T688 † Minuet, d, [Raise, raise the voice, Z334/6]; F
— ‡ Motley's Maggot, a
665 Suite, C; F

A Choice Collection of Lessons (London, 1696): 660–63, 666–9, 8 Suites, G, g, G, a, C, D, d [Hornpipe from The Married Beau, Z603/3], F [Minuet from The Double Dealer Z592/3]; F
T687 †March, C [The Married Beau, Z603/8]; F
T698 † Trumpet Tune, C [The Indian Queen, Z630/4a]; F
T680 † Chaconne, g [Timon of Athens, Z632/20]; F
T686 † [Jig], g [Abdelazer, Z570/7]; F
T678 † [Trumpet Tune] C [Cibell, tpt, str a 4, bc]; F
T697 † [Trumpet Tune], C; F

GB-Lbl Mus.1, ed. D. Moroney, *Henry Purcell: 20 Keyboard Pieces* (London, 1999)
— Prelude, C
— Minuet, C
— Air, C
— † Minuet, d [The Double Dealer, Z592/7]
— † [Thus Happy and Free], C [The Fairy Queen, Z629/44a]
— † [Hornpipe], e [The Old Batchelor, Z607/4]
— † Air, C [The Double Dealer, Z592/9]
— † [Hornpipe], g [The Fairy Queen, Z629/1b]
— ‡ [Hornpipe], A [?J. Eccles]
— † [Minuet], D [The Virtuous Wife, Z611/8]
— † [Air], g [The Virtuous Wife, Z611/9]
— † [The Minuet], d [The Virtuous Wife, Z611/7]
— Suite, a [related to kbd suite Z663, with jig instead of saraband]
— ‡ Suite, C [related to kbd suite Z666, with alternative prelude; measured version of unmeasured prelude, *F-Pn* Rés Vmd.18, *GB-Lbl* Add.39569]

pieces from other sources:
641 Air, G; F
645 Ground, G; F
651 Minuet, G; F
716 Verse, F; M
717 Voluntary, C; M
718 Voluntary, d; M
719 Voluntary, d; M
720 Voluntary, G; M
— Prelude, g, alternative to kbd suite Z661/1; F
— Prelude, a, alternative to kbd suite Z663/1; F
— Prelude, C, The Harpsicord Master (London, 1697/*R*); ed. C. Hogwood (London, 1980)

DOUBTFUL

642 almand, corant, a
644 Corant, G; F
652 Prelude, a
654 Saraband with Division, a; F
664 Suite, B♭
670 The Queen's Dolour, a; F
721 Voluntary on the Old 100th, A; M; also attrib. J. Blow; M
D218 Almand, a
D219 Almand, borry [saraband], D; F
D220 Gavotte, G
D223 Jig, g; F; ?by D. Purcell; F
D224 Minuet, d; also attrib. W. Croft
D229 Toccata, A; also attrib. M. Rossi and J.S. Bach, ?by a late 17th-century Ger. comp.
D242 Voluntary, G, frag., *J-Tn* N-3/35
— Prelude, F, *US-CHAhs* VM 2.3. E58r
— A Verse to Play after Prayer, d, *GB-Lbl* Add.31403; ed. R. Langley, *Organ Music in Restoration England: Eight Anonymous Pieces* (London, 1981); anon. in source, ?by Purcell or Blow
— Ground, b, *GB-Och* 1177; anon. in source, ?by Purcell

For Purcell pieces in kbd transcrs. of uncertain authorship, see ZT675–7, 679, 681, 683–5, 690–93, 696, ZD222, F and the forthcoming rev. of PS vi

THEORETICAL WORKS

'A Brief Introduction to the Art of Descant, or Composing Musick in Parts', in J. Playford: *An Introduction to the Skill of Musick* (London, 12/1694/*R*) [also rev. the rest of Playford's treatise, which incl. material by T. Campion, C. Simpson, J. Playford and others]

(4) **Daniel Purcell** (*b c*1664; *d* London, bur. 26 Nov 1717). Composer and organist, brother of (3) Henry Purcell(ii). He was a chorister in the Chapel Royal (where payments are recorded in 1678 and 1682) and some time

around 1689–90 was appointed organist of Magdalen College, Oxford, where he was a well-known musician and socialite. Here he wrote much of his early music, including some anthems and an ode for the 1693 St Cecilia's Day celebrations. After his brother Henry died, Daniel moved to London, although he maintained his Oxford connections, writing odes for St Cecilia's Day in 1698, 1699 and 1707. In London he contributed music to over 40 plays, the bulk of it before 1700. His last such contribution was in 1707, as he was suffering because of the growing vogue for italianate opera at that time; his only contribution to this genre, the advertised setting of an adaptation of Quinault's *Orlando furioso* (1707), was never produced and may never even have been written. In 1701 he was one of the competitors for a setting of Congreve's masque *The Judgment of Paris*, and was awarded third prize. His sonatas for one or two recorders (1708–10) were performed in concerts at York Buildings. He was organist at St Dunstan's-in-the-East, and from 1713 was also organist at St. Andrew's, Holborn, where Dr Henry Sacheverell, a former colleague at Magdalen College, was vicar. Also in 1713 Daniel published his collection of Italian-style cantatas with English texts, one of the first of its type. His set of psalm interludes, *The Psalms Set Full*, was published posthumously. Although he was a victim of invidious comparison with his brother Henry, Daniel was a talented composer whose style, while perhaps too ornate, is never dull or incompetent.

WORKS

all printed works published in London

STAGE

plays with incidental music and songs unless otherwise stated

Masque in Act 5 of (3) H. Purcell's The Indian Queen (semi-op, J. Dryden, R. Howard), 1695, *GB-Lb*, 1696[5]
Neglected Virtue, or The Unhappy Conqueror (H. Horden), 1695
Pausanias, the Betrayer of his Country (R. Norton), 1695–6; see also under STAGE in (3) Henry Purcell (ii)
Amalasont, Queen of the Goths, or Vice Destroys Itself (J. Hughes), 1696.
Brutus of Alba, or Augusta's Triumph (G. Powell), 1696, *Lcm*,*Ob*; songs (1696)
Cynthia and Endymion, or The Loves of the Deities (T. D'Urfey), 1696
Ibrahim the Thirteenth, Emperor of the Turks (M. Pix), 1696; 1 song, 1696[4]
Love's Last Shift, or The Fool in Fashion (C. Cibber), 1696; 1 song, 1696[5]
The Lost Lover, or The Jealous Husband (M. de la Rivière Manley), 1696.
The Relapse, or Virtue in Danger (J. Vanbrugh), 1696; songs (1707)
The Spanish Wives (Pix), 1696
The Younger Brother, or The Amorous Jilt (A. Behn), 1696; 1 song, Wit and Mirth, iii (2/1707)
The Triumphs of Virtue, 1697
The World in the Moon (E. Settle), 1697; songs (1697); see also under STAGE in (3) Henry Purcell (ii)
Amyntas, or The Impossible Dowry (J. Oldmixon), 1698; 1 song, 1699[4]
Caligula (J. Crowne), 1698
Phaeton, or The Fatal Divorce (C. Gildon), 1698; songs (1698)
Sauny the Scot, or The Taming of the Shrew (J. Lacy), 1698
The Campaigners, or The Pleasant Adventures at Brussels (D'Urfey), 1698; 3 songs The Songs in Phaeton (1698), 2 in 1699[6]
Iphigenia (J. Dennis), 1699
The Constant Couple, or A Trip to the Jubilee (G. Farquhar), 1699; 1 song 1699[4]
The Famous History of the Rise and Fall of Massaniello (D'Urfey), 1699; songs (1699)
The Island Princess, or The Generous Portuguese (P.A. Motteux), 1699; songs (1699)
The Grove, or Love's Paradise (Oldmixon), 1700; songs (1700)
Love Makes a Man, or The Fop's Fortune (Cibber), 1700; songs, A Collection of New Songs (1701), 1 in A collection of the Choicest Songs (*c*1715)
The Pilgrim (The Secular Masque) (Dryden), 1700; songs (1701)
The Reformed Wife, or the Lady's Cure (W. Burnaby), 1700
The Unhappy Penitent (C. Trotter), 1700; songs (1701)
Psyche, *c*1700
The Emperor of the Moon (Behn), *c*1700
The Bath, or The Western Lass (D'Urfey), 1701; 1 song, Wit and Mirth, iv (1706)
The Funeral, or Grief A-la-mode (R. Steele), 1701; 1 song, Wit and Mirth, iv (1706)
The Humour of the Age (T. Baker), 1701; 3 songs, A Collection of New Songs (1701), 1 in A Collection of the Choicest Songs (*c*1715)
New Songs (1701), 1 in A Collection of the Choicest Songs (*c*1715)
The Judgement of Paris (Masque, W. Congreve), 1701 (1702)
The Rival Queens, or The Death of Alexander the Great (N. Lee), 1701; songs (1701)
The Inconstant, or The Way to Win Him (Farquhar), 1702; songs (1702)
The Modish Husband (Burnaby), 1702; 1 song, Mercurius Musicus (1701)
The Patriot, or The Italian Conspiracy (Gildon), 1702; songs (1702)
The Careless Husband (Cibber), 1704
The Faithful Bride of Granada (W. Taverner), 1704; songs (*c*1704)
Macbeth (?W. D'Avenant, after W. Shakespeare), *c*1704
The Northern Lass (R. Brome), 1705; songs (1705)
The Tender Husband (Steele), 1705
The Basset-Table (S. Centlivre), 1706; songs (1706)
Farewell Folly, or The Younger the Wiser (Motteux), 1707; 1 song, Wit and Mirth, v (1714)
The Beaux' Stratagem (Farquhar), 1707
About 75 songs from plays pubd in single sheets: see *BUCEM*

Lost: Orlando furioso (op, after P. Quinault), advertised, ?never written

SACRED VOCAL

O miserable man, 1693[1]
11 solo anthems, *GB-Lbl*: I am well pleased; In thee, O Lord, have I put my trust; I will magnify thee, O God; I will sing unto the Lord; Lord, rebuke me not (with chorus); Lord, thou hast searched me (with chorus); My God, my God, look upon me; O God, thou art my God; O let my mouth be filled; Praise the Lord, O my soul; Put me not to rebuke
Hear my prayer, O Lord, verse anthem, *Lbl*; The Lord gave the word, anthem, *Ob*
Mag, Nunc, e, ed. J. Stainer (London, 1900)

SECULAR VOCAL

Begin and strike the harmonious lyre (ode, T. Yalden), Oxford, St Cecilia's Day, 1693, *GB-Lbl*
The loud-tongu'd war, welcome song for William III on his return from Flanders, 1697, *Lbl*
Welcome, welcome, glorious day (ode), Princess Anne's birthday, 1698, *Lcm*
Again the welcome morn we sing (ode), Princess Anne's birthday, 1700, *Lbl*
Shepherds, tune your pipes, 1706, *Lbl*, *Och*
6 Cantatas, 1v, bc, 2 with vn acc. (1713)
18 songs and duets, 1685[6], Quadratum musicum (1687), 1687[6], 1688[6], 1688[7], 1688[8], 1688[9], 1689[5], 1690[5], 1696[9], 1699[4], 1700[6], also in collections and single sheets, see *BUCEM*
2 odes, lost (see Husk); Cecilia, charming saint; Prepare the hallow'd strain

Doubtful: When Night her purple veil, 1v, 2vn, bc, see under SECULAR SONGS in (3) Henry Purcell (ii)

INSTRUMENTAL

6 Sonata's or Solos, 3 for vn, bc (hpd), 3 for rec, bc (hpd) (1698); nos. 1–3 in Six Sonatas or Solos . . . compos'd by Mr G. Finger and D. Purcell, rec, bc (hpd) (1709)
Sonata, 2 rec, A Choice Collection of Airs or Ariett's for Two Flutes (1707)
6 Sonatas, 3 for 2 rec, b, 3 for rec, b (1708–10)
Hpd pieces A Collection of Lessons and Aires (1702)
The Psalms Set Full, org/hpd (1718)
3 sonatas, tpt, str, *GB-Lbl*

Doubtful: Jig, g, kbd, see under 'Keyboard' in (3) Henry Purcell (ii)

(5) **Edward Purcell** (*b* Westminster, London, bap. 6 Sept 1689; *d* London, 1 July 1740). Organist and composer, son of (3) Henry Purcell (ii). He became an orphan on the death of his mother in February 1706. In her will she left him music and instruments, and mentioned that in accordance with her husband's wishes she had given him a good education. He became organist of St Clement Eastcheap, in London at the end of 1711, serving for the rest of his life. He applied unsuccessfully to succeed his uncle Daniel as organist of St Andrew's, Holborn, on 19 February 1718 and again on 3 April 1719, although he was successful at St Margaret's, Westminster, on 8 July 1726. He was a founder-member of the Royal Society of Musicians in 1739, but died the next year and was buried in St Clement Eastcheap near the organ gallery door. He published two songs, though the chants often attributed to him seem to be by an earlier namesake, perhaps his uncle Edward.

(6) **Edward Henry Purcell** (*d* London, bur. 5 Aug 1765). Organist, son of (5) Edward Purcell. He was a chorister in the Chapel Royal in 1737, and succeeded his father as organist of St Clement, Eastcheap in 1740. He was also organist of St Edmund, King and Martyr between 10 September 1747 and 10 October 1753, when he moved to St John, Hackney. He was buried near the organ gallery in St Clement Eastcheap.

BIBLIOGRAPHY

A Biography and general. B Source studies. C Theatre music. D Church music. E Other vocal music. F Instrumental music. G. Performing practice. H Reception.

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PETER HOLMAN, ROBERT THOMPSON (1–3, 5–6, bibliography), MARK HUMPHREYS (4)

Purcell Room. London concert hall on the South Bank, opened in 1967. *See* LONDON, §VII, 3.

Purcell Society. English music publishing society. It was founded in February 1876 for the purpose, as the original prospectus states, 'of doing justice to the memory of Henry Purcell; firstly, by the publication of his works … and secondly, by meeting for the study and performance of his various compositions'. The idea of performances was abandoned at an early stage, and the society assumed the form simply of a body of subscribers to its publications, all of which from the start have been produced by Novello.

In 1887, by which time only two volumes had appeared, the society was reorganized with W.H. Cummings as editor and W.B. Squire as honorary secretary. Squire continued in office until 1922, by which time 20 more volumes had appeared. He was succeeded by Gerald M. Cooper and in 1923–8 four more were published. Publication of the main series was then suspended, but in 1937 Cooper began issuing, at his own expense, the Purcell Society Popular Edition in a format for practical performance.

The Society was revived in 1950 by Edward J. Dent and the remaining works were published in six volumes between 1957 and 1965, making 32 volumes in all. A programme of revision of all the volumes, employing a handier reduced format, had already been started and is still in progress. Through its then secretary, Curtis Price, the Society was responsible for setting up the Purcell Tercentenary Committee which coordinated the celebrations of the tercentenary of Purcell's death in 1995.

WATKINS SHAW/MARGARET LAURIE

Pürck [Pürk], **Wenzel Raimund (Johann).** *See* PIRCK, WENZEL RAIMUND.

Purday. English family of music publishers and musicians. Thomas Purday (*b* Rye, 30 Nov 1765; *d* Sandgate, nr Folkestone, 13 Oct 1838), a schoolmaster and subsequently bookseller in Sandgate, moved to London about 1805 and established with S.J. Button the music publishing firm of Purday & Button, at 75 St Paul's Churchyard, being the direct successor there of the important Thompson firm (founded 1746). It was known as Button & Purday from about 1807 to 1808, when Purday withdrew, returning to Sandgate, where he continued chiefly as bookseller and stationer (with a brief period in Margate, 1815–17). Button meanwhile went into partnership with John Whitaker as Button & Whitaker. Purday also composed sacred music and included many of his compositions in a substantial compilation he edited entitled *Harmonia sacra Londinensis*, which his firm published about 1805. Purday's eldest son, Thomas Edward Purday (*b* Folkestone, 14 May 1791; *d* Folkestone, 27 Oct 1873), traded in sheet songs from about 1834 to 1862 at 50 St Paul's Churchyard, London, where he took over the music publishing part of Collard & Collard, having previously been with Clementi & Co. The business was subsequently in Oxford Street as Thomas Edward Purday & Son (*c*1862–4).

Thomas Purday's second son, Zenas Trivett Purday (*b* Folkestone, 14 Oct 1792; *d* Sandgate, 11 June 1866), succeeded William Hodsell at John Bland's old shop in High Holborn in 1831, and did a large music trade, principally in humorous sheet songs. He closed the firm down in 1860 and spent his last years running the family bookselling business in Sandgate.

Charles Henry Purday (*b* Folkestone, 11 Jan 1799; *d* London, 23 April 1885), the youngest son of Thomas Purday, was a composer, writer, lecturer on music, publisher and singer. His compositions include songs, rounds, vocal studies and sacred music, although he is now remembered only by his tune 'Sandon' for Newman's hymn *Lead, kindly light*, first published in *The Church and Home Metrical Psalter* (1860), which Purday edited. He was for some time conductor of psalmody at the Scottish Church in Crown Street, Covent Garden. To improve congregational singing, he suggested providing everyone with tune books in the preface to *One Hundred and One Popular Psalm and Hymn Tunes* (1860). A concern for musical education is evident also in a letter to *The Musical World* of 2 December 1836, where he advocated introductory talks at concerts as a means of increasing an audience's appreciation, particularly of instrumental music. In 1835 Purday edited the 12 monthly issues of the short-lived periodical *The Musical Magazine*. His many editions and arrangements of sacred and secular vocal works were later published by his own firm, which was founded in 1854. He went bankrupt in November 1857, but the business was soon re-established and continued until 1870 when Purday apparently retired. In his retirement he advocated reform of the copyright laws, seemingly because of injustices he had himself suffered, and in 1877 he published *Copyright: a Sketch of its Rise and Progress*. He also assembled an interesting annotated volume of editions of *The Old English Gentleman*, a song with which he had been involved since about 1834 (now in *GB-Lbl*).

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PETER WARD JONES, R.J. GOULDEN

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Purdie, Robert (*fl* 1809–*c*1837). Scottish music publisher. He was a music teacher at Jollie's Close, Canongate, Edinburgh, in 1804. In 1809 he opened a music shop and publishing house in Princes Street and by about 1820 he had become the leading music publisher in Edinburgh. Besides a great deal of sheet music, he issued the collection *The Scotish Minstrel* in six volumes (1821–4), edited by Robert Archibald Smith (1780–1829); many of the lyrics were contributed by Lady Nairne under the pseudonym 'Mrs Bogan of Bogan'. Purdie also published Smith's *The Irish Minstrel* (*c*1825) and *Select Melodies with Appropriate Words* (*c*1827). He acquired and reissued (in conjunction with Alexander Robertson & Co.) several of the Gow family's works after the bankruptcy of Nathaniel Gow in 1827.

About 1837 the business passed to Purdie's son John (*d* nr Stonehaven, 23 Aug 1891), who also published sheet music for the drawing-room market until 1887. Then Methven, Simpson & Co. continued it until 1967. (*KidsonBMP*, 191–2)

FRANK KIDSON/WILLIAM C. SMITH/DAVID JOHNSON

Pure intonation. *See* JUST INTONATION.

Purfling (Fr. *filet*; Ger. *Einlage*; It. *filetto*). A narrow inlay of wood inset in a trough cut just inside the border edge of the belly and back of certain instruments, notably viols and violins (for illustration *see* VIOLIN, fig.1). This inlay consists of three narrow strips of wood, the middle one being white or yellow and the outer ones being black. The purfling helps to protect the edges of the instrument and serves also as ornamentation. In cheap violins the purfling is sometimes painted on, maintaining the decorative element but reducing the function of the purfling as a strengthening of the edges. Sometimes instrument makers indulged their love for the ornamental by creating a double line of purfling (this is especially characteristic of Maggini violins) or additional inlay in the form of geometric designs. Stradivari (among others) occasionally adorned his violins by inlays of mother-of-pearl as part of the purfling.

DAVID D. BOYDEN

Purvis, Richard (Irven) (*b* San Francisco, 25 Aug 1913; *d* San Francisco, 25 Dec 1994). American organist. After early studies in the piano and the organ he entered the Curtis Institute of Music in Philadelphia in 1934, studying the organ with Alexander McCurdy and conducting with Fritz Reiner. Further studies were with Josef Levine in New York, Bairstow in England, Marcel Dupré in France and, after his graduation from Curtis in 1940, with Charles Courboin and Charles Heinroth. During World War II, while serving as a bandmaster with the 28th Infantry Division, he was captured and held as a prisoner of war for six months. After the war an appointment to St Mark's Lutheran Church took him back to his native city, and in 1947 he was appointed to Grace Cathedral, where he helped to form a cathedral school for boys, thus continuing the all-male choir tradition. Purvis's long and distinguished career was marked by elegant service playing, conducting and composition. After his retirement in 1971 he continued to perform and compose. His compositions include a concerto for organ and orchestra, a partita on *Christ ist erstanden*, *Four Prayers in Tone* for organ and *The Ballad of Judas Iscariot* for choir and orchestra.

CHARLES KRIGBAUM

Puschman, Adam (*b* Görlitz, 1532; *d* Breslau [now Wrocław], 4 April 1600). German poet and Meistersinger. He began working as a tailor and later became a teacher. During his journeyman years he devoted himself to Meistergesang, first in Augsburg and later, between 1556 and 1560, in Nuremberg, where his instructor was Hans Sachs. From 1578 he lived in Breslau. Puschman wrote one comedy, *Von dem Patriarchen Jakob, Joseph und seinen Brüdern* (performed in 1583), 180 Meisterlieder, sacred and secular, and more than 30 *Meistertöne* (*see* TON (i)) for which he also composed the melodies. His importance for the history of Meistergesang rests primarily on his recodification of the artistic rules for Meistersinger (known as the *Tabulatur*) and the laws of the organization (the *Schulordnung*) in his *Gründtlicher Bericht des deudschen Meistergesangs* (Görlitz, 1571, 2/1596; a manuscript copy, dated 1584, is in his *Singebuch*).

More importantly, Puschman made several manuscript collections of the *Meistertöne* melodies which had hitherto almost exclusively been transmitted orally. The most famous of these was his large *Singebuch* (1588), which was in Breslau (Stadtbibliothek, MS 356) and has been missing since 1945. It was assembled after the model of the great 15th-century collection of Meistersinger melodies, the Colmarer Liederhandschrift, and contained 350 melodies. Further manuscripts containing melodies by Puschman are in Dresden and Strasbourg (*D-Dl* M 6 and M 207; *F-Sm* V.154/3).

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1587: 'Wachtelweise'

1593: 'Aller Vogel Weise'; 'Sittichweise'

1597: 'Birkenhahnweise'; 'Krammetvogelweise'; 'Eisvogelweise'

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UNDATED MELODIES

'Geborgte Schneekönigweise'; 'Geborgte Wüstlingsweise'; 'Paradiesvögleinweise'

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HORST BRUNNER

Puschmann, Josef (*b* Červená Voda, 28 July 1738; *d* Olomouc, before 4 Feb 1794). Czech composer. From early childhood he learnt several instruments and soon began to compose. From 1750 he was a pupil at the Augustinian monastery in Brno, where he sang alto and played the violin. About 1762 he entered the service of Baron Skrbenský in Hošťálkovy, Silesia, as valet and musician, and in 1764 he married Josepha Hönigschmid. Three years later he transferred to Count Ignác Dominik Chorinský (1729–92) in Velké Hoštice, Silesia, whose castle orchestra he directed until 1777. For the Opava Minorites in 1768 he composed a sacred melodrama entitled *Singspiel über das Leben des … Heiligen Joseph von Copertin*. In 1773 Puschmann was sent by Count Chorinský to study in Vienna, and in 1777 he composed a cantata for two voices to celebrate the wedding of the count's daughter Marie with Erasmus Ludwig von Stahremberg, and in the same year he applied for the post of cathedral musical director in Olomouc to succeed Anton Neumann, taking it up the next year and holding it until his death.

Both as a person and as an artist Puschmann was the most remarkable of the Olomouc Cathedral musical directors. Apart from his duties in the cathedral, he took part in the musical academies which Archbishop Colloredo organized in his palace, and he continued to keep up his musical contacts with his former employer, Count Chorinský. He composed both secular and sacred music, of which his instrumental works are in an early Classical style with Rococo traits. His dramatic works and cantatas are known only through the printed librettos.

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JIŘÍ SEHNAL

Pushee, Graham (*b* Sydney, 25 April 1954). Australian countertenor. While studying with David Parker in Sydney in 1973 he made his opera début, with the University of New South Wales Opera, as Oberon in the first Australian performances of *A Midsummer Night's Dream*, revealing marked theatrical gifts, an even and characterful tone and technical agility. In 1976 he sang the title role in Handel's *Orlando* with the same company. On the basis of these opera roles and appearances in early music performances with the Sydney Renaissance Players, he received a Churchill Fellowship, enabling him to study with Paul Esswood in London and at the Schola Cantorum Basiliensis. Settling in Switzerland, he appeared in the title roles of *Poro*, *Orlando*, *Admeto*, *Giulio Cesare*, *Scipione* and *Il pastor fido* at the Karlsruhe Handel Festival. He returned to Australia in 1994 to take the title role in *Giulio Cesare* in a highly praised new production for the Australian Opera, and also sang the role in his Paris Opéra début and for Houston Grand Opera. He made his British début in 1994 with Opera North as Andronicus in Handel's *Tamerlano*, returned to the role of Oberon for Karlsruhe, Wiesbaden, Leipzig and Turin and sang Endimione in Cavalli's *La Calisto* under René Jacobs at La Monnaie in Brussels (which he recorded) and at the Deutsche Staatsoper, Berlin. Pushee's repertory also includes Ruggiero in *Alcina*, the title role in *Rinaldo* and roles in Monteverdi and Purcell. Among his recordings are a disc of Handel arias, excerpts from *Giulio Cesare* and a video of the complete opera.

ROGER COVELL

Pushkin, Aleksandr Sergeyevich (*b* Moscow, 26 May/6 June 1799; *d* St Petersburg, 29 Jan/10 Feb 1837). Russian poet. Two factors determine the enormous appeal that his writings have had for Russian composers – the extraordinary breadth and variety of their character and the purely musical appeal of their language. Pushkin combined a knowledge of French and English literature (Shakespeare and Byron in particular) and the sophistication characteristic of the upper class in Moscow and St Petersburg with a deep attachment to the Russian countryside and Russian legends and fairy stories. A liberal by nature, he was always suspect to the authorities and spent six years of his short life relegated to the provinces. His writings, prose stories, verse and verse dramas show a protean ability to identify himself with the most widely different characters and temperaments; and the lively, irreverent, sardonic tone of his correspondence, though echoed closely in such works as *Graf Nulin* and the *Gavriliada*, *The Golden Cockerel* and *The Queen of Spades*, disappears entirely not only in many of the lyrics but in such deeply compassionate and profound dramas as *Boris Godunov*, *The Miserly Knight* and *Mozart and Salieri*, where Shakespeare's influence is unmistakable. In his handling of the Don Juan legend (*The Stone Guest*) Pushkin combined a Byronic disillusion and worldliness of tone with astonishingly original touches of erotic psychology and an ability to evoke atmosphere by the most economical means.

In his use of words Pushkin emancipated the Russian language from its adolescent conventions and achieved a simplicity and directness of speech and imagery that have few parallels outside the language of ancient Greece. His ear, untrained and uninterested in music proper, had a unique instinct for combining, contrasting and exploiting the multiple vowel sounds and the extraordinary wealth

of liquid, sibilant and guttural consonants that give the Russian language its beauty and variety, while he retained a simplicity and a naturalness of expression that often give his poetry and prose an almost conversational character.

Each composer has taken what he needed from Pushkin, beginning with his contemporary Glinka, who set an early fairy story in the form of a narrative poem (*Ruslan and Lyudmila*). Dargomïzhsky also set a fairy story and then took *The Stone Guest* for his attempt to write an opera in a style characterized by César Cui as 'melodic recitative'. Musorgsky chose a historical drama (*Boris Godunov*), Rimsky-Korsakov two fairy stories (*Tsar Saltan* and *The Golden Cockerel*) and one of the dramatic scenes (*Mozart and Salieri*). Tchaikovsky took Pushkin's somewhat Byronic verse novel (*Yevgeny Onegin*), a verse historical romance (*Mazepa*) and a sardonic *conte* (*The Queen of Spades*), Rachmaninoff another of the dramatic scenes and the romantic narrative poem *The Gypsies* (*Aleko*). Stravinsky made his opera *Mavra* from the sardonic and mysterious *Little House at Kolomna*, while Glier and Asaf'yev have written ballets based on Pushkin's works, and Medtner's 32 songs to texts by Pushkin show both the fascination exercised by these lyrics and the difficulty of doing them justice. Pushkin's life has furnished the subject for Boris Shekter's opera *Puskin v Mikhaylovskom* ('Pushkin in Mikhaylovskoye', 1954–5, performed as *Pushkin v izgnanii*, 'Pushkin in Exile', 1958), and for Vladimir Kobekin's *Prorok: Pushkinskiy triptikh* ('The Prophet: a Pushkin Triptych', 1984), which incorporates settings of two of the 'little tragedies', and of reminiscences by Pushkin's contemporaries.

WORKS SET TO MUSIC

Andzhelo [Angelo]: op by A.V. Kuznetsov, 1894

Arap Petra Velikogo [Peter the Great's Moor]: op by Arapov, 1959; op by Lourié, 1961

Bakhchisarayskiy fontan [The Fountain of Bakhchisaray]: Kerim Girci, incid music by Cavos, 1825; Marie Potocká, op by Měchura, 1871; op by Fyodorov, Yekaterinoslav, 1895; op by Zubov, 1898; op op.46 by Arensky, 1899; op by A. Il'insky, excerpts perf. Moscow, 1899; op by Krïlov, 1912; op by Parusinov, 1912; ballet by Asaf'yev, 1934; Girey-Khan, op by Smetanin, 1934; radio op by Shaposhnikov, 1937, rev. 1946; incid music by Atovmyan, 1937; incid music by Vasil'yev, 1938; ov. by Y.K. Arnold'

Barïshnya–krest'yanka [Lady into Peasant Girl]: op by Larionov, St Petersburg, 1875; Ruses d'amour, ballet by Glazunov, 1898; op by Spassky, 1923; op by Biryukov, Moscow, 1947; Akulina, operetta by Kovner, 1948; ballet by Bruns, 1955; ballet by Asaf'yev

Boris Godunov: op by Musorgsky, St Petersburg, 1874; incid music by Shaporin, 1934, Prokofiev, 1936, Denbsky, 1937, Kenel, 1937, Slonov, 1937, Vasilenko, 1937, Kochurov, 1949, Kozlov

Domik v Kolomne [The Little House in Kolomna]: Mavra, op by Stravinsky, 1922; ballet by Asaf'yev, 1943

Dubrovskiy: op by Nápravník, 1895; incid music by Vlasov, 1937; incid music by Wolfenson, 1937

Graf Nulin [Count Nulin]: comic op op.44 by Lishen, 1876; op by Strelnikov, 1938; ballet by Asaf'yev, 1940–41; op by Koval, 1949

Grobovshchik [The Undertaker]: musical comedy by Yanovsky, 1923; comic op by Admoni-Krasny; ballet by Asaf'yev, 1941–3

Kamenniy gost' [The Stone Guest]: op by Dargomïzhsky, perf. 1872; incid music by Ferkelman, 1932, Shebalin, 1935, Asaf'yev, 1936, Gnesin, 1936, Denbsky, 1937, Kondrat'yev, 1937, Radchenko, 1937, Vlasov, 1937; op by Biryukov, 1941; ballet by Asaf'yev, 1943–6; sym. poem by Bunin, 1949; incid music also by Deshevov, Lobachev, Kryukov and Nikolayev

Kapitanskaya dochka [The Captain's Daughter]: op by Cui, Moscow, 1914; op by S.A. Katz, 1936–8, rev. 1946; radio op by Kryukov, 1944

Kavkazskiy plennik [The Prisoner of the Caucasus]: ballet by Cavos, St Petersburg, 1823; dramatic scenes by Alyab'yev, 1820s; op by Cui, 1883; ballet by Asaf'yev, 1936–7; sym. poem by Alekseyev

Medniy vsadnik [The Bronze Horseman]: Sym. no.10 by Myaskovsky, 1927; sym. poem by Barabshev, 1937; op by Popov, 1937; op by Asaf'yev, 1942; Suite, solo v, chorus, orch by Pozdneyev, 1942; vocal frag. by Dudkevich, 1949; ballet by Glière, 1949; 8 pf pieces by Beder

Metel' [Blizzard]: op by Dzerzhinsky, 1946

Motsart i Sal'yeri [Mozart and Salieri]: op by Rimsky-Korsakov, Moscow, 1898; incid music by Shebalin, 1937

Pikovaya dama [The Queen of Spades]: incid music by Cavos, 1836; op by Halévy, 1850; op by Tchaikovsky, St Petersburg, 1890; incid music (for film) by Prokofiev, 1934; film score by Auric, 1948

Pir Petra Velikogo [The Feast of Peter the Great]: ?cant. by Verstovsky, 1860; cant. by Afanas'yev

Pir vo vremya chumï [A Feast in Time of Plague]: op by Cui, 1901; incid music by Y.F. L'vova, 1932; op by Lourié, 1933, orch suite arr. 1943; incid music by Asaf'yev, 1936; suite by Pozdneyev, 1936; incid music by Kozlov, 1937; op by Tarnopolsky, 1937; op by Asaf'yev, 1940; op by Gol'denveyzev, 1942, perf. ?Moscow, 1945

Poltava: Maria ili Mazepa, op by Sokal'sky, 1859; Mazepa, op by Baron Vietinghof-Scheel, St Petersburg, 1858; op. by Tchaikovsky, 1884; orat by Vasileyev-Buglay, 1944; music (for radio) by Shebalin, 1945

Roslavev: op by M.M. Bagrinovsky, 1944

Rusalka: op by Dargomïzhsky, 1856; incid music by Kovner, 1937; incid music by Lobachev, 1937; music (for radio) by Shebalin, 1937

Ruslan i Lyudmila: ballet by Scholtz, 1821; op by Glinka, 1842; Volshebnoye zerkalo [The Magic Mirror], ballet by Koreshchenko, St Petersburg, 1903; Skazka [Story], incid music by Rimsky-Korsakov, 1879–80

Skazka o myortvoy tsarevne [The Story of the Dead Princess]; sym. poem by Yanovsky, 1902; op by Krasev, 1924; children's op. by Veysberg, 1937 (radio), Leningrad, 1941; incid music (for marionette play) by Gelfman, 1940; music (for radio) by Shebalin, 1944; op by Kotilko, 1946, perf. Saratov, 1947; op by Chernyak, 1947, perf. Moscow, 1957, rev.; ballet by Deshevov, 1949; children's op by Tzïbin, 1949; film music by Nikol'sky, 1951

Skazka o pope i rabotnike yego Balde [The Story of the Priest and his Workman Balda]: incid music by Oransky, 1926; incid music by Kochetov, 1937; radio op by Bakalov, Moscow, 1938; ballet by Chulaki, 1940

Skazka o Tsare Saltane [Tale of Tsar Sultan]: op by Rimsky-Korsakov, 1900; op by A.V. Nikol'sky, 1912

Skazka o zolotoy rïbke [The Story of the Golden Fish]: sym. poem by Krasnoperov, 1943; ballet by V.A. Aleksandrov, 1950s; incid music by Nikolayev, 1951

Skupoy rïtsar' [The Miserly Knight]: op by Rachmaninoff, 1921; incid music by Denbsky, 1937, Deshevov, 1937, Shebalin, 1937, Lobachev, Nikolayev; monologue, B solo, by Tikots, 1936

Stantsionnïy smotritel' [The Post Stage Master]: op by Kryukov, 1940; Postmeister Wyrin, op by F. Reuter, Berlin, 1947; ballet by Petrov, 1955

Torzhestvo Vakkha [The Triumph of Bacchus]: cant. by Dargomïzhsky, St Petersburg, 1846, rev. as lyric opera-ballet, Moscow, 1867

Tsïganï [The Gypsies]: op by Kashperov, 1850; op by Lishen, 1876; Aleko, op by Rachmaninoff, 1893; Aleko, op by Yuona, 1897; cant. by Khessin, 1899; op by Ferretto, Modena, 1900; op by Mironov, *c*1900; operatic scenes by Shefer, St Petersburg, 1901; op by Ziks, 1906; op by Galkauskas, St Petersburg, 1908; op by Leoncavallo, 1912; suite by Kalafati, 1936; music (for radio) by Shebalin, 1936; ballet by Vasilenko, 1936; incid music by Denbsky, 1937; sym. poem by Kreyn, 1937; ballet and orch suite by Sorokin, 1937; op by Kalafati, 1939–41

Vïstrel [The Shot]: op by S.K. Shtrassenburg, 1936

Yegipetskiye nochi [Egyptian Nights]: Kleopatra, ballet by Glière, 1905, perf. Moscow, 1926; ballet by Arensky, 1908; incid music by Prokofiev, 1934

Yevgeny Onegin [Eugene Onegin]: op by Tchaikovsky, 1879

Zhenikh [The Bridegroom]: op by I Blyum, *c*1900

Zolotoy petushok [The Golden Cockerel]: op by Krasev, 1907; op by Rimsky-Korsakov, Moscow, 1909; music for children's play, by Zolotaryov, 1923; incid music by Lobachev, 1937

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MARTIN COOPER (text) APRIL FITZLYON (writings list)

Pustet. German firm of publishers. On 30 September 1826 Friedrich Pustet (*b* Hals, nr Passau, 25 Feb 1798; *d* Munich, 6 March 1882) founded the Pustet publishing firm and retail business in Regensburg (after 1833 the firm also produced paper). The publishing enterprise began with production of popular and academic literature on history and theology, but after 1845 it concentrated on liturgical books and thereby acquired an international reputation. Branches were founded in New York and Cincinnati in 1865 (they became independent concerns in 1912) and in Rome in 1898 (independent since 1916); Pope Pius IX appointed Pustet 'Typographus S. Sedis Apostolicae' in 1862. From 1883 until the publication of the Roman Editio Vaticana in the first decade of the 20th century, Pustet's liturgical books were regarded as the authoritative editions. The firm received a 30-year privilege for the production of all official hymnbooks (1868) and subsequently became 'Typographus Sacrorum Rituum Congregationis' (1870). Despite severe hostility the privilege was extended in 1898 for two years, but expired with the abolition of the so-called Medicaea. The company concurrently developed an equal interest in the publication of church music, serving the Regensburg movement for the restoration of church music; it issued J.G. Mettenleiter's *Enchiridion Chorale*, Proske's Musica Divina and Selectus Missarum and Haberl's continuation of Musica Divina and Repertorium Musicae Sacrae. The catalogue also contained many works by minor composers. After 1945 Pustet issued the new series Musica Divina (edited by Stäblein), Regensburger Tradition (Theobald Schrems), Die Chorsammlung (Haberl and E. Quak) and the collection of early organ pieces Cantantibus Organis (Eberhard Kraus). The firm acquired considerable importance by publishing periodicals and yearbooks of church music including the *Fliegende Blätter für katholische Kirchenmusik* (1866, later *Caecilienvereinsorgan*, 1911–37), *Musica sacra* (1868–1937) and the *Caecilien-Kalender* (1876, later *Kirchenmusikalisches Jahrbuch*, 1886–1932). It also published writings on church music by Haberl, Gottron, Johner, Karl Weinmann, Peter Wagner, Hugo Riemann and Kroyer. In 1978 Pustet was acquired by Feuchtinger and Gleichauf of Regensburg.

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AUGUST SCHARNAGL

Put, Errijck de [Eryck de, Hendrik van]. *See* PUTEANUS, ERYCIUS.

Puteanus, Erycius [Ericus] [Putte, Eerryk de; Put, Errijck de; Put, Eryck de; Puy, Henry du; Put, Hendrik van; Putten, Hendrik van der] (*b* Venlo, 4 Nov 1574; *d* Leuven, 17 Sept 1646). Dutch humanist and writer on music. He entered the grammar school at Dordrecht in 1585, whence he moved in 1592 to the Gymnasium Tricoronatum at Cologne. He took the master's degree in the arts faculty of Cologne University in 1595 and obtained his baccalaureate in the law faculty of Leuven University in 1597. After receiving a doctorate in law at Padua University in 1600, he was for six years professor of rhetoric at the Schola Palatina in Milan. He returned to Leuven University in 1607 to succeed his teacher, Justus Lipsius, as professor of history, Roman literature and Roman law. In 1614 Archduke Albert appointed him governor of the nearby Brabantine ducal castle.

Besides more than 16,000 letters, Puteanus wrote over 90 works, both long and short, on theological, philosophical, historical and educational subjects. Among them is a treatise on music, *Modulata Pallas*, which also appeared in four adaptations, in places drastically abridged. The last, *Iter Nonianum*, takes its name from a villa outside Padua and is cast in the form of a dialogue on music conducted between Puteanus and a friend while on their way to it. Puteanus originally conceived the work as a concise musical primer for young people in Milan, but before publication he enlarged it into a comprehensive scholarly study. The salient feature is the extension of the Guidonian system of note names (*ut*, *re*, *mi*, *fa*, *sol*, *la*) by the addition of *bi* for the seventh note. The titles *Modulata Pallas*, *Musica Plejas* and *Musathena* are explained by Puteanus's diffuse and speculative explanations of the number seven, symbolized in antiquity by the goddess Pallas Athene and the Pleiads. His grammatical treatise *De distinctionibus syntagma* had, together with a shorter work by Justus Lipsius (*De distinctionibus epistola*), both printed in *Musathena*, some influence on Johann Mattheson's theory of musical incisions explained in *Critica Musica* (1722–5) and *Der volkommene Capellmeister* (1739).

THEORETICAL WORKS

Modulata Pallas, sive Septem discrimina vocum ad harmonicae lectionis novum et compendiarium usum aptata et contexta philologo quodam filo (Milan, 1599)
Modulatae lectionis nova et compendiaria directio ex Modulata Pallade contracta (MS)
Musica Plejas, sive Septem notae canendi Epitome Palladis Modulatae (Venice, 1600)
Musathena, sive Notarum heptas ad harmonicae lectionis novum et facilem usum (Hanau, 1602)
Iter Nonianum, dialogus, qui Epitomen Musathenae comprehendit (appx to the 1602 edn; It. trans., Milan, 1603, as *Il Noniano*)

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HEINRICH HÜSCHEN

Puteus, Vincentius. *See* DAL POZZO, VINCENZO.

Putna. Monastery in the former Romanian principality of Moldavia (Moldova). Founded in 1466 by Stephen the Great, prince of Moldavia (1457–1504), it quickly became a renowned cultural centre on account of its school of liturgical chant, its scriptorium for illuminated manuscripts and its embroidery workshops. The following musical manuscripts, each the work of a different scribe, originated in Putna and are characteristic of its scriptorium: (1) The songbook of Evstatie of Putna (1511), *RUS-Mim* Shchiukin 350 and *SPan* 13.3.16; (2, 3) *RO*-Putna monastery, 56/576/544, A: ff.1–84 (? first decade of 16th century) and B: ff.85–160 (? last quarter of 15th century); (4) *RO-J* I-26 (1545); (5) *RO*-Dragomirna monastery, 52/1886; (6) *RO-Ba* sl.283 (*c*1550); (7) *Ba* sl.284 (3rd quarter of 16th century); (8) *BG*-Sofia, Nacionalen Čarkoven Istoriko-Archeologičeski Muzej, 816 (?mid-15th century); (9) *D-LEu* sl.12 (3rd quarter of 16th century); (10) *GR*-Lesbos, Leimonos Monastery, 258, B: ff.145–418 (1527) (A: ff.1–144, 17th century, is not of the Putna school).

The chants contained in these ten manuscripts belong to the AKOLOUTHIAI repertory. Written in Koukouzelian notation, they are mostly in the kalophonic style (*see* KALOPHONIC CHANT) or else in the style of *stichēra* (*see* STICHĒRON). The composers, whose names were customarily provided by the scribes, are mainly Byzantine, both contemporary and older; but three Romanians are also mentioned, Dometian the Vlach, Theodosius Zotika and, most notably, EVSTATIE OF PUTNA, who was *domestikos* and *protopsaltēs* of the monastery.

A high proportion (about 91%) of the chant texts are in Greek; only the 'Evstatie' and Putna 'A' manuscripts contain a considerable number of Slavonic texts. Some chants have texts in both languages. Four of the manuscripts, including the Evstatie autograph, also include a theoretical treatise – the PSALTIKĒ TECHNĒ – in Greek. On the basis of the 'Synodikon of Tsar Boril', a 13th-century Slavonic manuscript, the Bulgarians claimed the Putna School for their own. However, the four chants contained in this manuscript have Greek texts and their kalophonic Byzantine notation is later than the manuscript itself. Extensive research by Romanian and other Western scholars has led to the conclusion that the music of the Putna school 'reveals an impressive and remarkably conservative allegiance to traditional practices' (Conomos). Many different influences, arising from the political and cultural circumstances of the time, can be detected in the Slavonic texts: Bulgarian, Ukrainian, Polish and Serbo-Croat; there are in addition some purely Romanian grammatical forms.

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For editions and further bibliography *see* ROMANIA, §II.

ADRIANA ŞIRLI

Putnam, Ashley (Elizabeth) (*b* New York, 10 Aug 1952). American soprano. She studied at Michigan University, then became an apprentice at Santa Fe. She made her début in 1976 as Lucia at Norfolk, Virginia, where she later sang the title role in the American première of Musgrave's *Mary, Queen of Scots* (1978). She sang Angel More (*The Mother of Us All*) and Gilda at Santa Fe, Donna Elvira and Ophelia (*Hamlet*) at San Diego, Zdenka at Houston and Konstanze at Miami. At the New York City Opera (1978–83) her roles included Violetta, Elvira (*I puritani*), Giselda (*I Lombardi*), Adèle (*Le comte Ory*), Marie (*La fille du régiment*) and Donizetti's Mary Stuart. She made her European début in 1978 as Musetta at Glyndebourne, where she later sang Arabella (1984) and Vitellia (1991). Returning to Santa Fe she sang Strauss's Danae (1985), Fiordiligi (1988) and the Marschallin (1989), a role she also sang at Los Angeles (1994) and the Berlin Staatsoper (1995). In 1983 she sang Xiphares (*Mitridate*) at Schwetzingen and Aix-en-Provence. She made her Covent Garden début in 1986 as Jenůfa and her Metropolitan début in 1990 as Donna Elvira. The following year she also sang Fusako in the US première of Henze's *Das verratene Meer* in San Francisco. During the 1970s and 80s Putnam's flexible, silver-toned voice was well suited to the bel canto repertory. More recently she has increasingly taken on heavier, more dramatic roles such as Donna Anna, Kát'a Kabanová, Ellen Orford and Eva, which she first sang at Cleveland in 1995.

ELIZABETH FORBES

Putte, Eerryk de. *See* PUTEANUS, ERYCIUS.

Putten, Hendrik van der. *See* PUTEANUS, ERYCIUS.

Puttiputi (It.). *See* FRICTION DRUM. *See also* DRUM, §I, 4.

Putz. *See* BUTZ family.

Puumala, Veli-Matti (*b* Kaustinen, 18 July 1965). Finnish composer. He studied composition at the Sibelius Academy in Helsinki with Heininen (1984–93) and completed his master's degree in 1993. He attended Donatoni's summer course at the Accademia Musicale Chigiana in Siena (1989–90); he has also taken part in composition courses directed by Klaus Huber, Gérard Grisey and Magnus Lindberg.

Puumala, who since the beginning of the 1990s has been the most conspicuous composer of his generation in the Nordic lands, has written almost entirely instrumental music. His work has strong stylistic links with that of his teacher Heininen: a post-serial, rigorously modernist texture centres on an abundance of detail and its precise formulation. Tone colours and the use of a variety of musical techniques are the main points of interest. The most distinctive trait of his earliest works, which are

short, is their compact mode of expression which, together with the abundant detail, is particularly noticeable in the trilogy for chamber ensemble *Scroscio* (1989), *Verso* (1991) and *Ghirlande* (1992). In *Ghirlande* especially, alternation of soft and harsh sounds is a significant feature.

The String Quartet (1994) marks a clear turning-point in Puumala's music: motifs are given more space and time than before, and from this work onwards thematic treatment is broader and more elaborate. He then became particularly interested in the transformation of motifs into series, as in *Chant Chains* (1995) and *Chains of Camenae* (1996) for chamber orchestra. Strict modernism has given way to a more freely advancing expression, particularly in *Soira* (1996) for chamber ensemble, into which he brings some of the structural features of traditional music from his native Kaustinen and also introduces novel acoustic solutions by including four groups of unspecified instruments, among them bottles that are blown into. He goes on to seek a totally new orchestral sound in his most extensive orchestral piece *Chainsprings* (1997), by, for example, seating the orchestra in quite a different way.

WORKS
(*selective list*)

Orch: Tutta via, 1993; Line to Clash, 1993; Chains of Camenae, 1996; Chainsprings, 1997

Chbr and solo inst: Graces, 2 pf, 1989; Kaarre [Curve], dancer, cl, 1989; Scroscio, fl + pic, cl + b cl, vib, xyl, pf, 2 vn, va, vc, 1989; Verso, cl + b cl, pf, 2 vn, va, vc, 1991; Hart, Kurz – weich, innig, pf qnt, 1991; Ghirlande, fl + pic, cl + b cl, vn, vc, pf, 1992; Edera, fl, pf, 1992; Hailin' Drams, gui, 1992; Basfortel, b cl, pf/MIDI kbd, live elec, 1993; Str Qt, 1994; Chant Chains, ob, cl, bn, tpt, hp, pf, 2 vn, va, vc, db, 1995; Soira, accdn, fl + pic + a fl, ob + eng hn, hn, trbn, perc, va, db, 4 ad hoc groups (16 players), 1996

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OSMO TAPIO RÄIHÄLÄ

Puy [pui] (Fr.). The name given to literary and musical confraternities, often religious, founded mainly in northern France from the 12th century, and to the competitions sponsored by them. The word probably derives from the Latin *podium*, referring to a raised platform from which competing compositions were delivered or judged or both. The trouvère Adam de la Halle, who competed in the *puy* of his native Arras, was the first to use the word to mean a society holding literary competitions.

Religious confraternities, most of them devoted to the Virgin Mary, were established in many cities of north-eastern France in the 12th and 13th centuries, and they flourished in Normandy from the 15th century. Abbeville, Arras, Beauvais, Caen, Dieppe, Douai, Evreux, Lille, London, Paris, Rouen, Tournai and Valenciennes are known to have had *puys* in the Middle Ages or Renaissance. The confraternities were generally made up of both clerics and laymen, aristocracy and bourgeois. Many existed first to sponsor special services on one or more Marian feast days, sometimes accompanied by a para-liturgical spectacle and a banquet, and only later instituted poetry competitions in connection with those established practices. In time, however, the competitions came to be the focus of the annual celebrations, and by the 17th century many of the Norman *puys* redefined themselves as literary academies. A number of *puys* survived in this form until the Revolution.

The poetry competitions elicited submissions in the vernacular *formes fixes* and, more rarely, in Latin. The musical settings were generally strophic. Only Evreux's 16th-century *puy* of St Cecilia awarded prizes for through-composed polyphony (attracting two submissions from Orlande de Lassus). Some competitors were professional men of letters, such as the historian Jean Froissart who won prizes at the *puys* of Valenciennes, Tournai, Abbeville and Lille, while others apparently were local amateurs. Although the surviving evidence is incomplete it seems that the invitations usually established the parameters for competition in various categories for a given year, often stipulating in each division the poem's subject, form and refrain. At Amiens the refrain for each year was included on a scroll in a panel painting showing the Virgin surrounded by contemporary figures, which was displayed in the cathedral in advance of the competition. The poetic forms most often specified are the *chant royal*, JEU-PARTI (involving two authors), serventois and ballade (*see* BALLADE (i)). In the 15th and 16th centuries treatises on versification were written in direct response to the requirements of the various *puys*. Pierre Fabri's *Le grant et vrai art de pleine rhétorique* (1521), for example, supplies rules for the verse forms admitted to Rouen's *puy*. The prizes were sometimes symbolic (such as a palm, lily or rose), redeemable for a fixed sum of money, and they sometimes took the form of signet rings embellished with imagery and/or verse. The winning *chants royaux* at the *puy* of Amiens for the years 1460–1517 and copies of the paintings that announced the refrains are contained in *F-Pn* fr.145, a presentation manuscript for Louise de Savoie. *F-Pn* fr.379 (2nd quarter of the 16th century) is an illuminated collection of *chants royaux*, ballades and rondeaux in honour of the Virgin from the *puy* of Rouen.

See also MEDIEVAL DRAMA, §III, 3(ii), and TROUBADOURS, TROUVÈRES.

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ELIZABETH C. TEVIOTDALE

Puy, Henry du. *See* PUTEANUS, ERYCIUS.

Puyana, Rafael (*b* Bogotá, 14 Oct 1931). Colombian harpsichordist. He began his musical studies at the age of six, going on a decade later to study at the New England Conservatory in Boston and the Hartt College in Hartford. In 1951 he began studies with Wanda Landowska in Lakeville, Connecticut, that continued until her death in 1959. Puyana made his formal début in New York in 1957 and has since pursued an active performing career in concert and on recordings. His extensive repertory includes works from the 16th to the 20th centuries. A number of contemporary composers have written works for him, including Montsalvatge, McCabe, Mompou, Evett, Orbón and Ohana. Puyana's playing, which is

often compared to Landowska's, is characterized by sharply defined rhythms that show to special advantage in the music of Scarlatti. He began performing on a *clavecin Pleyel* like Landowska's, but has subsequently changed to harpsichords of classical type. In 1961 he began to teach summer courses in Santiago de Compostela, and he has also taught regularly at Dartington Hall, the American Conservatory at Fontainebleau and Granada. In 1973 he founded the Forum International du Clavecin in Paris, where he has made his home. Puyana has assembled a fine collection of historical instruments, among them the unique three-manual 1740 H.A. Hass harpsichord.

HOWARD SCHOTT

Puzzi, Giovanni (*b* Parma, 1792; *d* London, 1 March 1876). Italian horn player. He was probably a pupil of Luigi Belloli, and also studied at Fontanello Convervatory. Renowned as a soloist at an early age, he toured the principal European cities and was commended to Napoleon by Ferdinando Paer. He was given a place in the emperor's private band, which he took up sometime before 1809. While in Paris, he played solo horn in the orchestra of the Théâtre Italien during the 1815–16 season. He appears to have moved to England under the patronage of the Duke of Wellington, making his pulic début in London in 1817. He was principal horn at the King's Theatre, the Philharmonic Society (1821–4) and the Concert of Ancient Music (1823–6), as well as at provincial festivals; he was also the first professor of horn at the Royal Academy of Music, where he played in the Royal Academic Concerts. He also organized a chamber music series in 1837, known as Classical Concerts for Wind Instruments. In 1826 Puzzi, who was also active as an impresario, travelled to Europe to engage singers for the King's Theatre and met the Italian soprano Giacinta Toso, whom he married. Toso was popular in aristocratic circles and influential within the hierarchy of the Italian Opera, though her few operatic appearances received mixed reviews. Puzzi also established and directed the opera buffa company at the Lyceum Theatre (1836–8).

Puzzi was considered the most celebrated horn virtuoso of his time, and enjoyed a virtual monopoly of private and benefit concerts for over 20 years. The large body of works composed and arranged by Puzzi formed the basis of his solo repertory, and reflects both the extreme popularity of the Italian Opera and the fascination for virtuoso performers that was then characteristic of London musical life. His works include a concerto, fantasias and numerous vocal arrangements with horn obbligato (MSS in *GB-Lbl*). These compositions, and those written for him by contemporaries, represent the apex of chromatic hand horn technique in the *cor-mixte* style. Of Puzzi's horns, two made by L.-J. Raoux, dated 1814 and 1821, are in the Horniman Museum and the RAM respectively; one made by M.-A. Raoux in about 1826 is in the Victoria and Albert Museum.

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ELIZABETH BRADLEY STRAUCHEN

Pyamour [Piamor], **John** (*fl c*1418; *d* before March 1426). English composer. He is known solely for his setting of the Marian antiphon *Quam pulcra es*, for three voices preserved in *I-MOe* α.x.1,11 and in the second layer of *TRmp* 92 (no.1526, anon.). He became a clerk of Henry V's Chapel Royal between 1416 and 1420, when the king commissioned him to impress boy choristers and take them to him in France: in effect, if not title, he seems to have been the first Master of the Chapel Children. (The John Pyamour who was in the service of John, Duke of Bedford in 1427 was a different man; see A. Wathey, *ML*, lxvii, 1986, pp.1–30, esp. 5.) The style of his motet suggests that Pyamour was a contemporary of Dunstaple who died young: the antiphon chant is not used and the music is astonishingly free from dissonance. The melodic idiom, though intricate in phrasing, is exceptionally smoothly managed, with few leaps greater than a 3rd; there are subtle, indeed hidden, imitations. The piece has much in common with the more famous setting of the same words attributed to Dunstaple.

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BRIAN TROWELL

Pyatnitsky, Mitrofan Efimovich (*b* Aleksandrovka, Bobrov district, 21 June/3 July 1864; *d* Moscow, 21 Jan 1927). Russian folksinger and collector of folksongs. From 1899 to 1903 he was a clerk in a Moscow hospital, and for some years took singing lessons from Camillo Everardi. In 1903 he was invited to join a commission on folk music set up by the Society of Friends of Natural Science, Anthropology and Ethnography, attached to Moscow University. He appeared in folk concerts organized by this commission in Moscow and elsewhere: he had a fine baritone voice and was particularly successful in his interpretations of the songs of the Voronezh government, which he had known since childhood. These concerts captured the interest of Russian audiences, and Pyatnitsky was encouraged to form an ensemble of singers and instrumentalists to give regular performances of folk music.

In 1910 Pyatnitsky founded a larger choir, whose programmes featured not only folksong arrangements but also choral dances, children's games and dramatized scenes of peasant life. He made more than 400 cylinder recordings of folksongs from the Voronezh government, and also formed an invaluable collection of folk instruments and peasant costumes.

After the 1917 Revolution Pyatnitsky's folk choir was given state support, and similar choirs were set up through the Soviet Union. In 1925 he was created Honoured Artist of the Republic. His choir continued to exist after his death; in 1940 it was renamed in his memory Russkiy Narodnïy Khor imeni Pyatnitskogo. He published *12 russkikh narodnïkh pesen: Voronezhskoy gubernii, Bobrovskogo uyezda* ('12 Russian folksongs from the Bobrov district in the Voronezh government', Moscow, 1904, 2/1912), and 'Starinnïye pesni Voronezhskoy gubernii v narodnoy garmonizatsii' ('Old songs of the Voronezh government in folk harmonization') in the book *O bïlinakh i pesnyakh velikoy Rusi* (1904). Several of the

songs from his phonograph collection were published in the anthology *Russkiye narodnïye pesni* ('Russian folk-songs', ed. I.K. Zdanovich, Moscow and Leningrad, 1950).

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JENNIFER SPENCER

Pybrac, Guy du Faur de. *See* PIBRAC, GUY DU FAUR DE.

Pycharde [Pychard], **Thomas.** *See* PICARD, (1).

Pye. English record company. It was formed in 1956 following the takeover of Nixa by Pye Radio, Cambridge, and recorded both classical and popular music. It entered into reciprocal agreements with Mercury and Vanguard, although these were relatively short-lived. The first Pye/Mercury releases, of repertory recorded by Sir John Barbirolli and the Hallé Orchestra, and the single joint session between Vanguard and Pye, with Sir Adrian Boult and the LPO, were recorded in 1956. In 1958 the company gave the first demonstration of stereophonic discs using a playback system devised by John Mosely. In the early 1960s it moved to London. While the classical division built up a sizeable catalogue on its Golden Guinea and Virtuoso labels, the popular catalogue was equally successful and included a licensing agreement with the Reprise label. During the period of its activities, from 1956 to 1978, the company had a wide classical repertory; successes included recordings with Ralph Downes and Nicholas Danby and a series of Haydn symphonies with Leslie Jones and the Little Orchestra of London.

JOHN SNASHALL

Pye, Charlotte Alington. *See* BARNARD, CHARLOTTE ALINGTON.

Pygmy music. The term 'Pygmy' has been used by anthropologists (and more generally by speakers of European languages) to denote the indigenous hunter-gatherers of the Central African rainforest. However it is a problematic term in that it has often been used in a derogatory sense which reflects the socially oppressive circumstances under which some forest people still live. These people often refer to themselves in their own languages as 'forest people' or 'children of the forest'. They include the Baka of Cameroon, the Ba(Aka) of the Central African Republic and the Republic of the Congo, the Ba(Ngombe) of the Republic of the Congo, the Ba(Mbuti) of the Democratic Republic of the Congo, the (Ba)Gyeli of Gabon, and several sub-groups and peripheral groups, such as those referred to as 'Pygmoids' living in Rwanda and Burundi. They number in all about 170,000 (though census data collection among Pygmies is obviously difficult to conduct and more difficult to verify). Musical styles and lifestyles among these groups vary across regions and change over time. African Pygmies have traditionally lived in semi-nomadic hunting camps, exchanging forest goods with neighbouring farmers in patron-client relationships, and sometimes working on their neighbours' farms. Pygmies across equatorial Africa are increasingly farming their own plots in the forest, which in some ways allows them more independence.

Ex.1 Extract from chorus of (Ba)Ngombe women; transcr. H. MacDonald





The most striking features of Pygmy music include the often wordless yodelling that results in disjunct melodies, usually with descending contours (ex.1), and densely textured multi-part singing. The texture is built up from continuously varied repetition of a short cyclical pattern, with different voices entering informally and filling out the texture with parallel melodies, variations and ostinati. Pentatonic or sub-pentatonic forms are most common and harmonies are mainly based on 4ths and 5ths, with an occasional parallel 2nd. In many other styles of African music there is often a clear division of the melody between a leader and a chorus; however, in Pygmy singing this division is usually absent or obscured by the high degree of overlap between parts, by the passing around of central melodic figures from one person to another, and by a considerable freedom to improvise solo within the metrical and harmonic constraints of the pattern. Some observers see in this improvised yet structured song style a model for democratic, non-hierarchical social values. This has coincided with a tendency in both scholarly and popular literature to romanticize forest peoples and their musics, often described within 'Eden-like' narratives. Though the music of the African Pygmies is primarily vocal, many groups consistently use drums for dance music, along with voices. Drums are sometimes borrowed from non-Pygmy neighbours, for example in the Central African Republic, where some (Ba)Aka use drums of the Mbati during their dances. There are also several solo instruments that can be played during quiet times in the camp; among (Ba)Aka and Baka these can include the *ngombi*, a three-string harp (or a five-string version borrowed from villagers); the *mbiti*, a women's musical bow; and the *hundewhu*, a three-hole disposable bamboo flute.

For further information, *see* CENTRAL AFRICAN REPUBLIC and CONGO, DEMOCRATIC REPUBLIC OF THE.

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PETER COOKE/MICHELLE KISLIUK

Pygott [Pygot], **Richard** (*b c*1485; *d* Oct or Nov 1549). English composer. His early career is obscure, but by 1517 he was Master of the Children in Thomas Wolsey's household chapel. In a series of letters written to Wolsey by the dean of the Chapel Royal in March and April 1518, the king is reported to have considered Wolsey's choir better than his own, and Pygott is praised for his training of a chorister recently transferred from Wolsey's choir to the king's. Pygott was among the cardinal's retinue during Wolsey's visit to Calais in 1521, and he may have been the 'Mastar Bigotte' named among those accompanying Wolsey to France in the late summer of 1527. It was presumably Wolsey who obtained for Pygott the pensions which he received from Bridlington Priory (granted 28 February 1526) and Whitby Abbey (1 May 1527).

It seems that Pygott remained in Wolsey's service until the cardinal's death (29 November 1530), and that shortly afterwards he became a Gentleman of the Chapel Royal. He first appears among the gentlemen in a wages list datable to 1533–4, but he may have joined the chapel some time before this: on 3 October 1532 he was granted a corrody in Coggeshall (Coxall) Priory surrendered by another gentleman, and on 24 April 1533 he was presented to a canonry in the collegiate church of Tamworth, the prebends of which were often used to reward royal servants, particularly members of the chapel. It was probably after joining the Chapel Royal that Pygott was granted property in East Greenwich previously occupied by William Cornysh, but the date of the grant is unknown. *Valor Ecclesiasticus* (ed. J. Caley and J. Hunter, London, 1810–34) records him as a prebendary of Wells Cathedral, but the date of his presentation to this benefice has not come to light.

There are signs that by 1545 Pygott's circumstances were changing, perhaps because he was contemplating retirement. In the autumn of that year the dean and chapter of Wells were instructed to allow him to reside upon his prebend there notwithstanding his laity; on 13 October he resigned and was immediately reappointed to his canonry of Tamworth (perhaps in order to alter the terms upon which he held it); and in December property in Greenwich previously in his tenure was granted to others. It seems, however, that he stayed in London. He was still listed as a member of the royal household in the lay subsidy roll of 1547, and in July 1549 he was described as the tenant of a property called 'the bulleshedde' in the parish of St Sepulchre's, Holborn. His will, which mentions his 'Chamber within Grenewiche', is dated 24 August 1549; he added a codicil on 2 October 1549 and the will (ed. in Sandon's edition of the *Missa 'Veni Sancte Spiritus'*) was proved on 12 November the same year. In *A Plaine and Easie Introduction to Practicall Musicke* (1597) Thomas Morley listed Pygott among the 'practicioners' whom he had consulted, and printed an extract from an unidentified composition by him. The payments to Richard Pigot(t) from the privy purse of Princess Elizabeth in December 1551 and January 1551–2 noticed by Ashbee evidently are either wrongly dated or refer to another man.

Pygott's music is technically polished and imaginative, if lacking something of Taverner's rhythmic drive and melodic cogency. Several of his works evince a fondness for passage-work in sprightly dotted rhythms. The *Missa 'Veni Sancte Spiritus'*, which is built on an 11-note cantus firmus, shows his ability to control and sustain large structures through a mixture of imitative writing, motivic interplay and well-timed contrast. The more seriously incomplete *Salve regina*, one of the longest of all votive antiphons, strongly resembles the Mass in style. *Gaude pastore*, an antiphon of St Thomas of Canterbury, was perhaps written as a compliment to his employer Thomas Wolsey. The burden and first verse of *Quid petis O fili* rely on imitative writing which is regularly spaced and set off by rests in the other voices; the other two verses, however, revert to a more haphazard, compressed and traditional style of imitation.

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NICHOLAS SANDON

Pykini [Piquigny, Nicholas] (*fl c*1364–1389). French composer. He was probably the Nicholas Piquigny who served in the court chapel of Wenceslas I, Duke of Luxembourg and Brabant, as a chaplain and *cantor*, 1364–74, and *magister capelle*, 1374–82; he held a canonry at the collegiate church of Ste Gudule, Brussels, from 1374, and is last recorded in 1389. Pykini is known only for the four-voice virelai *Plasanche or tost/Or tost aeux* (ed. in CMM, xxxvi, 1966, CMM, liii/1, 1970, and PMFC, xix, 1982), a widely circulated song transmitted in two versions (in *F-CA* 1328, *F-CH* 564, *F-Pn* n.a.fr.6771 and in (veuve) Fernand Leclerq's private collection, Mons). Its verbal texts describe a nightingale and a parrot ('papegay') which 'jolyement et doucement escoutes sans desplaysance'. This work has been linked with the papal court at Avignon because of its supposed reference to a 'pape gay' but it more probably celebrates the parrot that was Duke Wenceslas's personal badge. Others formerly, but less plausibly, identified with Pykini include: Gerardus Piquigny, chaplain of the Cardinal Guy de Boulogne in 1335 and 1358; Jean de Piquigny, chaplain of Jean II, King of France before 1364, and Robert de Piquigny, chamberlain to Charles II, King of Navarre.

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ANDREW WATHEY

Pylkkänen, Tauno (*b* Helsinki, 22 March 1918; *d* Helsinki, 13 March 1980). Finnish composer. He studied composition with Madetoja, Palmgren and Ranta at the Sibelius Academy, Helsinki (1937–40) and musicology at Helsinki University (MA 1941). Appointments followed with the music staff of the Finnish Broadcasting Company (1943–61), as music critic for the newspaper *Uusi Suomi* (1943–72) and as artistic director of the Finnish National Opera (1960–69). In 1967 he joined the Sibelius Academy as lecturer in the history of opera. He published *Oopperavaeltaja* ('The Opera Wanderer', Helsinki, 1953) and opera has been his chief interest as a composer. His style has been categorized as Nordic *verismo*, a description that applies both to his handling of dramatic situation and to his musical idiom, which reflects his adoration of the Italian bel canto. The success of his operas is largely due to his natural theatrical ability; *Varjo* ('The Shadow'), his most wholly satisfactory piece, has, for its thrilling dramatic effect, been compared with Menotti's *The Consul*. In 1950 he won the third Italia Prize for his radio opera *Sudenmorsian* ('The Wolf's Bride'). The best of his songs are to be found in the cycles *Kuoleman joutsen* ('The Swan of Death'), *Kuunsilta* ('Moon Bridge') and *Yötön yö* ('Nightless Night'). His instrumental music is of a Romantic, pastoral character.

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ILKKA ORAMO

Pyllois [Pylois, Pyloys], **Johannes.** *See* PULLOIS, JOHANNES.

Pyne. English family of musicians. They were originally settled in Devon, afterwards migrating to Kent, and were descended from two brothers, James Kendrick (i) (?1785–

1857), a tenor, and George (?1790–1877), a countertenor. James Kendrick's son, (1) James Kendrick Pyne (ii), was the father of (3) James Kendrick Pyne (iii). Another child of James Kendrick (i), Louisa Aubert Pyne (later Willmore), was organist of St John's District Church, St Pancras, *c*1857 and composed songs and piano pieces. George Pyne had two daughters who were both sopranos, Susannah [Susan] Pyne (*d* 1886), who married the baritone Frank H. Standing, known as F.H. Celli, and (2) Louisa Pyne.

(1) James Kendrick Pyne (ii) (*b* London, 21 Aug 1810; *d* Manchester, 2 March 1893). Organist and composer. An early student at the RAM, where he studied under William Crotch, he was also a pupil of Samuel Wesley. In 1828 he was appointed organist of St Mark's, Clerkenwell, and from 1839 to 1892 was organist of Bath Abbey, where he became noted for his organ improvisations. He composed church services, anthems, including *Proclaim ye this among the gentiles*, which won the Gresham Prize in 1840, glees, songs and piano pieces.

(2) Louisa (Fanny) Pyne [Bodda Pyne] (*b* ?27 Aug 1832; *d* London, 20 March 1904). Soprano, daughter of (1) James Kendrich Pyne (ii). She studied singing with Sir George Smart and made her début when only ten at the Queen's Concert Rooms, Hanover Square, with her sister Susannah. In 1847 she went on a concert tour and in 1849 made her stage début as Amina in *La sonnambula* at Boulogne.

In autumn 1849 she sang Zerlina and Amina at the Princess's Theatre, London, and was the first Fanny in Macfarren's *Charles the Second*. Her success was such that she was dubbed the English Sontag. In 1851 she appeared in an English season at the Haymarket and was then called to the Royal Italian Opera, Covent Garden, to replace Anna Zerr as Queen of Night, where her performance 'in the difficult role quite eclipsed that of her predecessor'. Her voice was said to be beautiful and flexible.

In 1854 she appeared in New York as Amina and as Arline in *The Bohemian Girl*. In the same year, with the tenor WILLIAM HARRISON, she formed the Pyne-Harrison Opera Company, which then undertook a successful tour of eastern America. Returning to England for appearances at the Lyceum and Drury Lane in 1857, the company appeared at Covent Garden each winter from 1859 to 1864. During this period she sang the leading soprano roles in the first performances of Balfe's *Rose of Castille*, *Satanella*, *Bianca or The Bravo's Bride*, *The Puritan's Daughter* and *The Armourer of Nantes*, Wallace's *Lurline*, Benedict's *Lily of Killarney* and Glover's *Ruy Blas*. She was also a noted singer of oratorio.

In 1864 she dissolved her partnership with Harrison and in 1868 married the baritone Frank Bodda (*c*1823–92), thereafter devoting herself to teaching. She was granted a pension from the civil list in 1896.

(3) James Kendrick Pyne (iii) (*b* Bath, 5 Feb 1852; *d* Ilford, 3 Sept 1938). Organist, son of (1) James Kendrick Pyne (ii). At the age of 11 he was organist of All Saints', Bath. In 1864 he was articled as a pupil to S.S. Wesley at Winchester, continuing from 1865 at Gloucester, where he became assistant organist. His reminiscences of his teacher were published in *English Church Music*, v (1935). When Pyne's apprenticeship expired, he was made organist of St Mary's, Aylesbury, at the recommendation of F.A.G. Ouseley. In 1873, after spending a few months as organist at Christ Church, Clifton, Bristol, he was appointed organist of Chichester Cathedral. The following year he became organist of St Mark's, Philadelphia, where he organized the music on English cathedral lines, drawing the huge annual salary of £800. He returned to England in 1875 to succeed Frederick Bridge as organist at Manchester Cathedral, a position which he held until 1908. In 1877 he became organist of Manchester Town Hall, and he was a professor of organ at the Royal Manchester College of Music from its inception in 1893. In 1900 he received the Lambeth DMus. He lectured on church music at Manchester University from 1901 and was appointed dean of the Faculty of Music in 1908.

A friend of Alexandre Guilmant, Pyne had strong sympathies with French music, but was also an enthusiastic exponent of all effective new works for his instrument. He achieved an international reputation as a recitalist and was noted for his extemporisations and for his fine Bach playing. His own compositions include a Communion Service in A♭ and a set of Lancashire dialect songs to words by Edwin Waugh. His hobby was the collecting of old musical instruments, particularly keyboard instruments; his valuable collection was passed on to Henry Boddington.

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HAROLD ROSENTHAL/ROSEMARY WILLIAMSON

Pyonnier, Joannes. *See* PIONNIER, JOANNES.

Pyramid piano (Ger. *Pyramidenflügel*). An early type of UPRIGHT PIANOFORTE.

Pyrenaeus, Georg. *See* PRENNER, GEORG.

Pyrison Cambio. *See* PERISSONE CAMBIO.

Pyrrhic (from Gk. *purrichios*, *purrichē*). One of several ancient Greek rhythmic patterns, by extension also applied to a war dance. In metric theory (e.g. Hephaestion, *Handbook*, 3; Aristides Quintilianus, *On Music*, i.22; etc.), the pyrrhic foot consists of two short syllables (⏑⏑) and is employed in such meters as iambic and ionic (Aristides Quintilianus, *On Music*, i.25, 27). The pyrrhic dance is commonly associated with the hyporcheme (*huporchēma*), but the distinction may depend on whether the dance is accompanied by song. Proclus (*Useful Knowledge*) regarded the pyrrhic and the hyporcheme as synonymous, while Athenaeus (*Sophists at Dinner*, xiv, 630d) distinguished among three types of dance: pyrrhic, hyporchematic and gymnopaidic. Athenaeus observed that a principal feature of the pyrrhic dance is speed, which certainly accords with the rhythmic pattern of the pyrrhic foot. On the authority of Aristoxenus, he stated that the pyrrhic (named for the Spartan Pyrrhicus) is a dance practised from the age of five by boys under arms as a preparation for war; other Greeks associated the

dance with Dionysus, replacing spears with the *thursos*. Plato (*Laws*, vii, 815a–b) described the dance as representing the types of defensive and offensive movements used in battle (cf Lucian, *On Dance*, 10, 16).

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THOMAS J. MATHIESEN

Pysing [Pising(e)], **William** (*b* ?Canterbury, *c*1599; *d* Canterbury, 1 March 1684). English composer. The family to which he undoubtedly belonged was established in and around Canterbury by the early 17th century. The choirboy Pysing who sang in the cathedral choir during 1617 and 1618 may have been the composer. From 1629 onwards William is mentioned as a teacher of the choirboys, but whether his duties included their general as well as their musical education is not clear. He became one of the six 'substitutes' (men supplementing the lay clerks, but at a lower stipend) in 1631 and was promoted to a full lay clerk's place sometime between 1637 and 1640. In the meantime he had been appointed Master of the Choristers, but not organist, in 1635 or 1636. He held both this post and his lay clerk's place until his death, aged 85 according to his monument in the cloisters. He was buried in the cathedral on 6 March 1684. His son William (1641–1707) and Richard Pysing (1604–75), probably a relative, were also lay clerks there after the Restoration.

In 1640 Pysing was paid 20 shillings for copying new anthems, but only two of his own survive. They are archaic in style and lacking in technical facility. *The Lord hear thee in the day of trouble* (*GB-Och*), copied by Thomas Myriell before 1625, has verses and chorus for SSATB and an accompaniment for five viols. In *I will magnify thee* (*Lcm* and *Ob*) the verses are for two meanes with SAATB chorus and organ. A catch for two trebles and a bass by Pysing, *Come, follow me*, appeared in John Playford's 1685 edition of *Catch that Catch Can*.

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ANDREW ASHBEE

Pythagoras (*fl* second half of the 6th century BCE). Greek philosopher and religious teacher. Born on Samos, he emigrated to Croton in 531 and later settled in Metapontum in southern Italy; both moves may have been caused by political or religious persecution. He believed in the transmigration of souls, established a *bios* (way of life), was probably a religious leader at Croton, and emphasized the numerical underpinnings of the natural world. An extreme version of Pythagorean doctrine holds that the physical world is a material working out (representation) of numerical truth, and that this truth is immediately and easily apprehended, albeit superficially, in elementary musical consonances.

Pythagoras's teachings, prominently publicized by PHILOLAUS (*fl* second half of the 5th century BCE) and further promulgated by ARCHYTAS OF TARENTUM (*fl* first half of the 4th century BCE), were well known to Plato and Aristotle, by whose time Pythagoras was already a legendary figure. During the 5th century the Pythagorean community split into a scientific branch (*mathēmatikoi*) and a more conservative and religious one (*akismatikoi*). In later antiquity Pythagoras's teachings were revived and mingled with those of Plato by Nicomachus, Iamblichus, Proclus and others. Fragments of writings on music by Philolaus and Archytas are preserved in the writings of later authors. More extended presentations of Pythagorean musical doctrine are found in the Euclidean *Division of the Canon* (*see* EUCLID), the *Manual of Harmonics* by NICOMACHUS OF GERASA and the *Harmonic Introduction* of GAUDENTIUS. Ancient commentaries on Pythagorean music theory, some of it critical, occurs in Ptolemy's *Harmonics* (*see* PTOLEMY, CLAUDIUS) and Porphyry's commentary on Ptolemy (*see* PORPHYRY), Theon of Smyrna's *On Mathematics Useful for the Understanding of Plato* (*see* THEON OF SMYRNA) and Aristides Quintilianus's *On Music* (*see* ARISTIDES QUINTILIANUS). Boethius (in *De institutione musica*) and other Latin writers translated Neopythagorean doctrine into Latin and transmitted it to the Western medieval world.

Certainly the most remarkable achievement attributed to Pythagoras is the discovery of the general geometric theorem that bears his name: that the square on the diagonal of a right-angle triangle equals the sum of the squares on the sides. Pythagoras's importance for music lies in his purported establishment of the numerical basis of acoustics. On passing a blacksmith's shop, he is said to have heard hammers of different weights striking consonant and dissonant intervals (Nicomachus, *Manual of Harmonics*, vi). He discovered that musical consonances were represented by the ratios that could be obtained from the musical tetractys: 1, 2, 3, 4. The ratios are relations of string lengths or frequencies. Thus 4:1 corresponds to the double octave; 3:1 to the octave plus the 5th; 2:1 (and 4:2) to the octave; 4:3 to the 4th; and 3:2 to the 5th. It follows that the interval of a whole tone – the difference between the 5th and 4th – is expressed by the ratio 9:8. A Pythagorean scale consists of 4ths subdivided into two tones plus the remainder or LIMMA (256:243). A 4th plus a 5th equals an octave. This scale is systematically presented in the Euclidean *Division of the Canon*, which may also contain a quotation from Pythagoras regarding the origin of sound. A necessary result of such a scale is that six whole-tone intervals exceed an octave by a small interval known as the Pythagorean comma (531,441:524,288).

Pythagorean music theory rests on the theory of numerical ratios presented in books 7–9 of Euclid's *Elements of Geometry* and given philosophical interpretation by Nicomachus in his *Introductio arithmetica*. The fundamental principle of consonance for the Pythagoreans, as set forth in the *Division of the Canon*, holds that notes are made up of parts; pitch is raised or lowered through the addition or subtraction of percussions. Things composed of parts are related by numerical ratios, which are either multiple (i.e. the greater term contains the lesser exactly a given number of times), superparticular (the greater term contains the lesser plus one part of the lesser), superpartient (the greater contains the lesser plus more

that one part of the lesser), multiple superparticular or multiple superpartient. Tacitly assuming the tetractys, the *Division* asserts that all consonant intervals are either multiple or superparticular.

Pythagorean doctrine also embraces theories of human harmony (between body and soul) and cosmic harmony. Book 3 of Ptolemy's *Harmonics* and book 3 of Aristides Quintilianus's *On Music* treat both human and cosmic harmony at length. According to the theory of the harmony of the spheres (*see* MUSIC OF THE SPHERES), the distances from the earth to the visible planets and sun, as well as the speeds with which the celestial bodies circle the earth, are in the same ratios as various musical intervals, especially those of the diatonic scale. Plato's *Timaeus* mentions the Pythagorean scale and contains (in chaps.xxxv–xxxvi) an early, vivid exposition of the theory of cosmic harmony, combining diatonic organization with the two fundamental celestial motions, same and other. The myth of Er, related at the end of Plato's *Republic* (x, 614–18) also reflects Pythagorean influence. The pairing of Greek note names with celestial bodies varies from author to author (compare, for example, Nicomachus, *Manual of Harmonics*, iii, with Ptolemy, *Harmonics*, iii.16). Johannes Kepler made a late, complex investigation of the harmony of the spheres in *Harmonices mundi* (1619). *See also* ARISTOXENUS and GREECE, §I, 6(i).

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ANDRÉ BARBERA

Pythagorean intonation. A tuning of the scale in which all 5ths and 4ths are pure (untempered). Pythagorean tuning provides intonations of several types of scale. A series of five 5ths and 4ths includes the pitch classes of the most familiar kind of pentatonic scale; ascending from F♯ the series would comprise the five chromatic notes of the keyboard. A series of seven 5ths ascending from F yields a diatonic scale comprising the naturals on the keyboard; the 3rds and 6ths in this scale, however, differ from their justly intoned equivalents by a syntonic comma, and therefore do not meet medieval and Renaissance criteria of consonance implied by such terms as 'perfection' and 'unity'. When used as harmonic intervals these Pythagorean 3rds and 6ths are likely to be characterized, on an organ Diapason stop for example, by rather prominent BEATS; middle C–E or C–A beat more than 16 times per second at modern concert pitch. A series of 12 Pythagorean 5ths provides a fully chromatic scale that is bound to include, however, one sour WOLF 5th, smaller than pure by a Pythagorean comma.

Traditional Pythagorean theory is a matter of string-length ratios (on the MONOCHORD) between multiples of 2 and 3, but of no larger prime numbers. (For ancient, medieval and Renaissance theorists the larger number in each ratio normally represented the greater string length and thus the lower pitch.) The ratio for the octave is 2:1, and for the 5th 3:2. To find the ratio for the sum of two intervals their ratios are multiplied; to find the ratio for the intervallic difference, the ratios are divided. The ratio for the 4th is 4:3 (octave – 5th, hence 2:1 ÷ 3:2); for the whole tone, 9:8 (5th – 4th, hence 3:2 ÷ 4:3); for the major 6th, 27:16 (5th + whole tone, hence 3:2 × 9:8); for the minor 3rd, 32:27 (octave – major 6th, hence 2:1 ÷ 27:16, or 4th – whole tone, hence 4:3 ÷ 9:8); for the 'ditone' or major 3rd, 81:64 (whole tone + whole tone, hence 9:8 × 9:8); for the 'limma' or diatonic minor 2nd, 256:243 (4th – major 3rd, hence 4:3 ÷ 81:64); for the somewhat larger 'apotomē', 2187:2048 (whole tone – limma, hence 9:8 ÷ 256:243) and so on.

Among regular tuning systems Pythagorean intonation has the largest major 2nds and 3rds and smallest minor 2nds and 3rds. Melodically the large major 2nds are handsome and the incisiveness of the small minor 2nds is of potential expressive value. Hence Pythagorean intonation is well suited not only to parallel organum but also to late Gothic polyphonic compositions in which the role of harmonic major 6ths is somewhat analogous to that of dominant 7th chords in later triadic music, while the use of double leading-note cadences, as in ex.1, places a

Ex.1 Adam de la Halle: *Tant con je vivrai*

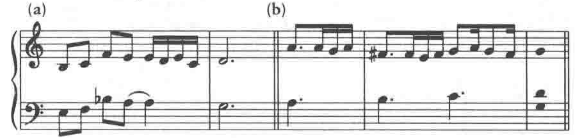


premium on the incisive melodic quality of the small semitones. Medieval theorists who discussed intervallic ratios nearly always did so in terms of Pythagorean intonation.

Of particular significance for the development of harmony in Western music was the use of Pythagorean intonation on early Renaissance keyboard instruments. The repertory of the Robertsbridge Codex (*GB-Lbl* Add.28550) shows that a fully chromatic keyboard was in use by about 1340, and passages like ex.2 suggest that

Ex.2 Robertsbridge Codex

(a) (b)



at that time the tuner would set the chromatic scale by adding pure 5ths at both ends of the chain of 5ths forming the chromatic scale, leaving the wolf 5th perhaps betwen G♯ and E♭. But by the time of the early 15th-century liturgical keyboard repertory of the Faenza Codex (*I-FZc* 117), the five chromatic notes seem to have been tuned to make a chain of pure 5ths among themselves, leaving the wolf 5th between B and F♯. It happens that what might be called a Pythagorean diminished 4th (e.g. the interval between the first and last members of the following chain of pure 5ths or 4ths: B–E–A–D–G–C–F–B♭–E♭) actually forms a much more nearly pure major 3rd than does the diatonic Pythagorean 3rd itself. Hence all the triangles in fig.1 would represent virtually pure triads, or at least particularly sonorous ones, if all the 5ths shown in the spiral were tuned pure (with special care to make none larger than pure). In this disposition of Pythagorean

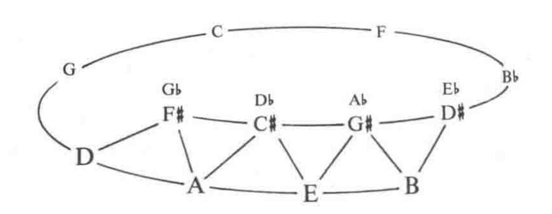


Ex.3 Faenza Codex

Ex.4 Buxheim Organbook, no.196

Ex.5 Buxheim Organbook, no.144

intonation, which may be referred to conveniently as the F♯ × B disposition, each of the five chromatic degrees falls within the lower half of the diatonic whole tone. This disposition was prescribed or referred to by numerous 15th-century theorists, including Prosdocimus de Beldemandis, Ugolino of Orvieto, Johannes Keck, Henri Arnaut de Zwolle, a certain 'librum Baudeceti' cited by Arnaut, Johannes Gallicus, John Hothby (referring specifically to the organ), Nicolò Burzio, Franchinus Gaffurius (in his *Theorica musica* of 1492), and Heinrich Schreiber; its traces are also found in the 1476 portrayal of a clavichord in the ducal palace at Urbino (*see* CLAVICHORD, fig.3). There is corroborating musical evidence, mostly from the first half of the century: exx.3*a* and *b*, the conclusions of two organ verses, are typical of the evidence to be found in the liturgical Faenza Codex repertory. Exx.4 and 5 arefrom two settings in the Buxheim Organbook (*D-Mbs*



Virtually pure 3rds in Pythagorean intonation on a 12-note keyboard instrument with the wolf 5th between B and F♯

3725) of Binchois' *Adieu ma tres belle*; other pieces in the Buxheim repertory that exploit the especially resonant triads of the F♯ × B disposition of Pythagorean intonation include nos.19, 30–31, 126–8, 141, 153–5, 180 and 242. Most of these are keyboard settings of songs initially composed in the first half of the 15th century. (Most of the original keyboard compositions in the Buxheim Organbook, including all the *fundamenta*, seem to require some form of regular mean-tone temperament for their proper effect; *see* TEMPERAMENTS, §§2 and 3.) The cadence in ex.6, the opening of a Buxheim transcription of Du Fay's *Mille bon jours*, would not have, in the F♯ × B disposition, the high leading note cited above as a virtue of Pythagorean intonation in Gothic cadences; nonetheless the pure or nearly pure intonation of the quasi-dominant triad sounds very good in this and other such Dorian contexts. The F♯ × B disposition of Pythagorean intonation, in addition to having perhaps abetted the development of tonality by promoting what might anachronistically be called half-cadences in the Dorian mode, evidently whetted that Renaissance appetite for sonorous triads which only mean-tone temperaments could fully satisfy on keyboard instruments.

Ex.6 Buxheim Organbook, no.127



Although Gaffurius and other late 15th-century opponents of the theoretical innovations advanced by Ramis de Pareia cited the Pythagorean F♯ × B scheme as the proper alternative to Ramos's new monochord, Gaffurius in 1500 changed to an ostensibly Pythagorean monochord of 14 pitch classes forming a chain of 5ths ascending from A♭ to D♯. In 1496 Gaffurius had acknowledged, however, that organists tempered their 5ths when tuning the instrument. Pietro Aaron and G.M. Lanfranco, the first Italian writers to give tuning instructions for mean-tone temperaments (in 1523 and 1532 respectively), were, like Gaffurius, unabashed upholders of Pythagorean theory in contradiction to their own descriptions of practice. This dichotomy between 'speculative' and practical accounts of musical intervals became so pronounced during the 16th century that when Simon Stevin, the Dutch mathematician and engineer, worked out his precise calculations for equal temperament around 1600, he was familiar with

Pythagorean theory but only dimly aware of the existence of mean-tone temperaments, which were subsequently described to him by a musician friend, Abraham Verheyen.

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MARK LINDLEY

Pythian Games. One of the four principal festivals of the ancient Greeks: the Olympia, Pythia, Isthmia and Nemea. Although the festivals were associated with harvest or funeral ceremonies in their earliest forms, the Olympian and Nemean games came to be held in honour of Zeus, the Pythian games in honour of APOLLO and the Isthmian games in honour of Poseidon. The Pythian Festival was held every eight years at Delphi until 582 BCE (or 586, as suggested by Pausanias's *Description of Greece*, x.7.3) when it was transformed into a Panhellenic festival as part of the Olympiad. In this system, the Olympian Festival was held in August every fourth year, and the other games fell at specific points within each Olympiad. The Pythia was held in August in the third year (i.e. two years after the preceding Olympia), while the Nemean and Isthmian festivals followed both the Olympian and the Pythian in the succeeding July and April.

The Pythian games centred on competitions in instrumental music, singing, drama and recitation; these were followed by athletic events and chariot and horse races. The Pythian games always included at least one PAEAN to Apollo. Auletic and kitharistic *nomoi* (*see* NOMOS) were introduced at the Pythian games in 582 and 558 BCE respectively; the earlier form of the auloedic *nomos* was apparently dropped from the Pythian games beginning with the second festival. A considerable number of compositions can be identified with specific festivals: PINDAR wrote his *Pythian* xii in honour of Midas of Acragas, the prize-winning aulete at the 24th and 25th Pythian festivals in 490 and 486 BCE; both his *Pythian* i and *Ode* iv of BACCHYLIDES were written for Hieron of Aetna, winner of the chariot race in the Pythian Festival of 470 BCE; and the two famous Delphic paeans (*see* HYMN, §I, 3) with musical notation most probably date from the festivals of 138 and 128 BCE.

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THOMAS J. MATHIESEN

Q

Qabbānī, Abū Khalīl al- (*b* Damascus, 1842; *d* Damascus, 1903). Syrian musician, composer, playwright and pioneer of Arab musical theatre. Coming from a wealthy Damascus background, he learnt the art of MŪWASHSHAḤ songs as well as studying Arabic, Turkish and Persian literature. He travelled to Aleppo to learn its *mūwashshaḥ* and accompanying *samah* dance. In Damascus in 1880 he staged his first musical play, *Nāker al-jamīl* ('The Ungrateful'), for which he composed new music and used old *mūwashshaḥ* melodies, designing the décor and directing the play himself. Enraged, the conservatives of Damascus had his theatre burnt down. They objected to his use of young male actors for female parts, but they were also threatened because his theatre attracted young people and was a new medium of social expression.

In 1884 al-Qabbānī took his company, which included 32 musicians, actors and *samah* dancers, to Cairo. He established a theatre and in the space of 17 years presented 35 musical plays. Famous Egyptian singers joined his company, including 'ABDU AL-HAMULI and SALĀMA ḤIJĀZĪ (later pioneer of Egyptian musical theatre). Al-Qabbānī's student, Kamil Al-Khula'i, later became one of Egypt's best composers of *mūwashshaḥ* and musical plays. In 1901, while al-Qabbānī was touring outside Cairo, envious rivals took the opportunity to burn down his theatre. Heartbroken, he returned to Damascus where he died two years later.

SAADALLA AGHA AL-KALAA

Qaddish (Heb.). The DOXOLOGY of the Synagogue liturgy. *See* JEWISH MUSIC, §III, 1.

Qanbūs [qabūs]. Short-necked lute of Yemen, widely disseminated with slightly varying terminology: *gabbūs* (Zanzibar), *gabbus* (Oman), *gabusi* or *gambusi* (the Comoros), GAMBUS (parts of Indonesia and Malaysia), *qabūs* (Saudi Arabia) and *kabôsy* (Madagascar). One of the earliest references to it is in Lane (1863–93): 'a sort of *tunbur* made by the people of al-Yaman now called *qabus* or the lute'. The term derives from the root 'q-n', often found in the musical vocabulary of Semitic languages. A comparison between the existing *'ūd* and the *qanbūs* points to reciprocal influences and continuous interaction: the shape of the latter is certainly close to that of the early Islamic *'ūd*. The myths surrounding their invention are largely the same, and the influence of the *'ūd* on the *qanbūs* is observed in the borrowing of the former term to describe the *qanbūs* in Sana'a, Yemen (the *'ūd* of Sana'a) and in the use of double courses; the *qanbūs* has three double courses and one single string, the *'ūd* four or five double courses and one single string.

The *qanbūs* is shaped from a single piece of fir. Its size is determined by the player, and measured in fists, fingers and spans. The soundboard (*jofra*), covered in skin, should measure one span, and the total length is determined on that individual basis. The *qanbūs* has a distinctly ovoid shape, with the body extended at the base by an external tailpiece to which the strings are attached. The tailpiece serves principally as a support, enabling the instrument to be held on the right arm (see illustration). The body is covered with green lambskin. The fingerboard, beginning at the rose, narrows towards the top and ends at the neck with a pegbox in the form of a backward 'S', the scroll tipped by a small mirror with magical significance. Eight pegs are divided between the two sides, but they hold only seven strings, which pass over the nut and are stretched across a bridge to the tailpiece. There are no frets. A crow's quill is used as a plectrum. The total length of the instrument varies between 90 and 100 cm, and it is about 25 cm wide and between 12 and 15 cm deep. At Sana'a it is tuned *c′–d′–g′– c″* (higher than the modern *'ūd*).

Rarely used alone, the *qanbūs* doubles a vocal line and is accompanied at Sana'a by the *mirwās* (a double-headed drum) and the *ṣaḥn nuḥāsī* (percussion idiophone in the form of a brass tray). In Hadramawt (Yemen) the instrument has been freed from the voice to develop its own instrumental repertory, particularly through the example at Sana'a of Qāsim al-Akhfash (*d* 1973). There exist two performing styles: *tafrīq*, a melodic style used for the *mutawwal*, a prominent genre in the Sana'a repertory; and *khalṭ* ('mixture'), a harmonic style.

The *qanbūs* fell into disrepute during the reign of the Imām Yaḥyā (1904–48). Religious extremism dealt a severe blow to the instrument and to the lute-makers of the Yemen, and the *qanbūs* had to compete with the Egyptian *'ūd*. By the end of the 20th century the *'ūd* had almost replaced the *qanbūs*.

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Qanbūs (lute) played by Naji Barakāt, Sana'a, Yemen

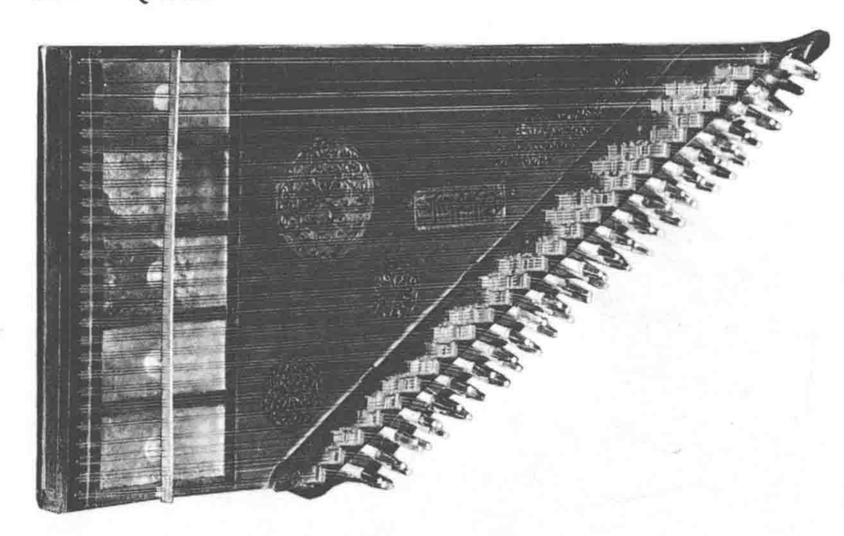
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CHRISTIAN POCHÉ

Qānūn [kanun, k'anon, kanonaki]. Plucked box zither or psaltery of the Middle East, North Africa and parts of Asia; it is trapeziform in shape, two of the sides forming a right angle. It is a classical instrument of the Arab world and Turkey (*kanun*), known in both oral and written traditions. The instrument's dispersal in the Arab world does not seem to go back beyond the 19th century. It was introduced in Algeria in 1835, in Morocco by 1916 and in Iran at the beginning of the 20th century. Turkish writers agree that the *qānūn* in its present form was introduced into their country during the reign of Mahmud II (1785–1839) by a Syrian immigrant, Ümer Effendi, from Cairo. It would thus seem that the instrument was diffused from the area of Egypt and Syria. Although it was known in Iraq, it was less popular there and supplanted by the *santūr*. There is no case, least of all organological, for a Tunisian (or Andalusian) origin. It is difficult to follow the evolution of the *qānūn*; probably it had gradually faded from use and was then revived and spread from Syria and Egypt, through Istanbul. The interactions are such that the Arab *qānūn* and the Turkish *kanun* cannot be considered separately.

The more recent history of the *qānūn* resumes at the time of the technical revolution that reached Istanbul in 1876. There is a gulf between the old *qānūn* and the new, the earliest examples of which were made by the Istanbul instrument maker Mahmut Usta. The older type did not immediately disappear, however; the Arab Music Congress at Cairo in 1932 noted the existence of two types, the newer marked by the use of small brass levers on the (player's) left of the case close to the pegbox. There are two to five for every three strings on the modern Arab *qānūn*, five to nine on those from Turkey and ten on those from Aleppo (Armenian models never have more than two). Intervals can be minutely adjusted by rotating the levers, which control the tension of the strings; this permits a full range of keys. On the older model, the tension controls the tuning. The introduction of the levers, with their characteristic noise when raised or lowered, encouraged the construction of larger instruments. A less obvious innovation in the Turkish models was the modification of the bridge. In earlier examples the bridge rested directly on the resonator. On the modern Arab *qānūn* manufactured in Egypt, it is supported at a height of about 5 cm by five feet placed at intervals across the width of the instrument; the Turkish *kanun* has only four feet.

The instrument consists of a flat box, 3 to 6 cm (or even 10 cm) thick, made of walnut or maple wood (formerly mahogany or plum). The Turkish *kanun* is made of walnut, plane, pine or ebony. The longer side varies in length between 75 and 100 cm (some models are as large as 120 cm); in the past, before the invention of levers, a length of 60 cm was known for the Turkish instrument. The short side is between 25 and 45 cm and the width ranges from 32 to 44 cm. The perpendicular section is always on the player's right. About one-fifth of the surface consists of a narrow section covered in skin (formerly fishskin, now sheepskin or more often an artificial fabric)



Modern Egyptian qānūn (from the player's viewpoint)

which runs the length of the instrument. On the left, the soundboard has a number of round soundholes and an Indian motif representing the 'leaf of life' (see illustration). In order to the left follow the levers, nut, pins and pegbox, which is affixed to the soundbox. The number of strings – once of gut, now of nylon – has always varied. Although courses are generally of three strings, some instruments have a single string at the bottom and then paired strings. Nowadays the number of strings has stabilized at about 78 strings for the Egyptian type of *qānūn* and 72 to 75 for the Turkish. For playing, the instrument is rested on the player's knees or on a table.

The strings are plucked by ring-shaped plectra placed on the index fingers. Arab performers play in octaves or double octaves. The right hand is notated in the treble clef and the left in the bass, as for the piano; in Turkey, however, the treble clef is exclusively used. There is a minute delay in attack between the two hands in playing unison passages, the elaboration of ornamental passages leading to a sense of space. The range of the *qānūn* varies between three and four octaves, those with the larger compass being the most recent models, especially those in Egypt. There are two different methods of tuning: one, the method of the late 19th century, followed in Turkey, proceeds by descending 4ths and rising octaves; the second, described in Syria, starts with the highest string and descends gradually, depending much on the player's auditory keenness. The method of adjusting the intervals is a matter of dispute among Arab musicians, but nowadays Western tempered tuning is more or less general.

The technique and playing style of the *qānūn* seem to be the product of continuous evolution over a long period. In the classical epoch, the term is first mentioned in the story of *A Thousand and One Nights*, under the title *qānūn* or *qānūn miṣrī*. Contemporary iconography confirms that the instrument was almost certainly held vertically. Two determining factors of the *qānūn* – a trapezium with a right angle and a horizontal position – are recent. Before the invention of the levers, the left hand could move the entire length of the string, in the style of the Japanese *koto*. This technique did not allow for any great virtuosity and precluded anything but monodic playing. The freeing of the left hand from this constraint at the end of the 19th century encouraged the development of virtuoso technique and also facilitated the application of harmonic and polyphonic textures.

These developments can be seen in the *qānūn* concerto (1944) by the Turkish composer Hasan Ferit Alnar (1906–78) and in the three *Suites folkloriques libanaises* for solo *qānūn* by Toufic Succar (*b* 1925). Concern for the renewal of tradition has brought several players of the instrument into prominence, including the Egyptian Sulaymān Gamīl and the Tunisian Ḥasan al-Gharbī. Among all the Arab instruments, the *qānūn* is the best suited to modernization. Nevertheless, those who passed on the older tradition should not be overlooked. In Egypt, these include Muḥammad al-'Aqqād (1850–1930), Muṣṭafā Riḍā (1890–*c*1952; author of the first method, *c*1934) and Ibrāhīm al-'Aryān (1898–1953; noted for his many compositions in the Ottoman style). Others of note are the Syrians Fawzī al-Qaltaqī and (more recently) Sajīm Sarwa, the Turks Haci Ârif Bey (1831–85) and Vecîhe Daryal (1908–70) and the Armenian Elia Pehlivanian. Although a soloist's instrument, the *qānūn* is rarely heard alone; it is a member of an ensemble, where its metallic sound is never masked. Increasing numbers of *qānūn* have been used in Egyptian groups since 1930, as in the ensemble of Muḥammad al-'Aqqād's son.

Outside the Arab countries, the *k'anon* is particularly important in Armenia, where it is used as a solo instrument or in ensembles; nowadays there are *k'anon* trios and quartets. The instrument has 24 triple courses of gut strings tuned to a diatonic scale of D major. The *kanun* is also popular as an accompanying instrument in the *čalgije* ensembles of Macedonia and Kosovo. It has 80 strings which are plucked by the fingers of both hands; metal or bone plectra are used. The instrument is found in Greece (*kanonaki*), in the populous parts of eastern Thrace, and is used to accompany table songs. In the 19th century, it was also played in India (*qanūn*).

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CHRISTIAN POCHÉ

Qarna (Aramaic). Instrument mentioned in *Daniel*. *See* BIBLICAL INSTRUMENTS, §3(xiii).

Qaṣaba [qasaba, qaṣba, qaṣṣaba, qaṣṣāba]. A rim-blown flute used in the Maghrib. For discussion of structure and terminology *see* NEY. The *qaṣaba* was known among the Arabs by the 7th century, but it was supplanted in the 9th century by the Persian *ney*. It continued to be played in the Maghrib and Moorish Spain, and is now widely used in north-west Africa. In Yemen it is known as *qaṣba*.

In Syria, *qaṣaba* is a term for a duct flute.

Qāsem, Ustād (*b* Kabul, 1882; *d* Kabul, 1955). Afghan singer and composer. He was the son of Ustād Sattarju, a professional *sitār* player from Kashmir who had been brought to Afghanistan as a court musician during the reign of Abdur Rahmān Khān (1880–1901). Qāsem was the student of Ustād Qurbān Ali and Ustād Piāra Khān. He was the principal court singer during the reign of the progressive King Amanullāh Khān (1919–29) and became his close personal friend. Ustād Qāsem is often described as 'the father of Afghan music' because of his pivotal role as originator of a new kind of Afghan music, the Kabuli *ghazal* style which has remained the predominant form of Afghan vocal art music to the present day. He created this style by setting Persian and Pashto texts to music from North India. He also performed Afghan folksongs in a style that owed much to Hindustani music. He visited Delhi several times to make 78 r.p.m. records, many of which have survived and been reissued in compact disc format.

ABDUL-WAHAB MADADI (with JOHN BAILY)

Qaṣida (Arab.: 'ode'). Important verse form used in classical Arab music. *See* ARAB MUSIC, §II, 3(i); EGYPT, §II, 2(iv); IRAQ, §III, 3; LEBANON; and SYRIA, §2(ii)(b); *see also* BEDOUIN MUSIC, §3(ii).

Qatar. (Arab. Dawlat Qatar). Independent state on the south coast of the ARABIAN GULF.

Qavvālī. *See* INDIA, §VI, 2(ii).

Qawānīn (Arab.). Plural of QĀNŪN, the Arabic box zither.

Qayna (Arab.: 'female slave musician'). Most of the famous female musicians in the earlier history of Arab music belong to this category. The main providers of entertainment music for the wealthy already in pre-Islamic times, *qayna*s were later to become an indispensible part of court life. Those who showed aptitude would receive a broad education, not only in singing and instrumental performance, but also in literature and other essentials of refined culture; and those who had looks to match their abilities as singers and instrumentalists were highly prized, often becoming the concubines and even occasionally the wives of caliphs. The disruptive passions that they could provoke (and manipulate), and the lengths to which their admirers were prepared to go, are vividly portrayed in the *Risālat al-qiyān* ('Epistle on singing-girls') by the great 9th-century writer al-Jāḥiẓ.

Normally of non-Arab origin, the *qayna* was in al-Jāḥiẓ's day a marketable commodity from which considerable profits could be made. Her first teacher (and sometimes owner) would normally be a prominent male musician, although older *qayna*s could also take on a teaching role, and in Seville they were able at one stage to dominate the market. The greatest storehouse of information on the musical and social activities of the *qayna* is provided by AL-IṢFAHĀNĪ (897–967). Consequently it is for the heyday of the Abbasid caliphate in the late 9th and 10th centuries that we have the most extensive documentation, and detailed biographies can be constructed for the most celebrated *qayna*s, such as 'Arīb, who was fêted by several caliphs.

Information for later periods is scantier, but there is no indication that the role of the female slave musician diminished in significance (even if the word *qayna* itself fades from the scene), and there are obvious parallels between *qayna*s and the slave women of the Ottoman harem. (Further afield, there are also certain similarities to be noted with the institution of the Japanese geisha.)

For further details on *qayna*s in their historical context, *see* ARAB MUSIC, §I, 2(i–iii).

See also COURTESAN.

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OWEN WRIGHT

Qaytros. Instrument mentioned in the Book of *Daniel*. *See* BIBLICAL INSTRUMENTS, §3(xiii).

Qeddushah (Heb.: 'Santifaction'). The DOXOLOGY of the Synagogue liturgy. *See* JEWISH MUSIC, §III, 1.

Qeren ha-yovel (Heb.). Ancient Jewish instrument. *See* BIBLICAL INSTRUMENTS, §3(ix).

Qin. Seven-string plucked zither of China. Though indigenous to China, the *qin* (pron. 'chin', also known as *guqin*, 'ancient qin') belongs to the family of long zithers in East Asia. Discussed here are construction, tunings and notation; for history and performance traditions, see CHINA, §IV, 4(ii)(a).

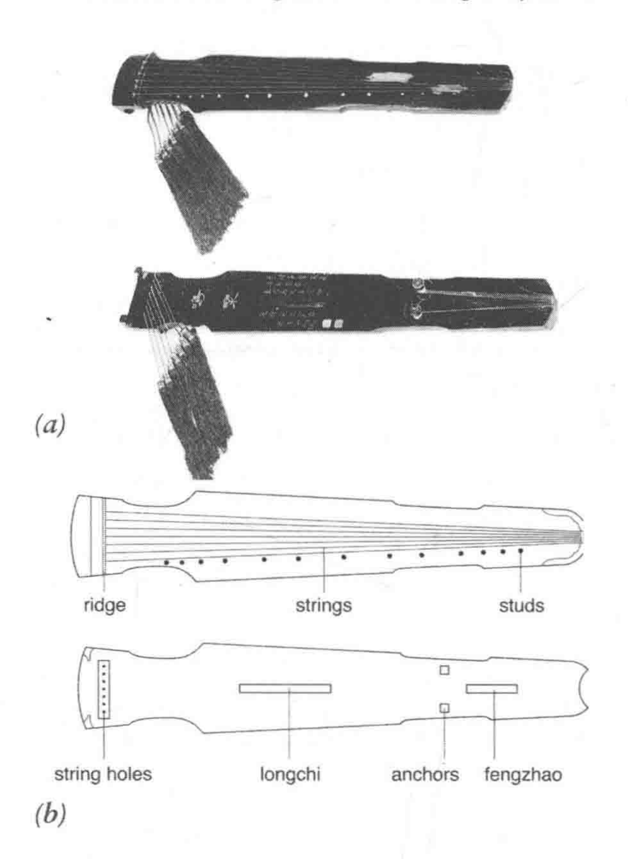
The *qin* is essentially a shallow and oblong resonator that is constructed by gluing two wooden boards together, and examples of the instrument average approximately 130 cm long, 20 cm wide and 5 cm deep around the edges. The top and convex board, which also serves as a fretless fingerboard, is usually made of *wutong* wood (*Firmiana platanifolia*). Longitudinally inlaid on the side of this board further from the performer's body are 13 studs (*hui*) made of mother-of-pearl, jade or other hard material, to mark the points at which harmonics and stopped notes can be produced. The bottom and flat board, which is usually made of *zi* wood (*Catalpa kaempferi*), has two largish and rectangular sound openings. The whole body of the *qin* is covered with layers of lacquer that contains keratin and ground particles of metal and other substances.

The *qin* uses a set of pegs, two anchors and a ridge (*yueshan*) to secure the strings. On the right-hand side are seven free-standing pegs through each of which string-carrier loops are threaded. The loops are, in return, threaded through seven openings by the right-hand end of the instrument, and are used to hook the knotted right-hand ends of the strings. Thus hooked, the strings sit on the ridge and are suspended above the fingerboard. On the left and bottom side of the *qin* are two small fixed anchors or feet, around which the strings are wound and approximately tuned. In recent years a device similar to a Western peg-box has sometimes been mounted on the bottom of the instrument, avoiding the strenuous attachment of the strings to the two anchors. Fine-tuning of the individual strings is done by turning the free-standing pegs, which operate like screws. The strings are traditionally made of silk, but silk-wrapped metal strings have gained acceptance since the 1950s.

All *qin* are structurally similar, but their sizes may vary within a narrow range, and their shapes differ decoratively. This structural standardization results not only from musical and organological needs but also from cosmological and metaphysical ideals. Despite actual variations, a *qin* is traditionally said to measure a little over 3 *chi* (feet) and 6 *cun* (inches), a number that corresponds to the 365 days of the year. The two sound openings in the bottom board are called respectively *longchi* ('dragon pond') and *fengzhao* ('phoenix pond'), the two auspicious mythological animals representing *yang* and *yin* elements. The roundness and flatness of the two boards of the instrument symbolize Heaven and Earth. They are joined by man, the player, constituting a unity of the three most important beings in Chinese cosmology.

Traditionally, the *qin* is not only a musical instrument but also an objet d'art. Connoisseurs have long studied inscriptions and lacquer cracks on a *qin* to decide its age, origin, historical ownership and other distinctive features. It is said that with age the lacquer layers of a *qin* crack into patterns that render the instrument visually venerable and reveal its age. Inscriptions found on the exterior surface of the bottom board of a *qin* record its poetic name, comments on its tone and the identities of its successive owners. Inscriptions on the interior surface of the bottom board, which can be carved only during building or rebuilding, reveal the identity of the instruments makers and rebuilders.

The fundamental tuning of the seven strings of the *qin* is: *C–D–F–G–A–c–d*, derived from a succession of 4ths, 5ths and their octaves generated according to cycles of



1. (a) Front and back views of a Chinese qin (plucked zither), 18th century (private collection); (b) Line drawing; top and bottom views of a qin

fifths. When stopped at the points indicated by the 13 studs, the C string gives the following pitches: D, E♭, E, F, G, A, c, e, g, c′, g′, c″. When touched lightly at the studs, the string gives the following harmonics: c″, g′, e′, c′, g, e′, c, e′, g, c′, e′, g′, c″, which divide into two identical groups at the central seventh note. By tightening or loosening one or more strings of the fundamental tuning, four other tunings can be attained: C–E♭–F–G–B♭–c–e♭–C–D–F–G–B♭–c–d; C–E♭–F–G–B♭–c–d; C–D–E–G–A–B–d. There are about 30 other irregular tunings which are used in some unique, often ancient, pieces. Tuning and intonation are major concerns in *qin* theory because they are inseparable from modal usage and aesthetics.

The traditional notation for the *qin*, called *jianzipu* (simplified character notation), uses parts of Chinese characters to construct symbols that specify finger movements to produce individual musical tones (fig.2). The top portion indicates left-hand techniques and where they stop the strings; the bottom portion indicates right-hand techniques and the strings they pluck. For example, the fifth sign from the bottom in column 5 of fig.2 means stopping the second string at stud no.7 with the left-hand middle finger, while plucking the string with an inward (towards the body) movement of the right-hand middle finger. *Jianzipu* functions less as an authoritative notation than as an aid to memory. Some of its symbols, such as those for left-hand vibrato or portamento, can be interpreted differently. Though it does not specify rhythm precisely, interpretation may be aided by phrasing and durational markers, the rhythmic implications of some finger techniques and the programmatic nature of the piece. But the interpretation of *jianzipu* depends mainly

12 11 10 9 8 7 6 5 4 3 2 1

瀟湘水雲

2. Jianzipu (simplified character notation) for the qin (seven-string zither): part of the piece 'Xiao Xiang Shuiyun' ('Waters and Clouds of the Xiao and Xiang Rivers') from Wuzhizhai qinpu, compiled by Xu Qi, (1722; columns 1–4 contain the title and programme notes, and columns 5–8 and 10–12 give tablature symbols

on master-pupil transmission and on long experience of playing.

For bibliography, *see* CHINA, §IV, 4(ii)(a).

LIANG MING-YUEH/JOSEPH S.C. LAM

Qing. Lithophone employed in Han Chinese Confucian rituals. The name (pronounced 'ching') is onomatopoeic of its sound when struck; its written character is a pictograph of a stone suspended in a frame. Constructed of resonant limestone or marble, the instrument is suspended in a frame by a cord (through a hole near its apex) and struck at one end with a wooden beater. Single stones are generally known as *teqing* ('special' *qing*); sets of different-pitched stones are known as *bianqing* ('arranged' *qing*).

More than half a dozen ancient *proto-qing* have been unearthed in north China, dating to *c*2000 BCE or later. These are roughly chipped instruments of irregular shapes and between 40 and 100cm in length. Both single stones and sets of three (and five) have been found in late Shang sites (*c*1200 BCE), notably at Anyang in northern Henan province. Unlike the earlier crudely chipped instruments, these Shang stones are carefully crafted of polished marble slabs, rectangular or triangular in shape, some with beautifully stylized abstractions of tigers and fish inscribed on their surfaces (Liu, 1988, pp.14–15).

During the mid-Zhou dynasty (*c*5th century BCE) *qing* sets (*bianqing*) were enlarged and their shape became standardized, but their surfaces were not so commonly decorated. Largest among the Zhou sets unearthed is from the tomb of the Marquis Yi of the Zeng state (Zenghou Yi, Hubei province, *c*433 BCE), a set of 32 stones suspended in a two-tiered frame. These stones are L-shaped, five-sided, with the bottom edge concave in shape. Precise geometric proportions for this design were given in the *Zhouli* (*c*3rd century BCE) and in subsequent texts (Chuang, 1966, p.131). Zhou instruments (such as the Zenghou Yi set) were tuned chromatically by varying the size while maintaining uniform thickness (smaller stones resonating at a higher pitch). The *bianqing* employed within the ritual ensemble at the Taipei Confucian shrine are of this earlier design. By about the 12th century CE, *bianqing* sets were usually comprised of 16 stones of a uniform size but varying in thickness (thicker stones resonating at a higher pitch), with the standard of 16 chromatically-tuned stones in a set. The set sent to Korea during this period and sets employed in the Qing dynasty imperial court in Beijing (1644–1911) are of this design (Moule, 1908, p.31).

Related instruments are the Korean P'YŎN'GYŎNG and Vietnamese *biên khánh*. A more recent application of the name *qing* is to the resonating bowl-bell of bronze used in Buddhist temples; *see* CHINA, §III.

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ALAN R. THRASHER

Qinqin. Chinese plucked lute. *See* YUEQIN.

Qobuz (i) [qobyz, kobuz]. Two-string fiddle of the Karakalpak, Kazakh and Kyrgyz peoples of Central Asia. It is approximately 70 cm long; its body is shaped like a deeply curved ladle and its belly is covered with camel skin. The strings are of horsehair and are tuned a 4th apart; the instrument is played with a bow of horsehair, producing a sound rich in overtones particularly in the lower register.

The *qobuz* is mentioned in the 10th-century document *Divani-l-Lughati-t-Turk* by Mahmud Kashgharyi. According to other sources the instrument originated in Samarkand and Bukhara. During the 15th and 16th centuries it was an instrument of court musical entertainment, as depicted in the miniature paintings of the Herat artist Kamal ad-Din Behzad. During the 19th century the *qobuz* was popular throughout Khorezm and Khiva and the fame of *qobuz* players spread throughout Turkestan; since then instruments such as the *sato* and the *tanbūr* have taken the place of the *qobuz* among the settled peoples of Turkestan, and the *qobuz* has become an instrument of nomadic life. In Uzbekistan it is played only by the semi-nomadic peoples of the Surkhandarya-Kashkadarya region. It is related to the Mongol *hiil* and was formerly associated with shamanism; shamans hung small bells on the *qobuz* and sang *saryny*.

RAZIA SULTANOVA

Qobuz (ii). Metal jew's harp of the Turkmen, Uzbek and Yakut peoples. In Uzbekistan it is also known as the *chang-qobuz* and is played by groups of women or children; among the Yakut peoples of Siberia it is played by male ensembles. In the past women's groups (consisting of 4–5 women) of the Surkharndarya-Kashkadarya region played the *chang-qobuz* for wedding ceremonies. Playing techniques include two ways of blowing using the syllables 'ye-ye' or 'ou-ou'.

RAZIA SULTANOVA

Qquepa. A Quechua term for a conch-shell trumpet of Peru. It was used from as early as the Chavín era (900–200 BCE). Because of the rarity of the conch in Peruvian waters, instrument makers of Mochica (200–700 CE) and Chimú (1000–1476 CE) used clay to create both imitations of the shell trumpet and vertical and coiled trumpets. The Quechua held the *qquepa* in high regard for its impressive sound and relative rarity; they played it in battle and for warrior initiation ceremonies. Cuzco regional authorities, who call the conch (*Strombus galeatus*) *pututo*, still sound it to gather townspeople in times of crisis or for communal tasks.

JOHN M. SCHECHTER

QRS. American manufacturer of piano rolls. The company was established in 1900 as an adjunct to the Melville Clark Piano Co. of Chicago. Clark's invention of the 'marking piano' in 1912 made possible the cutting of rolls that accurately captured specific performances,

although without expression. Involved at an early stage in the recording of ragtime, QRS soon also turned to jazz, especially after Max Kortlander joined its staff and it transferred its main recording activities to New York about 1920. Among the notable musicians who cut rolls for the company were James P. Johnson (1921–7) and Fats Waller (as 'Thomas Waller', 1923–31); in 1926 some 11 million rolls were cut. The company also established a record label of the same name, on which it put out three series of discs from the early 1920s until 1930; the second of these was most notable, with recordings supervised by Arthur E. Satherley. The third series appeared in 1929, shortly after QRS merged with a film company, the DeVry Corporation.

By this time the market for piano rolls had severely declined, and in 1931 Kortlander bought the company. For many years its existence was frequently precarious, and its employees often worked only part-time. The 'marking piano' was abandoned in favour of 'arranged' rolls, many of which were made by the stride pianist J. Lawrence Cook, some under the pseudonym Sid Laney. Cook's output over five decades included a remarkable series of Waller-like arrangements, and transcriptions of Art Tatum and Erroll Garner. By the 1950s production had dropped to around 200,000 rolls per year, although thereafter interest revived with the advent of new spinet player pianos. Kortlander died in 1961, and the company was acquired by Ramsi P. Tick, who moved production to Buffalo in 1966. Though 'arranged' rolls have remained the company's mainstay, new recordings on the restored 'marking piano' have been made by artists including Earl Hines, George Shearing, Marian McPartland, Peter Nero and Liberace.

In 1987 QRS was sold to Richard A. Dolan, who brought out a MIDI-based player system for installation in acoustic pianos. The meaning of the acronym is unknown; the only interpretation ever to appear in official company literature was the slogan 'Quality, Real Service', used in the late 1910s and early 1920s.

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BOB BERKMAN

Quadran pavan. A 16th-century English term associated with the *passamezzo moderno*, one of the forms of the passamezzo pattern (*see* PASSAMEZZO). The term is probably derived from the Italian *passamezzo per B quadro*, and refers to the natural sign that distinguished the *passamezzo moderno* from the *passamezzo antico* or *passamezzo per B molle*. The terms 'quadropavan' and 'quadrant pavan' are also found.

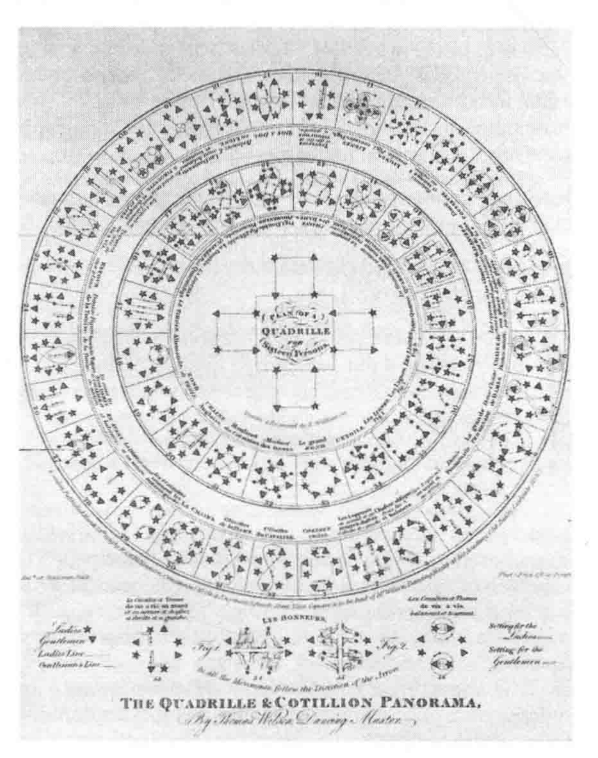
□

Quadrat (Ger.). *See* NATURAL.

Quadrille (Fr.). One of the most popular ballroom dances of the 19th century, with an elaborate set of steps and danced by sets of four, six or eight couples. The name, derived from the Italian 'squadriglia' or Spanish 'cuadrilla', was originally applied to a small company of cavalry, subsequently to a group of dancers in a pageant and then to a troupe of dancers in the elaborate French ballets of the 18th century. The popularity of contredanses in ballets led in turn to the description of a set of contredanses in the ballroom as a 'quadrille de contredanses', later shortened to 'quadrille'. The dance was very popular in Paris during the First Empire and was introduced to London at Almack's Assembly Rooms in 1815 and to Berlin in 1821. Though known in Vienna around the same time, it did not become the rage there until the carnival of 1840.

The quadrille usually consisted of five distinct parts or figures, which, even when new music was provided, retained the names of the contredanses that originally made up the standard quadrille: *Le pantalon* (adapted from a song which began 'Le pantalon/De Madelon/N'a pas de fond'), *L'été* (a contredanse popular in 1800), *La poule* (1802), *La pastourelle* (based on a ballad by the cornet player Collinet) and a lively 'Finale'. *La pastourelle* was often replaced by a further figure, *La Trénis* (named after the dancer Trenitz), but in the Viennese quadrille both were danced, as fourth and fifth figures respectively in a total of six.

The music of the quadrille was made up of lively, rhythmic themes of rigid eight- or sixteen-bar lengths, the sections being much repeated within a figure. Except for *La poule* and sometimes *Le pantalon* or the Finale (in 6/8) the music was in 2/4, and was usually adapted from popular songs or stage works. Among prominent French



Plan of a quadrille from Thomas Wilson's 'The Quadrille and Cotillion Panorama' (London, 1819)

arrangers were Philippe Musard (1792–1859), Isaac Strauss (1806–88) and Olivier Métra (1830–89). In England the quadrilles of Jullien, such as the *British Army Quadrilles* and the *Grand Quadrille of All Nations* were prominent attractions at his concerts at the Surrey Gardens and Covent Garden. Elsewhere in Europe quadrilles were produced by the Strausses and all other major dance composers of the 19th century.

Hans von Bülow composed a quadrille on themes from Berlioz's *Benvenuto Cellini*, and during his years as conductor at the Powick Asylum (1879–84) Elgar wrote quadrilles which he raided for later works, notably the second *Wand of Youth* suite. The plundering of all sorts of musical sources for themes for new dances and the musical distortions that often had to be made to satisfy the restricted musical form of the quadrille made it a target and vehicle for musical jokes through the arrangement of themes from particularly incongruous sources, as in the *Macbeth Quadrilles* from music attributed to Matthew Locke, the *Bologna Quadrilles* on themes from Rossini's *Stabat mater*, Chabrier's *Souvenirs de Munich* (on themes from *Tristan und Isolde*), and *Souvenirs de Bayreuth* (on themes from *The Ring*) by Fauré and Messager.

See also LANCERS.

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ANDREW LAMB

Quadris, Johannes de. *See* JOHANNES DE QUADRIS.

Quadrupla (Lat.: 'quadruple'). In early music theory, the ratio 4:1. In the system of PROPORTIONAL NOTATION of the late Middle Ages and Renaissance, *proportio quadrupla* indicates a diminution in the relative value of each note shape in the ratio 4:1. In modern practice, quadruple time has four beats to the bar.

Quadruple counterpoint. Four-part INVERTIBLE COUNTERPOINT.

Quadruple croche (Fr.). *See* HEMIDEMISEMIQUAVER (64th-note). *See also* NOTE VALUES.

Quadruplet (Fr. *quartolet*; Ger. *Quartole*; It. *quartina*). A group of four equal notes occurring in place of three equal notes under a time signature where the regular units are divisible by three.

Quadruple time. In modern practice, four beats to the bar. *See* QUADRUPLA.

Quadruplum, quadruplex (Lat.: 'quadruple', 'fourfold'). Terms used in medieval theory to denote principally (1) four-voiced polyphony. In 13th-century theoretical writing both terms were used as nouns in this sense, or as adjectives in phrases such as 'organum quadruplum' and 'quadruplices conductus'.

(2) The fourth voice of a polyphonic composition – an independent voice composed against a tenor, duplum (or motetus) and triplum. The term 'quadruplum' was thus used in the 13th century with reference to organum and the motet. The English form, 'quadreble' or 'quatreble', was used in vernacular early 15th-century treatises on English discant.

(3) Diminution or augmentation by a factor of four ('quadrupla', 'proportio quadrupla') in mensural notation of the 14th century to the 16th.

IAN D. BENT

Quaglia, Giovanni Battista (*b* Bergamo, 1625; *d* Brescia, June 1700). Italian composer and organist. He was a student of Francesco Turini and from 1649 he served as organist of S Maria Maggiore, Bergamo. On the death of Ottavio Mazza he inherited the post of *vicemaestro di cappella* there on 2 June 1674 and on 15 May 1677 he was appointed *maestro*. As well as a son, Giovanni Francesco, Quaglia had three daughters who were nuns in Brescia, and it was in order to be near them that on 21 January 1690 he asked to be allowed to leave the service of S Maria Maggiore (after more than 40 years) so that he could take up the position of *maestro di cappella* at the cathedral in Brescia. Giovanni Francesco followed largely in his father's footsteps: he was appointed organist of S Maria Maggiore, Bergamo, on 12 January 1695 and *vicemaestro di capella* on 9 May 1712. However, in the competition for *maestro* on 29 December 1717 he lost out to Giacomo Gozzini.

Giovanni Battista was recognized as a very capable teacher, performer and composer. A large part of his output has undoubtedly been lost. Of his published music, only two collections of solo motets and an oratorio have survived. Other motets appear in collections by Federico Vigoni (1692), C.M. Fagnani (1695[1]) and Marino Silvani (1670[1]). In his dedication Quaglia classifies the *Motetti sacri* of 1668 as 'the first creation of the *Cicala d'Eunomio*' (the cricket of Eunomio). He composed the oratorio *La vittoria di David contro Golia*, dedicated to the 'Illustrissimo Signor Canonico Giacomo Pezzoli', for the Sunday following the feast of Maria Magdalene, to be sung in Bergamo Cathedral.

WORKS

[12] Motetti sacri, 1v, bc (org) ... libro I (Bologna, 1668)
[12] Motetti sacri, 1v, bc (org) ... libro II (Bergamo, 1675)
Motet, 1v, in F. Vignoni, Sacre armonie (Milan, 1692)
Motet, 1v, bc in 1670[1]; motet, S/T, 2 vns, bc (org) in 1695[1]
La vittoria di David contro Golia (orat) (Bergamo, 1680)

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ROBIN BOWMAN/PAOLA PALERMO

Quagliati, Paolo (*b* Chioggia, *c*1555; *d* Rome, 16 Nov 1628). Italian composer and organist. He was born into a noble family of Chioggia and in about 1574 settled in Rome, where he remained until his death. During more than 50 years there he worked for wealthy patrician families, as well as for the church, as both musician and bureaucrat. He was *maestro di cappella* at S Maria Maggiore from 1591 to 1621 and seems to have held a similar position at S Marcello al Corso; he also worked as a musician at the Oratorio del Crocifisso on numerous occasions between 1595 and 1618. He became a Roman

citizen in 1594. In 1606 his *Il carro di Fedeltà d'Amore* was performed on a decorated cart in the streets of Rome during the pre-Lenten celebrations. Pietro della Valle, who wrote the text, declared later that it 'was the first dramatic action or representation in music that had ever been heard in that city', an exaggerated claim. Between about 1605 and 1608 Quagliati was in the service of Cardinal Odoardo Farnese, to whom he dedicated his madrigal volume of 1608. The title-page of this publication describes him as organist of S Maria Maggiore, a post he probably held until his death. He is also known to have played the organ at other Roman churches on special occasions. The respect in which he was held by his contemporaries is attested by the dedication to him of *Giardino musicale* (RISM 1621[15]), an anthology of songs and duets by eight Roman composers, Frescobaldi among them. During the last years of his life he was in the service of the Ludovisi family. When Cardinal Alessandro Ludovisi became Pope Gregory XV in 1621, he was appointed apostolic prothonotary, and private chamberlain to the pope. For the wedding in 1623 of the pope's nephew Nicolò Ludovisi to Isabella Gesualdo (daughter of the composer) he wrote the collection *La sfera armoniosa*, the print of which includes an engraved portrait of him by Ottario Maria Leoni (reproduced in *MGG1*, pl.102/i). When the pope died in that year Quagliati remained in the service of the Ludovisi family. He died a wealthy man and was buried in S Maria Maggiore.

Quagliati's first personal publications were of three-part canzonettas: he published a sacred anthology in 1585 and two secular volumes in 1588, showing himself an enthusiast for the lighter forms that proved to be so important texturally for the emerging Baroque style. He was never a serious madrigalist, so the transition to monody and the concerted madrigal was perhaps easy for him. His one madrigal publication (1608) nevertheless manifests the kind of stylistic uncertainty common in the early 17th century, and its contents are devised so that they can be performed either as concerted madrigals or as monodies; as he stated in the preface:

> Seeing that nowadays one group take pleasure in 'full' music with many voices, although it seems that the larger group desire and applaud 'empty' music for solo voices and instruments ... I have decided to cater to more than one taste.

He was not alone in his attempt to fuse the old and the new; witness, for example, P.M. Marsolo's practice in his second book of four-part madrigals (1614). *Il carro di Fedeltà d'Amore* is a brief festive work, consisting mainly of short solos and duets and ending with a five-part concerted madrigal; it should not be regarded as a miniature or proto-opera. The several other pieces following the *Carro* itself include four solo madrigals that are probably the first in Rome actually composed as such, though the solo versions of the 1608 works preceded them. Quagliati's most substantial secular work is *La sfera armoniosa*, which comprises 25 numbers, mostly solos and duets, with a concerted violin part; five madrigals are variously adapted from the 1608 collection. His *Ricercate e canzoni* (1601, not lost as stated by Kast) display conservative features often associated with the stricter contrapuntal forms. Curiously, the ricercares and canzonas are not differentiated in the body of the publication and cannot easily be distinguished from one another. Quagliati's sacred works, which range from monodies to a 12-part work, have been little studied.

In all his works Quagliati used clear, mostly diatonic harmony and adopted a conservative approach to the treatment of dissonance. He favoured modest concertato textures and his melodic style is simple and graceful.

WORKS

all except anthologies published in Rome

SACRED VOCAL

Motecta et psalmus Dixit Dominus, 8, 12vv (1612); 2 ed. J. Killing, *Kirchenmusikalische Schätze der Bibliothek des Abbate F. Santini* (Düsseldorf, 1910)
Affetti amorosi spirituali, 1–3vv (1617)
Motetti e dialogi, 2–4, 8vv (1620)
Motetti, 1, 2vv (1625), lost
Motetti e dialoghi concertati con doi bassi seguiti, libro secondo, 8vv, 2 org (1627)

4 motets; 1 psalm, 8vv, bc; 6 sacred works, 3, 8vv, some with bc: 1592[2], 1599[6], 1616[1], 1617[1], 1618[3], 1621[3], 1627[2], 1639[2]

SECULAR VOCAL

Canzonette per sonare et cantare, libro primo, 3vv (1588)
Canzonette per sonare et cantare, libro secondo, 3vv (1588[26])
Il primo libro de' madrigali, 4vv, bc (1608) [5 rev. in 1623 vol.]
Il carro di Fedeltà d'Amore con aggiunta di alcune arie dell'istesso autore, 1–5vv (1611); ed. in SCMA, xiii (1957); 1 ed. L. Landshoff, *Alte Meister des Bel Canto*, i–ii (Leipzig, 1912)
La sfera armoniosa, 1, 2vv, vn (1623) [incl. 5 from 1608 vol. and 2 by S. Landi]; ed. in SCMA, xiii (1957)

Madrigal, 5vv; 2 canzonettas, 4vv; 3 secular works: 1583[14]; 1589[7], 1589[11], 1591[12], 1621[14]; 2 ed. A. Wotquenne-Plattel, *Chansons italiennes* (Leipzig, n.d.)

INSTRUMENTAL

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LOST WORKS

Le delizie musicali, aria, Il plettro canoro, Poesie e madrigali, all mentioned in Pitoni

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BRIAN MANN

Quaglio. Italian-German family of stage designers. Giovanni Maria Quaglio (i) (*b* Laino, Como, *c*1700; *d* Vienna, *c*1765) and Domenico Quaglio (i) (1708–73), a portrait and historical painter, were sons of the painter Giulio Quaglio (1668–1751); their descendants constitute two distinct branches of the family.

G.M. Quaglio studied in Rome and Milan and moved to Vienna, probably in the early 1730s, as an architect and stage designer. He was involved in the reconstruction of the Redoutensaal (1748–52) and designed sets for the Burgtheater and Kärntnertortheater in Vienna (1748–51), becoming the leading designer for both (1752–65). His

sets encompassed the Viennese repertory during the transition from courtly to middle-class theatre. He designed nearly all the sets for the reformers Durazzo, Calzabigi, Angiolini and Gluck (*Orfeo ed Euridice*, 1762; *Telemaco*, 1765). His art was rooted in the *opera seria* tradition of formalized illusionistic architecture painting, but he also developed staging as a means of expression, particularly in association with Gluck, through picturesque natural structures aiming at truth and universal appeal.

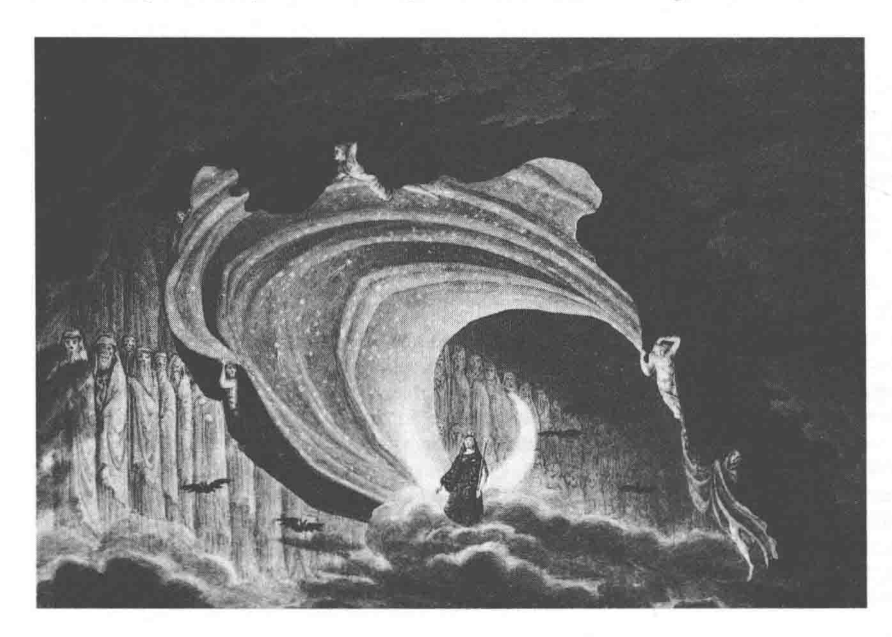
His son Lorenzo Quaglio (i) (*b* Laino, 23 July 1730; *d* Munich, 2 May 1805) was appointed theatre artist at the court of the Elector Palatine Carl Theodor in 1752. As court theatre architect from 1758 he was responsible for scenery at the Mannheim and Schwetzingen court theatres, and for enlarging the Mannheim Hofoper (1758) and reconstructing the Nationaltheater (1777). During that period he also worked at Reggio nell'Emilia, Frankfurt, Dresden and Zweibrücken (1775). He moved to Munich in 1778 with the court and retired in 1799. As designer for works of the Mannheim School, especially Holzbauer's operas and Cannabich's ballets, Quaglio gave a considerable impulse to German musical theatre. He followed his father in continuing to reconcile the courtly formalism of the Galli-Bibiena school with bourgeois intimacy and objectivity. Late 18th-century *opera seria* extravagances of perspective were replaced by clearly structured neo-classical architectural and landscape views. Carlo (*fl c*1761–78), son of G.M. Quaglio (i), was assistant and second theatre engineer (1762–5) to his father in Vienna; in 1761 he designed the stage of the palace theatre in Eisenstadt, where Haydn worked, and from 1765 to about 1778 he was stage designer in Warsaw. A third brother, Martin (*fl c*1764–73), was assistant to Lorenzo (i) in Mannheim in 1764–8 and then became stage designer in Kassel, where he was still active in 1773. Lorenzo's son Giovanni Maria (ii) (1772–1813) was court theatre painter in Munich (1795–9 and 1802–3) and in Mannheim (1800–02).

The family's other line of influential stage designers was founded by Giuseppe (or Joseph) Quaglio (*b* Laino, 2 Dec 1747; *d* Munich, 2 March 1828), son of Domenico (i) and nephew of G.M. Quaglio (i), with his brother Giulio. Their work was closely connected with Romantic musical theatre and the rise of historical stage design in Germany. Giuseppe went to Mannheim about 1770 as a theatre painter and followed his cousin Lorenzo (i) to Munich in 1779; until 1823 he was stage designer there, from 1801 court theatre architect. He completed the transition to a pictorially composed scene begun by the older members of the family, especially as regards historical milieu: his sets, using the devices of Romantic landscape painting, exploited mood and local colour and achieved striking expressive variety.

His brother Giulio (or Julius) Quaglio (*b* Laino, 1764; *d* Munich, 21 Jan 1801) was a theatre artist in Munich (*c*1781–5), Mannheim (1785–98) and Dessau (1798) before succeeding his cousin Lorenzo (i) as Munich court theatre architect in 1799. His designs, particularly those created after 1785 for the Mannheim Nationaltheater, followed essentially the principles of his brother, but he made less use of historical scenery. His setting of *Die Zauberflöte* (1794, Mannheim), partly composed of older sets from the theatre's stock, showed a multiplicity of different stylistic elements, notably exotic motifs including a 'Chinese' hall, a 'Gothic' temple and an 'Egyptian' vault.

Giuseppe's son Angelo Quaglio (i) (*b* Munich, 13 Aug 1784; *d* Munich, 2 April 1815) was an artist at the Munich Hoftheater from 1801 and also at the Isartortheater after 1812. Like his brothers Domenico (ii) (1787–1837), only very briefly a stage designer, and Lorenzo (ii) (1793–1869), Angelo made a considerable contribution to the popularization of the Gothic style. His work for the stage, which has survived mainly through his illustrated inventory of the court theatre (1803–10), inclined not only to the Gothic period but also to other historical epochs – classical antiquity in particular was glorified in the idealized landscapes and architecture of heroic opera (Salieri's *Palmira*, 1814).

A fourth son of Giuseppe, Simon (Joseph) Quaglio (*b* Munich, 23 Oct 1795; *d* Munich, 8 March 1878), was an assistant from 1812 and from 1814 a permanent stage designer at the Munich court theatre, where he supervised



Design by Simon Quaglio for the arrival of the Queen of Night (Act 1 scene vi) in Mozart's 'Die Zauberflöte', Hof- und Nationaltheater, Munich, 1818: pen and ink with watercolour (Theatermuseum, Cologne)

the scenery from 1824 up to his retirement in 1877. After his classical early works he devoted himself to Romantic stage painting with mystical characteristics (*Die Zauberflöte*, 1818, Hof- und Nationaltheater, see illustration; *Der Freischütz*, 1822). Influenced by grand opera, which dominated the Munich repertory, he later developed a more solemn historical style (*La Juive*, 1844). His son Angelo (ii) (*b* Munich, 13 Dec 1829; *d* Munich, 5 Jan 1890) worked from 1850 at the court theatre and managed a commercial scenic studio which supplied theatres in Dresden, Berlin, Stuttgart, St Petersburg and elsewhere. His designs remained within his father's illusionistic historical style. Closely connected with the aesthetic ideas of Ludwig II of Bavaria, Quaglio was one of the principal designers for the Munich Wagner premières, from *Tannhäuser* (1855) to *Die Walküre* (1870) and for Ludwig's private performances (including *Aida*, 1877, and *Oberon*, 1881). He worked with his father and others. His son Eugen (*b* Munich, 3 April 1857; *d* Berlin, 25 Sept 1942) worked in his father's studio from about 1877, later (1891) becoming court theatre painter in Berlin, a post he held until 1923. He carried on the family tradition of historical stage designs, above all in Wagner productions. Although he was influenced by naturalism and *verismo*, his romanticizing productions were basically historical idylls (D'Albert's *Der Improvisator*, 1902; Strauss's *Feuersnot*, 1902).

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MANFRED BOETZKES/R

Quallenberg [Qualemberg, Qualenberg], **Johann Michael** (*b* ?Bohemia, *c*1726; bur. Brühl, nr Schwetzingen, 16 April 1786). German clarinettist. He learnt the clarinet in Vienna and from 1758 to 1765 was first clarinettist in the Mannheim court orchestra. Hiller noted him as being in the orchestra again in 1767 (*Wöchentliche Nachrichten*, 30 November), and from 1770 his name reappears on the court calendar in this capacity. Gerber states that he was also a court councillor. From 1757 or 1758 he practised forestry and managed an inn near Schwetzingen. When the Mannheim orchestra transferred to Munich in 1778 he remained behind in Brühl, at full salary. He is mentioned in the calendars of the Bavarian and Palatinate court until 1786, although he apparently had no further official duties in Mannheim.

Quallenberg was one of the first orchestral performers on the clarinet, which until then had been largely confined to military bands and outdoor concerts, and as such played a role in the early development of the symphony orchestra at Mannheim (Mozart remarked in particular on the 'glorious effect' of symphonies with flutes, oboes and clarinets in a letter of 3 December 1778). The virtuoso clarinet part in Ignaz Fränzl's Third Symphony (*c*1767) was probably written for him. Quallenberg himself composed a four-act comedy *Die Schöne am Rhein* (Brühl, 1777, *D-Mbs*) and published his 'Wahre Geschichte einer Geige des berühmten Jakob Stainer' in the *Musikalische Korrespondenz der teutschen Filarmonischen Gesellschaft* (1 June 1791, cols. 169–72).

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ROLAND WÜRTZ/EUGENE K. WOLF

Quantz, Johann Joachim (*b* Oberscheden, Hanover, 30 Jan 1697; *d* Potsdam, 12 July 1773). German flautist, composer, writer on music and flute maker.

1. Life. 2. Works. 3. Writings.

1. Life. Quantz's autobiography, published in F.W. Marpurg's *Historisch-kritische Beyträge*, i (1754–5), is the principal source of information on the composer's life, centring on his activities in Dresden (1716–41) and at the court of Frederick the Great in Berlin and Potsdam (from 1741).

The son of a blacksmith, he began his musical training in 1708 with his uncle, Justus Quantz, a town musician in Merseburg. After Justus's death three months later, Quantz continued his apprenticeship with his uncle's successor and son-in-law, J.A. Fleischhack, whom he served as a journeyman after the completion of the apprenticeship in 1713. During his apprenticeship, Quantz achieved proficiency on most of the principal string instruments, the oboe and the trumpet. Taking advantage of a period of mourning for the reigning duke's brother in 1714, he visited Pirna where he came across some of Vivaldi's violin concertos, which were to have a decisive influence on his artistic development. In March 1716 he accepted an invitation by Gottfried Heyne to join the Dresden town band.

Always eager to improve his musical skills, Quantz spent part of 1717 in Vienna studying counterpoint with Fux's pupil J.D. Zelenka. In 1718 he became oboist in the Polish chapel of Augustus II, Elector of Saxony and King of Poland, accompanying him on official visits to Warsaw but remaining in Dresden for substantial periods. Because Quantz found little opportunity for advancement as an oboist, he turned to the transverse flute in 1719, studying briefly with the noted French player P.G. Buffardin, an advocate of the French taste. However, he credited J.G. Pisendel, the leading violinist and representative of the 'mixed taste' (French and Italian), with the greatest

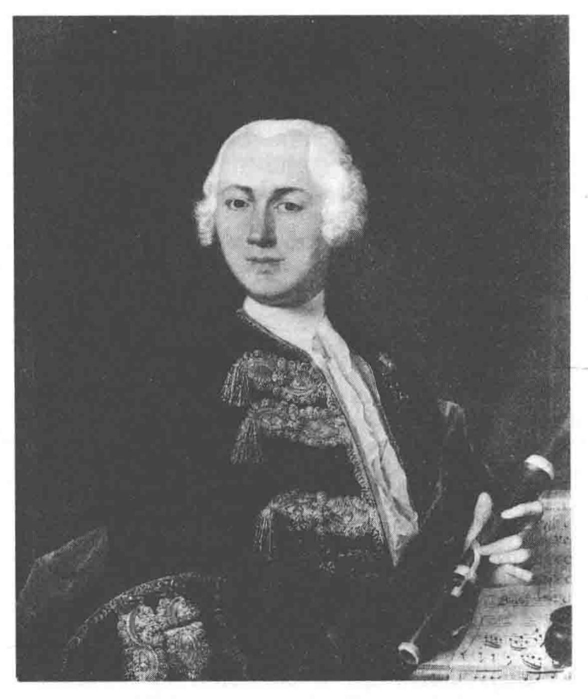
influence on his development as a performer and composer. His interest in composition, particularly in works for the flute, continued to grow, stimulated by a wide range of Italian and French works then performed in Dresden. In the Saxon court's repertory, however, influenced by *opera seria* and the instrumental compositions of Corelli, Torelli and Vivaldi, the Italian musical style gradually superseded the French.

Between 1724 and 1727 Quantz completed his training with a period of study in Italy and shorter stays in France and England. He studied counterpoint with Francesco Gasparini in Rome, impressed Alessandro Scarlatti favourably and met, among many others, the future Dresden Kapellmeister J.A. Hasse, who was then studying with Scarlatti. From August 1726 to March 1727 he visited Paris, and although he found the French vocal style disagreeable, he enjoyed the performances of many instrumentalists, among them the flautist Michel Blavet. While in Paris he for the first time had a second key added to his flutes to improve their intonation (*see* FLUTE, §II, 4(ii)). After a ten-week stay in England, where he met Handel, Quantz returned to Dresden in July 1727. The three-year tour established his reputation outside Germany, paving the way for the future international dissemination of his music. In March 1728 he was promoted to a member of the regular Dresden court chapel, where he was no longer required to double on the oboe. With this promotion he had finally won recognition as one of the outstanding performers in Dresden.

In May 1728 Quantz, Pisendel, Buffardin and others accompanied Augustus II on a state visit to Berlin. Quantz made a particularly deep impression on Prince Frederick, and returned to the Prussian court twice a year to teach him the flute. When Augustus II died in 1733, Quantz was not allowed to transfer to Berlin; but his autobiography suggests that he would not have wanted to give up the active musical life at the Saxon court for a tenuous one under Prince Frederick (fig.1). Instead he continued to serve under Augustus III, dedicating to him the op.1 *Sei sonate* for flute and continuo (1734).

When Frederick became King of Prussia in 1740 he could offer Quantz 2000 thalers a year (compared to the 800 paid by Augustus III), exemption from duties in the opera orchestra and an agreement to take orders only from him. In December 1741 Quantz moved to Berlin, and for the remainder of his career his duties centred on the supervision of the king's private evening concerts, for which he wrote new works and at which he alone had the privilege of criticizing Frederick's playing. For new compositions and the manufacturing of flutes, an activity he had pursued since 1739, he received additional payments. Once in Frederick's service, he declined any concert tours or court invitations. Only a few compositions were printed during the Berlin period, most importantly the *Sei duetti a due flauti traversi*, op.2 (1759). The *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752), on the other hand, was published within one year both in German and in a French translation. It has remained his most significant contribution to music literature.

2. WORKS. The majority of Quantz's output awaits publication and exact dating. Most of the trio sonatas seem to date from the Dresden period, and for the works listed in Frederick's catalogues, low numbers probably indicate an early date of composition. Although Quantz never carried stylistic simplification as far as his younger contemporaries, his works reflect the transition from a late Baroque to an early Classical idiom. In spite of their uneven quality and frequent reliance on clichés, they display excellent craftsmanship, and writers have drawn attention to several compositions that contribute to an understanding of works by J.S. Bach (Rampe, 1993; Swack, 1995).

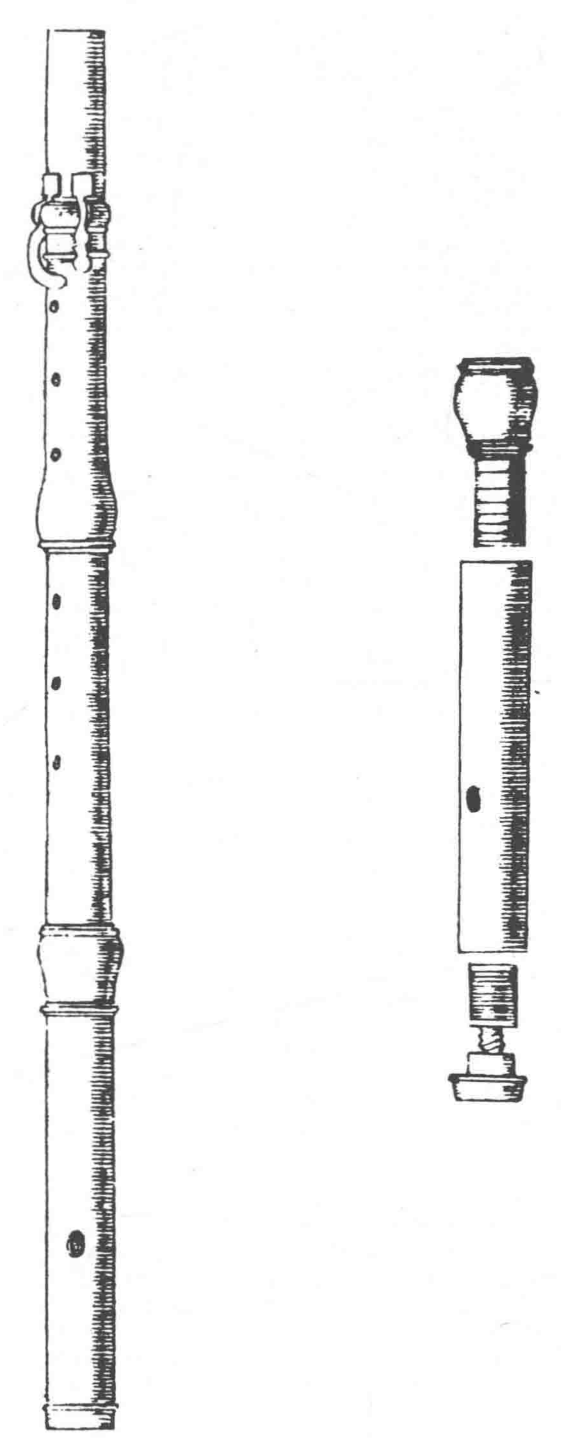


1. Johann Joachim Quantz: portrait by Johann Friedrich Gerhard, 1735 (Neues Schloss, Bayreuth)

The concertos suggest a debt to Vivaldi; they usually follow the three-movement fast–slow–fast form and adapt string figurations to the limited range and flexibility of the flute. The later concertos introduce stronger rhythmic contrasts between the motifs of the ritornellos, from which the solo material is increasingly derived.

The majority of the trio sonatas and the early solo sonatas follow the four-movement plan of the *sonata da chiesa*, but incorporate French dance types characteristic of Quantz's 'mixed taste'. Most of the trio-sonata movements make use of contrapuntal devices, confirming Quantz's technical proficiency. In accordance with contemporary developments, however, he tended to conceal his contrapuntal learning. In the solo sonatas he had by 1734 adopted the slow–fast–fast pattern that characterizes most of the Berlin sonatas. In formal organization the sonata movements tend towards the expansion of binary designs to include in the second part an increased return from the first. With their emphasis on simple melodic writing and on thematic variety, their renunciation of contrapuntal complexities while still maintaining a melodic bass line and their frequent use of appoggiaturas and trills, these works show Quantz's mastery of the *galant* style.

3. WRITINGS. Quantz's autobiography and other writings are of considerable interest, but his most significant contribution to music literature is unquestionably his *Versuch* (1752). Only five of its 18 chapters exclusively



2. *Two-keyed flute with head joint in two sections, designed by Johann Joachim Quantz: engraving from the 'Supplément', iii, to Diderot's 'Encyclopédie' (Paris, 1777)*

concern flautists; the others address general issues of interest to amateur instrumentalists in a way that is not only more comprehensive but also more concrete than ever before. Of the treatise's three main parts, the first has attracted the most attention. It is devoted to performance on an individual instrument and includes aspects of ornamentation that Quantz divides into two principal types: essential graces (*wesentliche Manieren*), such as appoggiaturas and turns largely reflecting French influence, and arbitrary variation (*willkürliche Veränderungen*), reflecting the Italian practice of embellishing a melody, applicable only to certain types of *adagio* movements. It also includes the only almost contemporary account of the modifications made to the flute in the late 17th century and refers to Quantz's own inventions regarding flute construction: the second key and the division of the head joint into two sections to create a tuning slide (fig.2).

The second part reviews the responsibilities of the accompanying instruments and their leader, with discussion of orchestral seating plans, bowing and tempo. Quantz relates a pulse of about 80 beats per minute to specific note values in four basic tempo indications from allegro assai (one pulse beat per minim) to adagio assai (two pulse beats per quaver), making it clear, however, that the rule needs to be refined by other parameters and that it primarily applies to instrumental music.

The last part of the *Versuch* surveys the characteristics of Italian, French and German styles, and provides the reader with the foundation to evaluate both performers and compositions. Quantz's approach of focussing on taste allows him a certain degree of theoretical freedom, which leads to an emphasis on thematic quality and organization rather than on harmony, texture and overall form. His discussion of national styles makes it clear that he believed German music included the best French and Italian elements, a combination he hoped would soon lead to a universal idiom.

The *Versuch* had a considerable influence on later German writers from C.P.E. Bach to D.G. Türk. While Quantz's views cannot be considered absolute guides for the performance of late Baroque music, they certainly reflect many practices of the period from about 1725 to 1755 as cultivated in Dresden, then one of the finest musical establishments in Europe, and subsequently in Berlin.

WORKS

INSTRUMENTAL

Over 305 concs., fl, str, bc, *c*250 survive (some inc.), *D-Bsb*, for further sources see Vester

5 concs.: 2 solo fl/ob/vn, 2 ob, bn, str, bc, *Dl*: 2 solo fl, 2 ob, bn, str, *Dl*; 2 solo fl, 2 vn, va, b, *Bsb*; 2 solo fl, 2 ob, 2 hn, bn, str, bc, *Dl*; 2 solo fl, 2 ob, bn, str, bc, *Dl*

3 concs., 2 solo fl, 2 ob, bn, str, bc, *Bsb*, *Dl*

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2 concs., hn, str, bc, *S-L*, 1 doubtful

3 concerti grossi, lost, formerly in Bibliothek der Singak-Ademie, Berlin

Conc., ob d'amore, str, bc, lost, listed in Breitkopf Catalogue (Leipzig, 1763)

Pastoralle, prelude to J.F. Agricola's Die Hirten bei der Krippe zu Bethlehem, 2 fl, 2 ob, 2 vn, va, org obbl, *D-LEm*

11 caprices, 6 fantasias, and 43 variations, suite movts and other movts, solo fl/fl, bc, *DK-Kk*, ed. W. Michel and H. Teske (Winterthur, 1980), some doubtful

Solfeggi , solo fl, *MSS*, formerly *D-Bsb* lost; some survive in *DK-Kk*, ed. W. Michel and H. Teske (Winterthur, 1978), some in *Das Flötenbuch Friedrichs des Grossen* (Leipzig, 1934)

Over 235 sonatas, fl, bc, mainly *Bsb*, *c*35 pubd in 18th-century edns, of which only 6 sonate a flauto traversiere solo, op.1 (Dresden, 1734) authorized by Quantz, for further MS sources see Vester

Variations on Ich schlief da träumte mir, fl, bc, *Bim*

6 Sonatas or Duets, 2 Ger. fl/2 vn, op.5 (London, 1750)

6 duetti, 2 fl, op.2 (Berlin, 1759/*R*)

Duet, 2 fl, *DK-Kk*

Minuet, 2 fl, Select Aires or Duets (London, 1737)
7 duets, 2 fl, lost, listed in Breitkopf catalogue (Leipzig, 1763)
*c*55 trio sonatas (2 fl, bc)/(fl, vn/ob/ob d'amore/va d'amore/rec, bc), mainly *D-Dl*, some with duple attribs., 9 pubd in 18th-century edns, for further MS sources see Vester
Qts, lost, mentioned by Vester
4 sonatas, 3 fl: 3 in *DK-Kk* (1 with duple attrib.); 1 pubd by G. Billaudot (see Vester)
Arioso ma un poco Andante, fl, 2 vn, va, *D-Dl*
Divertimento a 5, fl, other insts, lost, fl pt partially quoted in Solfeggi

VOCAL

Padre perdonna, aria, S, str, bc, *Dl*; Sembra che il ruscelletto, aria for 'Sigra. Astrua' in Serenata fatta per l'arrivo della Regina Madre a Charlottenburgo, 1747, *Bim*
6 songs, v, bc: Ach ich verschmachte – Schenket ein; Holde Phyllis, die Göttinnen; Welche Gottheit soll auch mir einen Wunsch gewähren; Wenn ich mir ein Mädchen wähle, all in *Oden mit Melodien I. Theil* (Berlin, 1753); Kleine Schöne, küsse mich!, in *Neue Lieder zum Singen beym Clavier* (Berlin, 1756); Gewiss! der ist beklagenswerth, in *Berlinische Oden und Lieder I. Theil* (Leipzig, 1756)
22 hymns, with bc, in *Neue Kirchen-Melodien zu denen geistlichen Liedern des Herrn Professor Gellerts* (Berlin, 1760)
For fuller details on MSS, 18th-century and modern edns, see Reilly (1971)

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EDWARD R. REILLY/ANDREAS GIGER

Quarenghi, Guglielmo (*b* Casalmaggiore, 22 Oct 1826; *d* Milan, 3 Feb 1882). Italian cellist and composer. He studied with Vincenzo Merighi at the Milan Conservatory from 1839 to 1842. He became principal cellist at La Scala in 1850, and a professor at the conservatory in 1851. During 1860–61 Quarenghi was associated with Rossi and Mazzucato in the formation of the Società di S Cecilia, Milan. He succeeded Boucheron as *maestro di cappella* of Milan Cathedral in 1879, but ill-health forced him to resign in 1881.

Quarenghi's only opera, *Il dì di San Michele*, was produced in Milan in 1863, and in the same year he published a mass and other church music. His *Metodo di violoncello* (Milan, 1876) has an interesting preface, comparing the earliest bowed instruments, and their evolution, with folk instruments from many countries. He also composed six caprices for solo cello, several original pieces and transcriptions for cello and piano, and some chamber music.

LYNDA MACGREGOR

Quarles, Charles (i) (bur. Cambridge, 23 June 1717). English organist and organ builder. He was appointed organist to Trinity College, Cambridge, on 26 December 1688, and proceeded to the MusB in 1698. No entry for him has been found in Admission Books, which would have shown father's name and place of residence. It is likely that both Charles (i) and (ii) were born during the Interregnum, before Registers of Baptism returned to regular use after 1660. Attributed to Charles Quarles (i) are a pleasing two-movement Lesson in F minor for

Harpsichord published by Goodison in 1788, and a Minuet 'in the Ancient Style' heavily arranged by Vincent Novello in 1840 for his *Select Organ Pieces*. He is believed first to have come to notice as an organ builder in 1681, cleaning the instrument at Long Sutton, Lincolnshire. In Cambridge he did much maintenance work on several university organs. He was contracted to move the organ of Pembroke College to Framlingham, a College living, where, sensitively restored and slightly enlarged, it is still in use. He was also to 'make/sett upp compleate perfect and finish' a replacement organ as specified for £210 10s. (6 December 1707.) An organ inaugurated on 14 April 1705 at Christ's College was 'provided' by Quarles at a cost of £140. A new organ at Emmanuel College, given in about 1684 by 'Mr. Hothersall and his lady, Joice' at a cost of £120 or £140, has no College documentation. E.J. Hopkins and E.F. Rimbault (*The Organ: its History and Construction*, 1855) wrongly ascribed these three organs to Bernard Smith. However, H.J. Norman of the firm of Norman & Beard, which rebuilt all three, said that they were inferior to Smith's usual work, though he confirmed that they were all by the same builder: the pipework in them was of mixed origin, some attributable to Smith and others quite different in shape, size and material. The cases, too, are of varied origin, but, apart from the Chayre at Emmanuel, have a family likeness and a local flavour. These facts and the comparatively low prices, indicate that Quarles made use of second-hand organ materials (several Colleges were replacing organs at that period, providing a ready source of supply). Quarles also supplied the organ at Wisbech Parish Church, also formerly attributed to Smith even though it was built after his death.

From August 1709 Quarles shared the organ duties at Trinity 'for six months in the year alternately' with John Bowman, who was to be Quarles's successor.

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BERNARD B. EDMONDS

Quarles, Charles (ii) (*d* York, *c*1727). English organist; his relationship to Charles Quarles (i), with whom he is often confused is unknown. He is unlikely to have been his son: the baptism register of (Old) All Saints, Cambridge, in which parish Trinity College stood, recorded only three children of Charles and Elizabeth Quarles, none named Charles, and in any case all too young to be relevant. Charles (ii) was appointed organist of York Minster on 30 June 1722. His successor, Edward Salisbury, was appointed in February 1728, but it is not known for certain whether Quarles was by that time dead. In the *Cathedral Magazine* (iii, 1775) an anthem, *Out of the deep*, is ascribed to 'Mr Charles late Organist at York': it is probable that Quarles may have been meant. More interesting is a technical study compounded of scales and arpeggios divided between the hands, entitled 'Mr Quarles's way of fingering in Gamut Natural', which occurs in a manuscript (*GB-Ge* R.d.39, f.37*v*) in the hand of Edward Finch, himself of York, and so presumably relates to Quarles of York. In the study free use is made of the thumb and all fingers in the modern way. This evidently struck Finch as sufficiently novel and noteworthy to justify transcription.

WATKINS SHAW/BERNARD B. EDMONDS

Quarta (It.). *See* FOURTH.

Quartal harmony. (1) Term denoting a harmonic system based on the interval of a 4th (as in early two-part organum, and some 20th-century music), as opposed to the 'tertiary harmony' of the major–minor tonal system.

(2) The opposite of NON-QUARTAL HARMONY, hence a harmonic system like that of 15th-century faburden or fauxbourdon (and tonal music) in which vertical perfect 4ths are permitted as consonances so long as they do not involve the lowest-sounding part.

□

Quartane. *See under* ORGAN STOP (*Rauschpfeife*).

Quart de soupir (Fr.). A semiquaver REST.

Quart de ton (Fr.). *See* QUARTER-TONE.

Quarte (Fr., Ger.). *See* FOURTH.

Quarte de nasard (Fr.). *See under* ORGAN STOP.

Quarter-note. American term for CROTCHET. *See also* NOTE VALUES.

Quarter-tone (Fr. *quart de ton*; Ger. *Viertelton*; It. *quarto di tono*). An interval half the size of a semitone. The term was used by some 17th- and 18th-century theorists to denote the distance between a sharp and enharmonically distinct flat in mean-tone temperaments (e.g. D♯–E♭). In most contexts, however, it refers to an interval of $\frac{1}{24}$ of an octave, or 50 cents.

Quarter-tones form part of the enharmonic genus of ancient Greek music theory (*see* GREECE, §I, and DIESIS (ii)); they have also been discussed in the context of medieval plainsong (see Gmelch), and were considered by Hothby in the late 15th century (see Reaney) and by Coprario in the early 17th (see Field). Interest in them increased steadily during the 19th and 20th centuries. The 'Aphorismen' of Heinrich Richter, published in 1823 under the pseudonym 'Amadeus Autodidactos', ventured to propogate quarter-tone music, and Johanna Kinkel urged the emancipation of the interval in her essay of 1853. The Russian futurist painter Mikhail Matyushin (1861–1934) experimented with quarter-tones and wrote a related treatise; Julián Carrillo wrote quarter-tone music in the 1890s; and Andrzej Milaszewski (1861–1940) patented a quarter-tone piano in Vienna in 1912. The Czech composer Alois Hába taught courses on quarter-tone (and sixth-tone) music at the Prague Conservatory from 1924 to 1951. Bartók used quarter-tones in the last movement of the original version of his Sonata for solo violin (1944; see Nordwall). Other composers who have written quarter-tone music include Ivan Vïshnegradsky, Valentino Bucchi and Charles Ives, as well as Boulez and many other composers of the second half of the 20th century.

The theory and practice of quarter-tones are at least as widespread beyond western Europe as within it. The early 10th-century Islamic theorist al-Fārābī described the ostensible use of approximate quarter-tones in the fretting of a long-necked lute, *tunbūr baghdādi*, which he deemed pre-Islamic, and quarter-tones have remained a feature of much ARAB MUSIC. The concept of quarter-tones was a

prominent feature in the analysis of scales by 19th- and 20th-century Islamic theorists, most notably Mikhā'īl Mushāqa (1800–88). Many Hindu theorists have considered the octave to de divided into 22 *sruti* which, though seldom regarded as uniform in size, must average about 55 cents (*see* INDIA, §III, 1(ii)(a)).

See also MICROTONE and MICROTONAL INSTRUMENTS, and TETRACHORD.

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JULIAN RUSHTON

Quartet (Fr. *quatuor*, *quartette*; Ger. *Quartett*; It. *quartetto*). A composition or part of a composition for four voices or instruments, or a group that performs such a composition. Many chansons, madrigals and polyphonic lieder of the 16th century and glees of the 17th century are vocal quartets. Partsongs, sometimes (like Pearsall's madrigals) imitating an earlier form, continue the tradition of writing for such combinations through the Classical and Romantic periods. Vocal quartets, like duets and trios, figured prominently in 19th-century domestic music, sometimes in an accompanied form, as in Brahms's two sets of *Liebeslieder* waltzes with piano duet or his *Zigeunerlieder* and Schumann's *Spanisches Liederspiel* with piano solo. Accompanied quartet cycles like Liza Lehmann's once popular *In a Persian Garden* and Stanford's *The Princess* were part of a sizable literature now almost totally neglected. Quartets for unaccompanied male voices were also common (e.g. by Schumann, Brahms and Niels Gade).

Vocal quartets accompanied by orchestra are frequent in opera and oratorio from the 18th century onwards. Handel's 'Why dost thou untimely grieve?' in *Semele* is an early example of a form that was subsequently developed as a dramatic confrontation of characters. Independent lines of thought and action on the part of four characters were skilfully portrayed in the music both in ensembles forming an independent number like Mozart's 'Andrò, ramingo e solo' in *Idomeneo* and 'Non ti fidar, o misera' in *Don Giovanni* and Beethoven's 'Mir ist so wunderbar' in *Fidelio*, and in those that are an integral part of a scene such as the quartets in Verdi's *Rigoletto* and *Otello*. Settings of the mass in the Classical period, particularly in Austria, frequently make use of a quartet of solo voices. In his Ninth Symphony Beethoven transferred the device to symphonic music. (For the history of the vocal quartet, see G. Rienäcker, 'Quartett', *MGG2*.)

The most important chamber music forms are the STRING QUARTET (two violins, viola, cello) and the PIANO QUARTET (piano, violin, viola, cello); these repertories are discussed in separate entries. Closely related to the early string quartet are the many 18th-century works in which one of the violins of the string quartet was replaced by a wind instrument, notably the oboe and flute quartets of J.C. Bach, Vanhal and Mozart or the clarinet quartets of Carl Stamitz and J.N. Hummel. In many of these compositions the wind instrument is treated in a more soloistic manner than would be usual in a string quartet, more in fact in the manner of the *quatuor brillant* (with a virtuoso first violin part). Sometimes both violins were replaced, as in J.C. Bach's quartets for two flutes, viola and cello.

Wind instruments tend to combine with the piano less well than with strings, but there is a handful of quartets for piano and wind, including works by Franz Berwald (with clarinet, horn and bassoon) and Florent Schmitt (with oboe, clarinet and bassoon). For keyboard with mixed ensemble there are various significant 20th-century works such as Hindemith's quartet for piano, clarinet, violin and cello (1938), Messiaen's *Quatuor pour le fin du temps* for the same combination, and Webern's op.22 for tenor saxophone, clarinet, violin and piano.

The repertory of quartets for wind instruments alone is similarly varied in instrumentation. In their divertimentos and cassations Haydn and his contemporaries tended to combine pairs of instruments – two flutes and two horns or two clarinets with two horns, for instance. Rossini's quartets for flute, clarinet, bassoon and horn are mostly arrangements. There are 20th-century works for four different wind instruments by Frank Bridge, Jean Françaix, Egon Wellesz, H.E. Apostel and Henk Badings.

For further information and bibliography *see* CHAMBER MUSIC; PIANO QUARTET; QUATUOR CONCERTANT; and STRING QUARTET; *see also* BARBERSHOP.

MICHAEL TILMOUTH/R

Quartetto Beethoven. Italian piano quartet formed in 1968 by FELIX AYO.

Quartetto d'archi [di cordi] (It.). *See* STRING QUARTET.

Quartetto Italiano. Italian string quartet. It was founded by Paolo Borciani, Elisa Pegreffi, Lionello Forzanti and Franco Rossi. They met in 1942, at a summer school in Siena organized by the Accademia Musicale Chigiana, and in their spare time, encouraged by the cellist and chamber music coach Arturo Bonucci, prepared Debussy's Quartet. In the summer of 1945 they formed a permanent ensemble, calling themselves the Nuovo Quartetto Italiano, learning all their repertory by heart and giving their first concerts in Carpi and Milan that November. In 1946 they won competitions organized by the Accademia di S Cecilia and the Filarmonica Romana and made the first of three recordings of the Debussy Quartet. The following year Piero Farulli replaced Forzanti as viola player and they began their European tours. The first of 11 North American tours came in 1951, when the group dropped the 'Nuovo' from its name. At that stage it played with exquisite but fairly light tone, almost like an italianate variant of the Franco-Belgian school. Its ensemble was

impeccable, but its Achilles heel was its rhythmic control, which could not match that of its main European rivals, the Amadeus, Borodin and Smetana quartets. Under the influence of Furtwängler, whom the quartet met at Salzburg in 1949, through the 1950s it deepened its interpretations – playing from the printed music after 1955 – and cultivated a more massive style, of which the apotheosis was its almost orchestral reading of Schubert's G major Quartet. The group's many recordings, including Mozart and Beethoven cycles, the mature Schubert works, the quartets by Debussy and Ravel and a programme of Webern, won wide acclaim. Its superb interpretations of selected works by Stravinsky, Prokofiev, Malipiero and Milhaud were also recorded. Works were written for the group by Bucchi and Ghedini and it excelled in earlier Italian music by such composers as Boccherini, Cambini, Galuppi and Verdi. The quartet also taught, the two violinists in Milan and the others in Florence. The Quartetto Italiano was unusual in concentrating almost exclusively on quartet music; Mozart's Clarinet Quintet (with Antoine de Bavier), Brahms's Piano Quintet (with Maurizio Pollini), Schoenberg's Second Quartet (with Marguerite Kalmus) and Martinů's Concerto were its only collaborations. Plans to perform Schubert's C major Quintet with Pierre Fournier and Mozart's quintets with Dino Asciolla were shelved in 1977 when Farulli fell ill. His replacement by Asciolla, initially a temporary measure, led to a chain of misunderstandings; and by the time Asciolla quit the group suddenly in 1980, Farulli was alienated from the others. Borciani and Pegreffi, who had married in 1952, worked with two students on performances of Bach's *Art of Fugue* and Borciani's death in 1985 ended any speculation that the Quartetto Italiano might be revived. In 1983 Farulli organized the outstanding Nuovo Quartetto but it foundered after only a few years. He and Rossi – who has played in other ensembles, notably the Bartholdy Piano Quartet – have continued to be influential teachers and the healthy state of string quartet playing in Italy at the beginning of the 21st century is testament to the influence of the Quartetto Italiano.

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TULLY POTTER

Quartfagott. As mentioned by Praetorius, a large dulcian pitched a 4th below the standard dulcian; similarly, a quintfagott was pitched a 5th below. In the 18th century these terms also referred to larger versions of the BASSOON.

Quartgeige (Ger.). A small violin, or VIOLINO PICCOLO, tuned a 4th higher than the violin.

Quartieri [Quartiero], **Pietro Paolo** (*b* Rome, *c*1560; *d* ?after 1601). Italian composer. He was probably associated with Terracina Cathedral, near Rome. Cerreto, in *Della prattica musica vocale et strumentale* (1601), cited him as an outstanding musician. He wrote sacred music for the cathedral, including psalm settings and motets (formerly in *D-KN* Sammlung Heyer, now lost). His sole publication is *Il primo libro de madrigali a cinque voci* (Rome, 1592; one madrigal was reprinted in RISM 1606[5]). Because of his apparent preoccupation with problems of harmony, tonality and form, he often avoided verbal imagery in his madrigals; his interpretation of the texts is reflected in the variation of cadences, textures and metrical changes, and all the pieces demonstrate his mastery of contrapuntal devices.

RUTH T. WATANABE

Quartina (It.). *See* QUADRUPLET.

Quarto di tono (It.). *See* QUARTER-TONE.

Quartole (Ger.). *See* QUADRUPLET.

Quartposaune (Ger.). In the strict sense, a trombone pitched a 4th below the ordinary (*gemeine*) trombone. (Similarly the *Quintposaune* is pitched a 5th below.) 'Quartposaune' is mentioned by the maker Georg Neuschel in letters (1545). In the 17th and 18th centuries, from which there survive examples of both *Quart* and *Quint* instruments, 'Quartposaune' might signify whichever of these was available for the occasion. The word 'Quartposaune' came to be used commonly as an equivalent to 'Bassposaune', which was on the whole a rare term before the 19th century. In the early 19th century 'Quartposaune' was still occasionally used (e.g. by Nemetz, *Neueste Posaun-Schule*, Vienna, *c*1827). The pitches of a *Quart-* and *Quintposaune* during the Baroque period were respectively E and D at the old high pitch (Chorton); the ordinary trombone was then in A. By the beginning of the 19th century the pitch of the *Quartposaune* had come to be reckoned as F (with the tenor at B♭) at the concert pitch of the time.

Also mentioned, mainly in inventories of instruments from 1580 to 1610, are the *Terz-* and *Secundposaune*, pitched a 3rd and a 2nd below the ordinary trombone. Their purpose was probably to aid transposition of music downwards, though for this an ordinary trombone could be made to serve as *Secund*, *Terz* or even *Quart* by the addition of crooks, as described in the 1589 inventory of the Stuttgart Hofkapelle (Bossert, *Württembergische Vierteljahrshefte für Landesgeschichte*, new ser., xxi, 1912). 'Terzposaune' in Nemetz refers to a bass trombone in G (the traditional pitch for the bass trombone in England until the second half of the twentieth century).

ANTHONY C. BAINES/TREVOR HERBERT

Quartsextakkord (Ger.). *See* SIX-FOUR CHORD.

Quartzug (Ger.). *See under* ZUG (i).

Quasi (It.: 'almost', 'approximately', 'like', 'as though'). A word used both in tempo designations – *andante quasi allegretto*, *allegretto quasi vivace*, etc. – and in piece descriptions – *sonata quasi una fantasia*, 'sonata in the manner of a fantasy'. A curious observation in Koch's *Musikalisches Lexikon* (1802) is that the word 'quasi' scarcely ever appears in music.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

□

Quassus (Lat.: 'shaken'). In Western chant notations, an adjective used to describe a neume whose first element is an ORISCUS. For instance, a VIRGA (single note of relatively higher pitch) preceded by an *oriscus* forms two notes in ascending order, a *pes quassus*. As with all neumes that include the *oriscus*, there is doubt as to the exact significance of the *quassus* type. A peculiarity of execution or an ambiguity of pitch may be involved. *See* NOTATION, §III, 1(ii).

DAVID HILEY

Quasthoff, Thomas (*b* Hildesheim, 1959). German bass-baritone. He studied with Charlotte Lehmann in Hanover, and in 1986 won first prize at an international competition at Munich. Prevented from appearing on the opera stage due to a physical disability, he quickly made his name as a recital artist and concert singer in Europe and in the USA (début, at the Oregon Bach Festival in 1995). His highly regarded London début at the Wigmore Hall came in 1996, and in 1998 he gained further recognition for his *Winterreise* at the same venue. Among his most notable achievements in the choral repertory have been *Die Schöpfung* with Rattle and the Berlin PO in 1997 and, the same year, Britten's *War Requiem* with Rostropovich in Tokyo and with Runnicles at the Edinburgh Festival. He has also performed *Des Knaben Wunderhorn* with Colin Davis in New York, *Das Lied von der Erde* with Ozawa in Boston and Brahms's *German Requiem* with Barenboim in Chicago. Quasthoff's dark-grained, flexible voice and his inborn musicality are to be heard in several recordings of Bach's cantatas, Haydn's *L'anima del filosofo*, a disc of Mozart arias for bass and a sombre, finely wrought interpretation of *Winterreise*.

ALAN BLYTH

Quaternaria (Lat.). A *ligatura quaternaria* or ligature comprising four notes. *See* LIGATURE (i).

Quatreble (Middle Eng.: 'quadruple'; from Lat. *quadruplus* or *quadruplex*, modified by analogy with 'treble' from Fr. *triple*). A voice or part pitched somewhat higher than the treble, occasionally designated *quatriplex* in polyphonic sources such as the Eton Choirbook (*GB-WRec* 178). Here the usage is clearly related to the Latin *quadruplum* in its sense of a fourth voice, above the *triplum*, in a motet (Franco of Cologne: 'Qui autem quadruplum vel quintuplum facere voluit'). In the 'quatrebil syghte' of improvised discant, as taught in Leonel Power's *Tretis … upon the Gamme*, the child was to sing an octave higher than the notes he imagined on the staff carrying the plainsong; other theorists of the time, however, make this a 12th higher, i.e. a 5th above the treble. For further information see M. Bukofzer: *Geschichte des englischen Diskants* (Strasbourg, 1936/*R*).

JOHN CALDWELL

Quatremère de Quincy [Quatremère], **Antoine-Chrysostome** (*b* Paris, 25 Oct 1755; *d* Paris, 28 Dec 1849). French politician, archaeologist, art historian and writer on music. After preparing for a career in law he studied art and history at the College of Louis-Le-Grand. From 1776 he made several long sojourns in Italy where he was soon drawn towards archaeology and the arts of antiquity. He established himself in 1786 in Paris as an aesthetician and art critic, and his authority was soon widespread, both with the public and among artists. His important article 'De la nature des opéras bouffons italiens' (*Mercure de France*, 1789) marked his entrance into the world of musicography, and together with his *Dissertation* that same year led to the recall of the disbanded *Bouffonistes*. He began his political career at the time of the Revolution, persevering for freedom of the theatres and for literary, dramatic and artistic copyright. In 1791 he was elected as a deputy to the Legislative Assembly, where he continued his activities on behalf of the arts. He was imprisoned for two years during the Terror, narrowly escaping the guillotine, and again escaped a death sentence in 1795. In 1797 he was appointed to the Council of the Five Hundred. He was made a member of the Académie des Inscriptions et Belles Lettres in 1804 and of the Légion d'honneur in 1808. With the restoration of the Bourbons his honours increased, and in 1816 he was appointed permanent secretary of the Institut de France. In this capacity he delivered funeral orations and biographical notices of deceased members of the academy, including the major French composers of the time. His writings for these occasions were printed separately and later collected in two volumes; based on first-hand documentation and contemporary opinion, they have since become valuable sources for the study of music history.

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Dissertation sur les opéras bouffons italiens (Paris, 1789) [also in *Archives littéraires de l'Europe*, xvi (1807), 1–39]

Discours … sur la liberté des théâtres (Paris, 1790) [also in *Le moniteur* (22 Feb 1790)], given on 2 April 1790

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Dissertation … sur le système imitatif des arts et le génie poétique (Paris, *c*1804), read on 29 Sept 1804

Institut royal de France … Funérailles de Paisiello (Paris, 1817); *de M. de Monsigny* (Paris, 1817); *de M. Méhul* (Paris, 1817); *de M. Gossec* (Paris, 1829); *de M. Catel* (Paris, 1830); *de M. Boieldieu* (Paris, 1834)

De l'invention et de l'innovation dans les ouvrages des beaux-arts (Paris, *c*1828)

Recueil des notices historiques lues dans les séances publiques de l'Académie royale des beaux-arts à l'Institut (Paris, 1834) [incl. notices on Paisiello, Monsigny and Méhul, already pubd separately]; *Suite du Recueil* (Paris, 1837) [incl. notices on Gossec, Catel, Boieldieu, already pubd separately]

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ROGER COTTE

Quatricinium. A term, analogous to BICINIUM and TRICINIUM, applied to a four-part piece, often for wind instruments (e.g. Gottfried Reiche's *Vier und zwantzig neue Quatricinia*, 1696). It was also used for didactic compositions, frequently in a contrapuntal style, in treatises of the late 16th century and the 17th and 18th centuries (e.g. Friedrich Beurhaus's *Musicae rudimenta*, 1581).

□

Quatris, Johannes de. *See* JOHANNES DE QUADRIS.

Quattrini, Jan Ludwik (*b* Brescia, 13 May 1822; *d* Warsaw, 10 April 1893). Italian flautist, singer and teacher, who worked in Poland. He studied with Basili at the Milan Conservatory. From 1839 he was band-master at Mantua, and later at Genoa, Turin, Milan, Venice and Berlin. He moved to Warsaw in 1843 with Rocca's Italian touring opera company and from 1845 to 1891 ran a singing school there, using his own teaching methods, and in 1846 published a *Méthode simplifiée de chant*. From 1845 he was joint conductor of the Warsaw Opera with N.T. Nidecki; after Nidecki's death he became sole conductor and held the title of director of opera, shared simultaneously by a number of other conductors, including Moniuszko. He introduced to Warsaw the operas of Meyerbeer (*Les Huguenots, Le prophète, Robert le diable, L'Africaine*), Halévy (*La Juive*), Gounod (*Faust*), Verdi

(*Jérusalem*, *Ernani*, *Aida*, *Don Carlos*), Bizet (*Carmen*) and others. Although Italian by birth, he was a champion of Polish music: he conducted the premières of 21 Polish operas, including 14 by Moniuszko, among them *Loteria* on 12 September 1846 and *Halka* on 1 January 1858, as well as works by Minchejmer, Kolberg (*Król pasterzy*) and Dobrzyński (*Monbar*). He taught more than 80 distinguished singers, but in 1891 resigned from the opera and became music director of the Piarists' church. He edited collections of Italian airs, composed songs and exercises for singers, and transcribed Chopin's Funeral March for chorus, soloists and orchestra (performed in 1856). In 1851 or 1852 he married Kornelia Pion, one of his students, who performed at the Warsaw Opera until 1864.

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IRENA PONIATOWSKA

Quatuor (Fr.). *See* QUARTET.

Quatuor à cordes (Fr.). *See* STRING QUARTET.

Quatuor concertant (Fr.). A title used in the late 18th century, especially in France, for a kind of composition for four solo instruments, usually two violins, viola and cello (occasionally a flute, oboe or clarinet replaced the first violin). In this context 'concertant' referred to a piece in which all four instruments were essential to the musical discourse, not primarily, as is sometimes thought, to one which was 'brilliant' and 'showy'. As a title, 'Quatuor concertant' was assigned rather loosely – perhaps by the composer, more likely by the publisher – to distinguish this genre from quartets in which the first violin dominated the main melodic action and from quartets in which several instruments might play a single part, perhaps with continuo, in the manner of a chamber sinfonia. The *quatuor concertant* appears to have had one of the first explicitly prescribed scorings in the history of instrumental ensemble music.

Several thousand *quatuors concertants*, by no fewer than 200 composers, appeared on the Parisian musical market (in sets of printed parts) between *c*1770 and 1800; fewer works were so titled in the first decades of the 19th century. Although Paris was the publication capital and also a centre for their composition and performance, many of the same works were published elsewhere, but not always with the designation 'concertant' on their title-pages. Composers of these quartets included E.-B.-J. Barrière, G.M. Cambini, N.-M. Dalayrac, J.-B. Davaux, Federigo Fiorillo, L.E. Jadin, I. Pleyel, Pierre Vachon and G.B. Viotti.

Quatuors concertants, which appealed to amateurs, were normally in two or three movements, the first usually in sonata form. Changes of texture were decisive for formal structure and, particularly in sonata forms, assumed a syntax of their own. The most characteristic texture was that of dialogue in which players exchanged roles, each with his solo moment. Contemporary critics praised such works for being 'bien dialogués'. Conventional treatment of familiar forms accommodated an almost theatrical succession of rapidly contrasting affective gestures – clichés from opera, concerto and other popular sources. A varied palette of sound and a brilliance and elegance of individual moments created structures which at times seem episodic or even narrative.

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JANET M. LEVY

Quaver (Fr. *croche*; Ger. *Achtel-Note*; It. *croma*, *semicroma*; Lat. *fusa*; Sp. *corchea*). In Western notation the note that is half the value of a crotchet and twice that of a semiquaver. In American usage it is called an eighth-note. It is the equivalent of the old *fusa* first found in 15th-century music. The *fusa* took the form of a minim with two flags, or else of a coloured minim (red in black notation, black in the more recent void notation) with a flag. Some sources use the alternative term *croma*, while in Spanish writings a *fusa* is a demisemiquaver (32nd-note). The quaver is still in regular use, although in common with other notes it now has a round note head.

Ex.1

(a) (b) (c) (d) (e) (f) or

Its various forms and the quaver rest are shown in ex.1*a*–*e*; the *fusa* rest is shown in ex.1*f*.

See also NOTATION, §III, 4(iii) and NOTE VALUES.

JOHN MOREHEN/RICHARD RASTALL

Quebec (Fr. Québec). City in Canada. It is the capital of Quebec province and the principal French-speaking city in Canada. It was founded in 1608; under French rule (1608–1763) the missionary communities played a leading part in the development of music teaching and musical life. Music was taught at these institutions, including the Collège des Récollets from 1620. According to the *Relations des Jésuites* of 1635, Father Paul Le Jeune (1591–1664) taught the rudiments of Gregorian chant and its notation to young Amerindian and French boys, and plainchant was a compulsory subject at the Séminaire de Québec in 1666. A legal document of 1657 mentions the existence of an organ in Quebec parish church; it was replaced by an instrument brought from France in 1663 by Monseigneur de Laval and inaugurated in 1664. The serpent was also used there. The *Relations des Jésuites* mention an organ in the Jesuit chapel in 1661. Among outstanding musicians were Martin Boutet (*c*1617–*c*1686), who settled in Quebec in 1645 and was *maître de chapelle* of the parish church, and two of his pupils: Louis Jolliet (1645–1700), an organist and the first Canadian known to have gone to Europe to complete his musical studies, and Charles-Amador Martin (1648–1711), thought to have written the oldest extant Canadian composition, the plainchant *prosa Sacrae familiae*.

In spite of bans imposed by the clergy, balls were held at the intendant's residence and dances given by the prominent citizens; in 1636 the *Relations des Jésuites*

mention a fiddle being played at evening entertainments. According to *Les Annales de l'Hôtel-Dieu* of 1710, the intendant, Jacques Raudot, regularly held vocal and instrumental concerts. The first colonists brought with them French folksongs, of which there is an inventory at Laval University.

Canada and its dependencies were ceded to England by the Treaty of Paris in 1763. The *Gazette de Québec*, published from 1764, mentions many musical activities, including theatrical performances with music, assemblies for dancing and concerts. Public concerts began in 1765 and the Gentlemen's Subscription Concerts by 1770. Subscription concerts were the most usual kind from 1790 to 1794, the period of Prince Edward Augustus's visit to Quebec and the arrival of the band of the Royal Fusiliers of the 7th Regiment, celebrated by the first Canadian military marches, the *March de Normandie* and the *Royal Fusiliers' Arrival at Quebec, 1791*. Operas by Dibdin and Shield were given in the Quebec theatres. Concert programmes featured as many works by earlier composers (Arne, Avison, Corelli and Handel) as by modern ones (Devienne, Grétry, Pleyel, Gyrowetz, Mozart and Haydn). British military bands figured prominently during the late 18th century, playing not only for military and on official occasions but at assemblies, balls, theatrical performances and masonic ceremonies. The first professional musicians in Quebec, Frederick Glackemeyer (1759–1836) and Francis Vogeler (1746/7–1821), were of German origin and were in the army before turning to music teaching and dealing in musical instruments.

The 19th century saw the formation of the first local ensembles, often conducted by regimental musicians: the Société Harmonique de Québec (probably founded by Glackemeyer in 1819), the Military Band of the Quebec Artillery (1831), the first Canadian militia corps, the Musique des Elèves du Séminaire de Québec (1833–8), Charles Sauvageau's Quadrille Band (1833–49) and the Septett Club (1857–68) which was founded by the French organist and composer Antoine Dessane (1826–73). The Septuor Haydn, founded in 1871, merged in 1903 with the Société Symphonique de Québec, whose first director, Joseph Vézina (1849–1924), composed three *opéras comiques*. The Canadian national anthem *O Canada!* was composed by Calixa Lavallée (1842–91) and was first performed, under Vézina, on 24 June 1880.

On 26 June 1834 Stephen Codman organized a concert of sacred music with 174 performers in the Anglican cathedral. The popularity of the European choral repertory – masses, oratorios and operettas – led to the creation of the Union Musicale de Québec in 1866 and of the Société Musicale Ste-Cécile in 1869.

In 1800 the *Graduel romain*, the first musical work to be printed in Canada, was published. The *Processional romain* (1801) and the *Vespéral romain* (1802) were followed by many collections of songs and music theory treatises.

The first season of the Société Symphonique de Québec was inaugurated in September 1903 in the new hall of the Auditorium de Québec. Vézina conducted the orchestra until 1924. It merged in 1942 with the Cercle Philharmonique de Québec to become the Orchestre Symphonique de Québec. The orchestra, which was considerably expanded under Françoys Bernier (1927–93) during the 1960s, had a policy of commissioning new works and gave premières of music by several Quebec composers, including Roger Matton's *Te Deum* (1967). Other influential ensembles have been the Orchestre de Chambre de la Société Radio-Canada (originally Les Petits Concerts, renamed in 1964 and disbanded in 1988), recording up to 40 broadcasts a year, and the chamber orchestra Les Violons du Roy, founded in 1984 and conducted by Bernard Labadie (*b* 1963); it specializes in the Baroque and Classical repertory and since 1988 has performed in Belgium, Spain, Germany, Morocco and the USA.

Quebec had to wait some time for an opera company. The Théâtre Lyrique de Nouvelle-France was founded in 1961; it was renamed the Théâtre Lyrique du Québec in 1966 and was disbanded in 1970. The Société Lyrique d'Aubigny was founded in 1968. Since 1984 a permanent company, the Opéra de Québec, has given an average of two productions a year. Guy Bélanger (*b* 1946) was its first artistic and musical director. Performances are at the Grand Théâtre de Québec, where the symphony orchestra also performs.

Until around the 1850s music instruction was chiefly the province of private teachers, including Theodore Frederic Molt (1795–1856), the author of the first works on musical education. In 1868 the Académie de Musique de Québec was set up to promote and standardize music education programmes; since 1911 it has awarded its Prix d'Europe to a performer or a composer. In 1922 the Ecole de Musique of Laval University was founded; its prestige grew considerably in the late 1960s and the early 1970s, when Lucien Brochu (*b* 1920) was its director. In 1944 the university set up its Archives de Folklore; Ernest Gagnon's *Chansons populaires du Canada* (published in 1865), inspired research by Luc Lacourcière (1910–89), Conrad Laforte (*b* 1921) and Roger Matton (*b* 1929). The Quebec Conservatoire opened in 1944 under Wilfrid Pelletier (1896–1982). Composers associated with the university and the Conservatoire include Denys Bouliane (*b* 1955), Denis Dion (*b* 1957), Alain Gagnon (*b* 1938), Jacques Hétu (*b* 1938), Pierick Houdy (*b* 1929), François Morel (*b* 1926), Alain Perron (*b* 1959) and Armando Santiago (*b* 1932).

Archival collections at the Hôpital Général, the Hôtel-Dieu, the Monastère des Ursulines, the Séminaire de Québec and Laval University contain manuscript and printed music from the period of French rule (in particular liturgical compositions and theoretical treatises) as well as documents dating from after the 1760 conquest.

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CAROLE GRÉGOIRE

Quebedo, Bartolomé de. *See* QUEVEDO, BARTOLOMÉ DE.

Queen. English rock group. The group was formed in 1970 by Freddie Mercury (Frederick Bulsara; *b* Zanzibar, 5 Sept 1946; *d* London, 24 Nov 1991; lead vocals), Brian May (*b* Hampton, Middlesex, 19 July 1947; guitar), John Deacon (*b* Leicester, 19 Aug 1951; bass-guitar) and Roger Meddows-Taylor (*b* Kings Lynn, 26 July 1949; drums). Their early work was in the glam rock mode but they soon developed a more individual style through Mercury's camp stage moves and witty lyrics. This was evident on *Bohemian Rhapsody* (1975), a six-minute song that was accompanied by a spectacular video which inaugurated the modern era of music video. Later hits included *We are the champions* (1977), which became a sports event anthem, the disco-inflected *Another one bites the dust* (1980), *Under Pressure* (1981), which featured guest vocals by David Bowie, and *Radio Ga-Ga* (1984). Their last album with Mercury, who died of AIDS-related illnesses, was *Innuendo* (1991) whose title referred to rumours of the singer's ill health. The group subsequently disbanded although Mercury, May and Taylor had already undertaken several solo recording projects such as Mercury's duets with Montserrat Caballé and Taylor's work with the group the Cross.

DAVE LAING

Queen Elizabeth Hall. London concert hall on the South Bank, opened in 1967; *see* LONDON (i), §VII, 3.

Queen Latifah [Owens, Dana] (*b* East Orange, NJ, 18 March 1970). American rapper. She took her stage name from the Arabic word for 'delicate' on joining the female hip hop group, Ladies Fresh, essentially as their human beatbox. She next went solo, mixing soul and reggae influences with hip hop. A first single, *Wrath of My Madness* (1988), brought her to public attention and was followed by an acclaimed collaboration with De La Soul, *Mama Gave Birth to the Soul Children*. Her début album, *All Hail the Queen* (Tommy Boy, 1989), aimed to introduce women and feminist issues to rap in a positive light, not least with the single 'Ladies First'. Her third album, *Black Reign* (Motown, 1993) spawned the single 'U.N.I.T.Y.' and won a Grammy award. By then she had an equally important career as an actress, progressing from television (in the US sitcom 'Living Single') to films (*House Party 2*, *Juice*, *Living Out Loud* and Spike Lee's *Jungle Fever*). She returned to recording, releasing the successful album *Order in the Court* (Motown, 1998) which was issued alongside a special version due to explicit lyrics.

IAN PEEL

Queen's Hall. London concert hall, opened in 1893; *see* LONDON (i), §VI, 2. The Queen's Hall Orchestra was formed in 1895 and renamed the New Queen's Hall Orchestra in 1915; *see* LONDON (i), §VI, 2(ii).

Queensland Symphony Orchestra. Orchestra based in BRISBANE, formed in 1947.

Queen's Theatre. (1) The name occasionally used for the Dorset Garden Theatre, London. *See* LONDON (i), §V, 1.

(2) The name of the King's Theatre, London, during Queen Anne's reign. *See* LONDON (i), §V, 1.

Queen's University. The university of BELFAST; it has had a chair of music since 1947.

Queffélec, Anne (*b* Paris, 17 Jan 1948). French pianist. She studied the piano from the age of five in Paris with Blanche Bascourret de Guéraldi, and in 1964 entered the Paris Conservatoire to study with Lélia Gousseau; a year later she won a *premier prix* for piano. Her other teachers included Jean Hubeau, Alfred Brendel and Paul Badura-Skoda. In 1968 she was awarded first prize at the Munich International Festival. Her even temperament and light, brilliant style of playing have attracted special praise, notably in performances of French music and the keyboard works of Bach, Scarlatti and Mozart. Equally persuasive in Schubert, Queffélec is also a compelling advocate of much 20th-century music, from Satie, Debussy and Ravel (whose complete piano music she has recorded) to Shostakovich, Poulenc and Dutilleux. Her recordings reflect the catholicity of her tastes. In 1990 she was awarded the Victoire de la Musique for her recording of Satie, and she has also garnered praise for her collaborations with Imogen Cooper (with whom she has recorded the four-hand works of Mozart and Schubert) and Régis Pasquier. Queffélec has appeared in concertos with many of the world's leading conductors and orchestras and is an experienced and stylish performer of chamber music.

DOMINIC GILL/JEREMY SIEPMANN

Queldryk [Qweldryk] (*fl c*1400). English composer. He may have been associated with an estate of Fountains Abbey of this name (= Wheldrake, near York). He may possibly be identifiable with a Richard Queldryk who was named as the donor of a book 'cum cantico Venite' in a Lichfield Cathedral inventory of 1450/51. The inventory includes polyphony and other, older material (A. Wathey, *RMARC*, no.21, 1988, pp.1–19, esp. 6). His name is attached to a Gloria and a Credo in the Old Hall Manuscript (ed. in CMM, xlvi, 1969–73; nos.30 and 88); there is no other source for his music. The four-part isorhythmic Gloria (troped *Spiritus et alme*) is in duple time throughout and divides the text between the two upper parts in alternation with melisma. The three-part isorhythmic Credo has a similar alternation of text and likewise has no identifiable cantus firmus. In both pieces, the color is repeated in halved values and each color has two taleae.

For bibliography *see* OLD HALL MANUSCRIPT.

MARGARET BENT

Queler, Eve (*b* New York, 1 Jan 1936). American conductor. She studied the piano and conducting at Mannes College and, on a Martha Baird Rockefeller Fund grant, conducting with Joseph Rosenstock and accompaniment with Paul Ulanowsky and Paul Berl; her later teachers were Walter Susskind and Leonard Slatkin in St Louis and Igor Markevich and Herbert Blomstedt in Europe. After working as music assistant to the New

York City Opera and the Metropolitan Opera, she formed in 1968 the Opera Orchestra of New York (OONY), with herself as music director. Based from 1971 at Carnegie Hall, the OONY has since become America's leading exponent of forgotten opera, a forum for new singers and a vehicle for Queler's talents as conductor, entrepreneur and mentor. OONY presents opera in concert only, and has offered some 60 rare works. Many major singers, including June Anderson, Carlo Bergonzi, Montserrat Caballé, Placido Domingo, Jane Eaglen, Renée Fleming and Renata Scotto, have appeared with her. Queler has also made a career as a guest conductor, appearing at the New York City Opera, the Kirov Mariinsky Opera, Australian Opera, the Hamburg Staatsoper, Prague National Theatre, Frankfurt Opera and elsewhere. She occasionally works with symphony orchestras, and has appeared with the Philadelphia Orchestra, Montreal SO, Cleveland Orchestra, Edmonton Orchestra and Honolulu SO. Queler has also written a number of journal articles and supervised critical editions of three Donizetti operas. She has made studio recordings of *Jenůfa*, Strauss's *Guntram* and Boito's *Nerone*.

ELIZABETH WOOD/CHARLES BARBER

Quemar [Fulgenzi, Beltrami; Beltramo di Fulgenzio], **Vincenzo** (*b* ?Paris, *c*1541; *d* Orvieto, before 1612). Franco-Flemish organ builder active in Italy from the mid-16th century onwards. He married Bartolomea, daughter of the organ builder Benedetto Schiaminosse, in Recanati on 4 July 1568. The marriage certificate indicates that he came from Paris. In 1580 he began the construction of an important two-manual organ in S Pietro, Gubbio, which was much praised by Banchieri. According to the contract Quemar was required to build *unum organum bonum . . . altitudinis quatuordecim pedum et con quatuordecim registris, ultra tamburum, tremolum et rosignolum* ('a good 14′ organ, with 14 stops, plus Drum, Tremulant and Nightingales'). Quemar's workshop was one of the best equipped of his time and he had ten assistants, including Luca and Stefano Biagi. While building the Gubbio organ, Quemar began many other instruments in the Umbria and Marche regions (including organs for the cathedral of Città di Castello and the Collegiata of S Maria, Matelica, near Ancona). The Gubbio organ was eventually completed by a certain Cristoforo *tedesco* ('Christopher the German') between 1594 and 1596; only its beautiful case survives. In 1591 Quemar moved to Orvieto, where he rebuilt the cathedral organ. He enlarged the *ripieno* chorus by three stops, in addition to repairing the existing nine, and supplied a further 14 stops (*see* ORGAN, §V, 10). He also built two new keyboards (which could either be played by two organists together or controlled by one player), three wind-chests and the entire tracker. After Quemar's reconstruction the instrument became one of the most famous of its time, especially on account of its new and unusual sonorities. Only the superb case is preserved; it now houses a recent electro-pneumatic organ.

The exact date of Quemar's death is not known, but the parish church register for 1611 gives his son Gabriello as the head of the family for the first time. The workshop was carried on by Quemar's sons Gabriello, Girolamo and Guidobaldo after his death.

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UMBERTO PINESCHI

Quempas (from Lat. *Quem pastores laudavere*: 'He whom the shepherds praised'). The abbreviated title of a Christmas song popular in Germany in the 16th century, used as a generic term for Christmas songs. The custom, performed by the students of Lateinschulen, of earning alms by singing carols from house to house was known as *Quempas singen*. A *Quempasheft* was a collection of Christmas songs that each student copied for his own use.

□

Quem queritis. (Lat.). The opening words of the celebrated trope to the introit of the Mass of Easter. Around this trope and other similar ones (e.g. its imitation in the third Mass of Christmas) arose a tradition of church drama from at least the 10th century onwards, known rather loosely as 'liturgical drama' (*see* MEDIEVAL DRAMA, §II, and fig.1). The basic dialogue is as follows (Young, i, p.210):

ANGELS: Quem queritis in sepulcro, o Christicole?
MARYS: Ihesum Nazarenum crucifixum, o celicole.
ANGELS: Non est hic, surrexit sicut ipse dixit; ite, nunciate quia surrexit.

(Whom are you looking for in the tomb, you followers of Christ? Jesus of Nazareth who was crucified, O dwellers in Heaven. He is not here, he has arisen as he himself foretold; go and make it known that he has arisen.)

Various sources have been suggested from time to time for the words of the dialogue (the Gospel narratives, the antiphons and responsories of Easter) and to account for the fact of dialogue itself (the singing of the Passion in Holy Week); but no single source accounts for all its features. The music is similarly a free traditional composition – that is to say, newly composed in the traditional 'neumatic' style of Gregorian chant, using the same tonalities and melodic formulae. In addition to the standard melody found all over Europe, another melody appears in German sources from about 1200 (see Smoldon, 1946, with music example).

Some 14 manuscripts of the 'Quem queritis' can be dated as 10th-century; and of these probably the two oldest are those of St Martial of Limoges (*F-Pn* lat.1240, dated 923–34) and of St Gallen (*CH-SGs* 484, *c*950). These and other early sources are written in unheighted neumes but the pitches of the notes can often be deduced from later manuscripts (facsimiles of several versions are reproduced in Smoldon, 1969). Of the two versions just named, the later manuscript presents the simpler. Moreover, they are close in date to a famous description of an Easter ceremony which can with justification be called a *Visitatio sepulchri* play and which embodies the 'Quem queritis' dialogue: this is to be found in the REGULARIS CONCORDIA, the customary drawn up at Winchester in about 970. The co-existence of these three documents in the earliest period of its history argues conclusively against a simple chronological, or elaborate evolutionary, view of the 'development' of the 'Quem queritis' from liturgical trope to representational drama. The term 'variants'

is indeed safer than 'developments'. Both straightforward and highly complex forms of the dialogue are found throughout the period 900–1300. In some sources prefatory sung sentences (e.g. 'Psallite regi magno, deuicto mortis imperio!') and sentences to ease the transition to the introit 'Resurrexi' (e.g. the antiphon 'Hodie resurrexit leo fortis') are introduced. The sources also vary in the degree to which they rubricate the dialogue, and in the degree to which the rubrics indicate dramatic singing (i.e. by the assignment of singers to roles). In general, so long as the dialogue remains attached to the introit the variants are expressive of 'liturgical rejoicing rather than a sense of drama' (Young, i, p.213).

The elaborate ceremony prescribed in the *Regularis concordia* leads into the singing of the *Te Deum* and the ringing of bells ('una pulsantur omnia signa'). This indicates that the 'play' was part of Matins (it followed the third lesson) and did not in this case precede the introit of the Mass. This and other considerations led Hardison (1965) to suggest that the 'Quem queritis' dialogue began its career as a Resurrection ceremony associated with the Vigil Mass, rather than as a trope – i.e. that it is a separate and independent 'representational ceremony'. This conjecture, put forward on literary and liturgical grounds, was rebutted by Smoldon (1968), who brought forward evidence both palaeographical and musical to confirm the close connection between the dialogue and the Mass introit (see also Smoldon, 1980).

The Easter 'Quem queritis' is paralleled by a Christmas version (Young, ii, p.4, from *F-Pn* lat.887, 11th century):

MIDWIVES: Quem queritis in presepe, pastores, dicite?
SHEPHERDS: Salvatorem Christum Dominum, infantem pannis involutum, secundum sermonem angelicum.

(Shepherds, tell us whom you are looking for in the manger. Our Saviour, Christ the Lord, a babe wrapped in swaddling clothes, as the angels told us.)

There are fewer extant examples of and less variety among the Christmas than among the Easter dialogues. The Christmas dialogue is a trope ending with the direction *Psalmus* 'Puer natus est' – the first three words of the introit for the third Mass of Christmas Day. The music, which differs decisively from that of the Easter trope, nevertheless displays some of the same motifs: the rising triad *f–a–c′* on 'in se-pul[cro]' and on 'Nazare[num]' recurs on 'in pre-se[pe]' and 'Chris-tum Do [mi-num]'. (The music of *F-Pn* lat.887 is transcribed in *NOHM*, ii, p.196; that of *F-Pn* lat.1118 in Smoldon, 1980, p.105.)

Both the Easter and the Christmas tropes, in their transferred position as part of Matins, underwent expansion and variation. At Easter the result was a group of para-liturgical plays, known collectively as VISITATIO SEPULCHRI; at Christmas the group is entitled the Officium Pastorum. Tropes in the 'Quem queritis' genre are found for the feasts of the Ascension and St John the Baptist; and one for the Assumption of the Blessed Virgin was dramatized at Santa Maria del Estany, in Spain, in the 14th century (Donovan).

For bibliography *see* MEDIEVAL DRAMA, esp. Young (1933), Smoldon (1946, 1968, 1969, 1980), Rankin (1990), Hiley (1993) and Hardison (1965).

JOHN STEVENS

Quenes [Quennon] **de Béthune.** *See* CONON DE BÉTHUNE.

Quentin [Cantin], **Bertin** [*l'aîné*] (*d* ?1767). French violinist and composer, the elder brother of JEAN-BAPTISTE QUENTIN. He is first heard of in 1706 when he joined the orchestra of the Paris Opéra as a violinist. He is listed as a member of the 'grand choeur' in 1713, and by 1718 he ranked just behind Lalande in the first violin section. On the resignation of Jacques Buret in 1720, Quentin was appointed as cellist to the 24 Violons du Roy, from which he retired in 1749. Having received a *privilège général* in 1730, he published in Paris one set of works, ten sonatas for violin or flute and continuo. In 1764 he retired to Ermont, north of Paris. His name disappears from the list of pensioners of the Académie Royale de Musique in April 1767, and it seems probable that he died early that year.

For bibliography *see* QUENTIN, JEAN-BAPTISTE.

LAUREL FAY

Quentin [Cantin], **Jean-Baptiste** [*le jeune*] (*fl* Paris, 1718–*c*1750). French violinist and composer, the younger brother of BERTIN QUENTIN. He was a violinist at the Paris Opéra in 1718, and in 1738 he played the viola in the 'grand choeur'. References to him indicate that he was a violinist of high reputation.

As a composer he was prolific. His solo violin sonatas generally consist of four or five alternating slow and fast movements. The trio sonatas are mostly in three or four movements; the later ones have solo indications, suggesting the possibility of orchestral performance. Both genres are characterized by a systematic use of *doubles*. There are some particularly distinctive dance movements in lively triple time, labelled 'Allemande' or 'Contredanse', which appear to be the ancestors of the modern waltz. In fast movements Quentin showed a penchant for da capo markings, which produce ternary structures. Technically, his sonatas are moderately difficult, with varied and precisely indicated bowing, and triple and quadruple stops as well as fluid passages in double stops. His use of dynamic markings is careful, and the term 'tendrement' is often appended to arias and gavottes. Despite a certain rhythmic monotony, Quentin's music shows melodic inventiveness and unusually rich harmonies.

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all published in Paris

Sonates, vn, bc, 3 bks: 10 each in opp.1–3 (1724–8)
[6] Sonates, vn, rec, bc, op.14 (after 1729)
Sonates en trio, 2 vn, fls, bc, 14 bks: opp.4–7 (1729 and after); opp.8–12, also with sonatas à 4 parties (after 1729); op.13 (after 1729); op.15, with viol, also with sonatas à 4 parties (after 1729); opp.16, 18–19 (*c*1740)
[3] Sonates et Simphonies en trio et à 4 parties, op.17 (*c*1740)

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La LaurencieEF; MGG1 (E. Borrel)

LAUREL FAY

Queralt, Francisco (*b* Borjas Blancas, 1740; *d* Barcelona, 28 Feb 1825). Spanish composer. He was *maestro de capilla* at Barcelona Cathedral for many years until his death. He was a noted teacher, and his students, of whom Saldoni was the most important, came to occupy posts in various Spanish cathedrals. Queralt's works were all religious in character, often for two or three choirs, and displayed the influence of late 18th-century Italian opera in their use of homophony and vocal ornamentation. Four oratorios – one to S Ana, two to S Tomás (1762 and 1779) and another (1785) – survive (*E-C*), as does a *Beatus vir (E)*. A further 20 oratorios – *O quam grata* (1776), *La arca del testamento* (1778), *El juicio de*

Salomón (1804), *La conversión de Agustino* (1804), one to S Ana (1778), two to S Eulalia (one dated 1786), one to S Lutgarda (1795), one to 'La casta Susana' (1798), one to S Felipe Neri (1802) and 10 untitled works (1775–96) – a *Magnificat* setting, motets and psalms, a solo aria *Donzella triunfante* and 11 oratorio librettos also survive (*Bc*).

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ELEANOR RUSSELL/M. MONTSERRAT SÁNCHEZ SISCART

Quercu, Simon de [a] [Eijcken, Simon van; Eyken, Simon van] (*b* ?Brabant; *fl* early 16th century). Netherlandish music theorist. He was a singer in the chapel of the Duke of Milan, and in 1508 went as tutor to the imperial court in Vienna with Duke Lodovico Sforza's two sons. Quercu wrote a treatise on music, *Opusculum musices* (Vienna, 1509); several copies of each of the four editions survive. It was probably used in the musical education of the duke's sons. The first part, 'Musica plana', deals with the modes, intervals, note names, solmization and solmization syllables, and mutation. The second part, 'Musica mensuralis', deals with note lengths, rests, ligatures, mensuration signs, alteration, imperfection and mensural proportions. The third part, 'Contrapunctus', considers consonances, dissonances and polyphonic writing. His teaching is illustrated with many music examples, though no authorities are named. Quercu also published a book of prayers and monodic liturgical songs of the Paduan rite, *Vigiliae cum vesperis et exequiis mortuorum annexis canticis* (Vienna, 1513).

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HEINRICH HÜSCHEN/R

Querelle des Bouffons. A musical and literary dispute waged in Paris between 1752 and 1754 over the respective merits of French and Italian opera. The performance at the Opéra, on 1 August 1752, of Pergolesi's intermezzo *La serva padrona* by an Italian troupe under the direction of Eustachio Bambini is commonly believed to have instigated this controversy, but the seeds of the crisis had been sown months before the Italians' arrival in Paris. The subsequent quarrel, which engaged many leading philosophical figures of the time and resulted in the publication of over 60 letters and pamphlets, used Bambini's troupe, which was popularly known as the 'Bouffons', as a cover for voicing ideas of a profound political significance.

By the middle of the 18th century the Opéra had lost much of its former glory. Far more old works than new held the repertory together, and substantial debts had accrued. In 1749 Louis XV handed the privilege of the Opéra to the city of Paris, a political move intended to ease the pressure on the royal purse-strings. Alterations to the repertory, designed to restore public support and fight off insolvency, were introduced, and it is against this background of change that the arrival of the Bouffons may in part be explained.

In May 1752 Bambini's comedians had been engaged to perform for several months in Rouen. The Opéra administrators, wishing to revoke this agreement, summoned the troupe to Paris, probably to dampen the pretensions of provincial theatres and ensure that their own privilege was not infringed. However, more complicated motives may have underlain this decision: either the *inspecteurs-généraux* of the Opéra felt the need to introduce an element of much-needed novelty into their repertory, particularly in the wake of the public exchange of letters between Grimm (*Lettre de M. Grimm sur Omphale*) and Rousseau (*Lettre à M. Grimm au sujet des remarques ajoutées à sa Lettre sur Omphale*) in the early months of 1752, questioning the substance of French opera; or, by deliberately inviting an unknown band of Italian comedians to present a limited repertory of short, farcical pieces in the dignified setting of the Opéra, they may have hoped to quell the popular support for Italian music that had been gathering throughout the first half of the 18th century. Whatever their motives, the Bouffons were certainly not an overnight success. The *Mercure de France* (September 1752) noted that for the first performance the troupe was clearly unaccustomed to its spacious surroundings and lacked vivacity. The review also criticized the recitative and some of the *ariettes*, which were apparently to the taste only of 'un petit nombre de connoisseurs'. Cuts were implemented before the second performance, which met with greater public approval. Thereafter the troupe gradually won over Parisian audiences, although the *Mercure* still voiced some reservations: 'il est à souhaiter cependant qu'ils n'excédent pas dans la charge'.

Masson has identified Grimm's *Lettre ... sur Omphale* as a continuation of the earlier controversy between Lullistes and Ramistes rather than as the opening salvo in the Querelle des Bouffons. The first exchange of pamphlets in this new debate did not take place until January 1753, with the publication of Grimm's *Le petit prophète de Boehmischbroda*. (D'Holbach's *Lettre à une dame d'un certain age*, published in November 1752, had elicited no rejoinders.) The Bouffons had, by this time, spent nearly six months in Paris without inspiring the *littérateurs* to take up their pens. Why the literary dispute should have erupted at this point is, therefore, a complex matter. Certainly, one impetus for the pamphlet war was the success, at the Opéra in January 1753, of Mondonville's *pastorale héroïque Titon et Aurore*, deliberately engineered by the supporters of French opera (see Pougin). But of more significance was the severe constitutional crisis that shook France at exactly the same time.

Since the early years of the 18th century, Jansenists and Jesuits had been arguing over the controversial papal bull, *Unigenitus* (1713). Matters came to a head around 1750 when a radical group within the episcopacy began to refuse sacraments to those opposed to the bull. (Appellants were often, although not always, Jansenists.) The Parlement de Paris, whose Jansenist sympathies dated back to the Fronde, began to intervene, only to have their

judgments continually annulled by the king's council, which comprised many Jesuit supporters. By August 1752 the two sides had begun a fierce exchange of pamphlets; in December the Parlement attempted to bring the Archbishop of Paris to trial. In February 1753 the king expressly forbade the *parlementaires* to continue with their legal proceedings; they ignored his edict and, in May 1753, were sent into exile.

The stance of the *parlementaires* challenged the very foundations of royal authority. Leaders of the Enlightenment realized that the same line of attack was available to them if disguised as a musical dispute, for opera, since its inception in France, had been a public celebration of absolutism. Support for Italian music, rather than French, could symbolize individual freedom of thought and weakening of the monarch's influence. Consequently, musical, political and religious analogies operate throughout the texts of the quarrel. Grimm's *Le petit prophète*, for example, is couched in a mock-biblical style, his hapless 'prophet' identified as an impecunious Jesuit, while the *Lettre écrit de l'autre monde* (probably by Suard) portrays the Bouffons and their supporters as wild, dangerous heretics. The ridiculous scenarios created in the fascinating *Lettre au public* (whose subtitle suggests 'le Roi de Prusse' as the author, although this is certainly not the case) satirize courtly circles and point to the growing plight of the Bourbon monarchy. Other texts mirror the characteristics of political pampleteering through their titles and use of language, a prime example (again of unknown authorship) being the *Arrêt rendu à l'amphithéâtre*.

Grimm's *Le petit prophète* elicited 25 known responses and these comprised the first stage of the dispute. The second, inspired by Rousseau's vitriolic *Lettre sur la musique française* (November 1753), prompted over 30 further replies and led the dispute to new ground. Arguments centred around vindications or condemnations of Rousseau's strong personal views; opinions of the Bouffons and comparisons of French and Italian operatic styles took second place to the defence or attack of French language and prosody. Supporters of the national style, aptly named the *coin du roi*, were quick to assert the dramatic power of the *tragédie lyrique*, the nobility of its declamatory recitative and its close matching of music and poetry. The *coin de la reine* preferred the graceful charm and clear harmonic structure of Italian cantilena. Laying aside the political implications of the quarrel, its participants argued largely along the lines of whether opera should be regarded as a primarily musical, or primarily literary, phenomenon. Few, however, seem to have realized the futility of comparing two vastly different genres: the one light and comic, the other noble and tragic.

The exchange of pamphlets ceased one month before the Bouffons left Paris in March 1754, suggesting that literary polemics were not directly accountable for the troupe's departure. The Italians did not leave in a blaze of glory, because their last production, Leo's *I viaggiatori*, proved unsuccessful with Parisian audiences; but they had spent some 20 months in France and given over 150 performances of 13 different *intermezzi* and *opere buffe*. What they thought of their eventful stay in Paris remains unknown because they took no active part in the literary dispute; but they certainly owed the highpoint of their careers to a chance combination of factors. Crises at the Opéra, major political upheavals and philosophical agitation by the Encyclopedists brought them success where previous Italian troupes in 1729 and 1746 had failed.

The position of the Opéra vis-à-vis the Bouffons was delicate. On the one hand, the Italians usurped the prowess of the native *tragédie lyrique*, while on the other, it brought valuable revenue to an establishment in considerable financial straits. The Opéra may have emerged as the temporary victor in the Querelle des Bouffons since the *tragédie lyrique* continued to dominate its repertory for a further two decades; but the Bouffons proved highly influential in shaping a native style of comic opera in France, and by the late 1750s the first generation of *opéra comique* composers – Egidio Duni, Pierre-Alexandre Monsigny and François-André Danican Philidor – were making their mark. This new genre was eventually to rival the established *tragédie lyrique* in popularity and success, for which, as Rousseau observed in *Les confessions* (1782), the Querelle des Bouffons was entirely responsible: 'Quelque temps avant qu'on donnât *Le devin du village*, il était arrivé à Paris des Bouffons italiens, qu'on fit jouer sur le théâtre de l'Opéra sans prévoir l'effet qu'ils y allaient faire ... elles ne laissèrent pas de faire à l'opéra français un tort qu'il n'a jamais réparé'.

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ELISABETH COOK

Querflöte (i) (Ger.). A term for the transverse flute, used to distinguish it from the end-blown RECORDER. *See* FLUTE, §II.

Querflöte (ii) (Ger.). *See under* ORGAN STOP.

Querflügel (Ger.). *See* SPINET. *See also* TRANSVERSE GRAND PIANOFORTE.

Querhammerflügel (Ger.). *See* TRANSVERSE GRAND PIANOFORTE.

Querol Gavaldá, Miguel (*b* Ulldecona, 22 April 1912). Spanish musicologist and composer. He studied humanities, philosophy, theology and music at the Benedictine monastery at Montserrat (1926–36) and counterpoint and composition with Juan Lamote de Grignon in Barcelona (1937–8). After further studies at Zaragoza University (1943) he took the BA at Barcelona University (1944–5) and the doctorate at the University of Madrid in 1948 with a dissertation on contemporary Catalan aesthetic theory. He has held appointments as secretary (1946–52), deputy director (1952–69) and director of the Spanish Institute of Musicology (from 1970), assistant (1953), research fellow (1959) and research professor (1971) at the Consejo Superior de Investigaciones Científicas, professor of music history at Barcelona University (1957–70) and adviser to the music department of the Ministry of Education and Science (from 1969). In 1959 he became a member of the Real Academia de S Fernando, and in 1973 president of the Societat Catalana de Musicologia. In 1986 he was awarded a national music prize in recognition of his work and achievements.

Querol's musicological development was guided by Anglès, though he was never formally his student. His main interest has been the relationship between words and music, and he has specialized in Renaissance and Baroque Spanish music, especially the songbooks (cancioneros). He has also written a book and several studies on music in the works of Cervantes. Through the Institute of Musicology he has fulfilled an important role in Spanish musicology and participated extensively in international conferences. His compositions, mostly unpublished, include orchestral, choral, chamber and piano music; many are arrangements of folksongs.

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JOSÉ LÓPEZ-CALO

Querpfeife (Ger.). *See* FIFE.

Querpianoforte (Ger.). *See* TRANSVERSE GRAND PIANOFORTE.

Quesada (Aguilar), Marco Antonio (*b* San José, 5 Jan 1964). Costa Rican composer. From an early age he followed the general music course at the University of Costa Rica. He took a degree in music at the same

institution, with special emphasis in composition, taught by Gutierrez Sáenz, Zeller Flores and Herra Rodríguez. In 1984 he took part in the seminar on composition and electro-acoustic music given in San José by Steiger. He also studied conducting with Agustín Cullell and Herra. He has worked as a teacher with the youth programme of the National SO and at the School of Musical Arts of the University of Costa Rica.

He is a founder member and secretary of the Centre for Contemporary Music in San José. In 1988 he obtained the Aquileo J. Echevarría National Music Prize for his Brass Quintet. He was invited to participate in the Second and Sixth Caribbean Composers' Forums, held in Costa Rica. His works include a number of chamber pieces, band music and symphonic works; he has also composed music for theatrical productions. In April of 1992 the National SO gave a first performance at the National Theatre of his *Negro* from the suite *Arco iris*. He is also well known among Costa Rican pianists for his popular piece *Rock-do*.

JORGE LUIS ACEVEDO VARGAS

Quesnel, (Louis) Joseph (Marie) (*b* Saint Malo, 15 Nov 1746; *d* Montreal, 3 July 1809). Canadian composer, playwright and poet of French birth. After visiting several exotic countries as a young sailor, Quesnel came to Canada unintentionally in 1779 when the ship *L'espoir*, carrying supplies to the USA, was captured by the British off Nova Scotia. Owing to personal connections, he was allowed to settle in Montreal and later moved to nearby Boucherville. He travelled to the Great Lakes and upper Mississippi and to France, trading in furs and wine. Quesnel was a well-educated amateur anxious to promote music and theatre in a pioneer society. He was a co-founder of Montreal's Théâtre de Société in 1789. On 14 January 1790 this company first performed the 'comédie en prose, mêlée d'ariettes' *Colas et Colinette* with music and words by Quesnel, the first Canadian (and possibly the first North American) opera. After revivals in Quebec in 1805 and 1807 the text was published there in 1808 but the music printing did not continue beyond the first few pages of proof. Only the vocal and second violin parts survive in manuscript (in *CDN-Qsl*); the accompaniment was reconstructed by Godfrey Ridout for a modern revival in 1963, and published at Toronto in 1974. Quesnel also wrote the words and music for the comic opera *Lucas et Cécile*, of which only the vocal parts survive (*CDN-Qsl*). An accompaniment for small orchestra was supplied by John Beckwith in 1991 and a piano-vocal score published in 1992. The opera received its première in the Beckwith version in Toronto in 1994. (A performance announced in 1808 never took place.) Both works, relying on late 18th-century French models, reveal a gifted melodist and a resourceful harmonist. Excerpts are included in *Canadian Musical Heritage*, x (1991).

Quesnel's church and instrumental music has been lost. His literary works include the comedy *L'anglomanie* (1802) and the autobiographical poem *Epitre à Mr. Labadie*, a locus classicus for the complaints of the unrecognized Canadian artist.

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HELMUT KALLMANN

Quevedo [Quebedo], **Bartolomé de** (*b* Sahagún, León province *c*1510; *d* 31 Aug 1569). Spanish theorist and composer. He was *maestro* to the Spanish Infanta Juana in Arévalo from 1549 until 11 January 1552, and was elected *maestro de capilla* of Toledo Cathedral on 5 December 1553, having been spared a competition with Morales by the latter's death. Although the treasurer of the cathedral challenged his appointment claiming a defect in Quevedo's ancestry, the chapter confirmed him in his post, and he remained at Toledo until dismissed for serious infractions on 27 October 1562. Although he fought to remain, he was demoted to honorary *maestro de capilla*. His valuable library passed to the university at Alcalá de Henares via his nephew, who studied there.

Quevedo subsequently wrote a commentary in Latin on the portion of Pope John XXII's *De vita et honestate clericorum* devoted to music and musicians. He criticized the modern expansion of the range of polyphonic music to three octaves on the grounds that it obscured the distinction between authentic and plagal modes; he objected to the proliferation of instruments in Spanish cathedrals and to the increased use of chromaticism. Quevedo's only surviving works are an *Asperges* for four and five voices (in *E-Tc* choirbook 9), *Victimae paschali laudes* and an incomplete *Ave verum corpus* for four voices (*Tc* choirbook 12). A lavish volume of his compositions belonged to the estate of Juana.

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ROBERT STEVENSON

Quickstep. A fast version of the FOXTROT.

Quiebro (Sp.). A type of ornament, variously a trill or a mordent. *See* ORNAMENTS, §2.

Quijada. A Latin American RATTLE.

Quilico, Gino (*b* New York, 29 April 1955). Canadian baritone, son of LOUIS QUILICO. He studied music at the University of Toronto and continued vocal studies with his parents, making his début in 1978 as Mr Gobineau in a television performance of *The Medium*. After engagements in Canada and the USA, in 1980 he made his European début in Paris as Gounod's Mercutio, which brought him a three-year contract at the Opéra. He made his British début as Puccini's Lescaut with Scottish Opera at the 1982 Edinburgh Festival, followed by Valentin at Covent Garden the next year and Escamillo in 1991.

Besides many roles in the French, Italian and Russian repertory and in Mozart, he has sung in the premières of *L'héritière* (Damase) and *Montségur* (Landowski). He made his Metropolitan début in 1987 as Massenet's Lescaut, returning as Valentin (1990) and Figaro in the première of Corigliano's *The Ghosts of Versailles* (1991). He has sung on several occasions with his father in the same opera, notably at the Metropolitan in *Il barbiere* and *Manon*. His high baritone voice, full-toned and pungent in character, is combined with an elegant presence. He has made several video recordings, and his CD recordings include Lescaut, Marcello, Mercutio, Orpheus (Monteverdi), Raimbaud (*Le comte Ory*), Coroebus (*Les Troyens*) and the title role in Chausson's *Le roi Arthus*. He was awarded the Order of Canada in 1992.

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NOËL GOODWIN

Quilico, Louis (*b* Montreal, 14 Jan 1925; *d* Toronto, 15 July 2000). Canadian baritone. He studied at the Conservatoire de Musique, Montréal, with Martial Singher, the Accademia di S Cecilia, Rome, and the Mannes College, New York. His principal teacher was the pianist Lina Pizzolongo, whom he married in 1949. She died in 1991. After winning several major Canadian competitions he won the Metropolitan Opera Auditions of the Air in 1955 and the same year made his New York début with the New York City Opera. He first sang at the Metropolitan in 1972 and became one of its leading baritones. He performed such roles as Rigoletto, Giorgio Germont, Rodrigo (*Don Carlos*), Iago, Amonasro, Scarpia, Tonio, Golaud and Falstaff at leading houses throughout the world, including Covent Garden, the Vienna Staatsoper, the Teatro Colón, the Rome Opera, the Bol'shoy, San Francisco and the Opéra de Montréal. He was also principal baritone of the Canadian Opera Company. Quilico sang in the premières of Milhaud's *Pacem in terris* (1963), a work he recorded, and *La mère coupable* (1966) and Jolivet's *Les coeurs de la matière* (1965); in 1991 he played the title role of Tony in Frank Loesser's *The Most Happy Fella* at the New York City Opera. His many recordings include operas ranging from Monteverdi to Verdi, Puccini and Massenet. Quilico had a clear and ringing dramatic voice, particularly well suited to Verdi. He taught at the University of Toronto (1970–87) and at McGill University (1987–90), and gave masterclasses with young professional singers. He was awarded the Companion of the Order of Canada in 1974. In 1993 he married the Canadian pianist Christina Petrowska, who wrote his biography *Mr. Rigoletto* (Toronto, 1996).

EZRA SCHABAS

Quilisma (from Gk. *kyliō*: 'I roll', *kylisma*: 'a rolling'). In Western chant notations a special neume, usually between two notes a 3rd apart. It is usually written joined to the succeeding (higher) note (usually a VIRGA). Aurelian of Réôme (*fl* ?840–50) spoke of it as a trembling and rising sound (*GerbertS*, i, 47), and most modern writers have not ventured beyond this. Tack suggested that it concerns a method of voice production no longer practised. Other studies (Wiesli, Cardine) have concentrated on the degrees of the scale on which it is most commonly found, suggesting that it may have been used for tonal orientation. (For illustration *see* NOTATION, Table 1.)

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E. Cardine: *Semiologia gregoriana* (Rome, 1968; Eng. trans., 1982); Fr. trans. in *EG*, xi (1970), 1–158, and also pubd separately (Solesmes, 1970)

DAVID HILEY

Quill (Fr. *plume*; Ger. *Feder*, *Kiel*; It. *penna*). A stiff feather shaft used as PLECTRUM material, especially in the past. Quills cut in a manner similar to that of writing pens have served as plectra for psalteries and lutes. The rachis (that portion of the stem between the barbs, rather than the calamus, the tubelike tip implanted in the skin of the bird) of the primary flight feathers of the crow family long provided the principal material for harpsichord plectra. After the barbs and pithy underside were cut away, a point formed from the hard, slightly convex outer surface was pushed from behind through the mortise in the tongue of the jack. It was then cut to size and its strength was adjusted by scraping its underside. Some sources recommended treating the quill with olive oil as a lubricant and preservative. In the present day harpsichord plectra made of plastic continue to be called 'quills'.

JOHN KOSTER

Quilt canzona. A term adopted by Manfred Bukofzer (*Music in the Baroque Era*, 1947, p.50) as an English equivalent to the German 'Flickkanzone' (literally 'patch canzona') coined by Hugo Riemann (*Handbuch der Musikgeschichte*, ii/2, ed. A. Einstein, 1912) to describe canzonas of several short sections in contrasting styles. Bukofzer, whose choice of word comes from 'patchwork quilt', applied it to the sectional canzonas of Frescobaldi and his contemporaries, and the term's currency seems to follow his usage. Perhaps the clearest and most extreme example of the kind of piece 'Flickkanzone' was meant to denote is the first canzona in Schein's *Venus Kräntzlein* (1609; ed. in *Sämtliche Werke*, i, 41): in 125 bars, there are seven changes of metre and at least 14 significant changes in style, figuration or texture. *See also* CANZONA.

Quilter, Roger (Cuthbert) (*b* Hove, 1 Nov 1877; *d* London, 21 Sept 1953). English composer, best known for his songs. Quilter came from a wealthy family and was educated at Eton (which he hated), and at the Hoch conservatory, Frankfurt (*c*1897–*c*1901). He studied the piano there with Ernst Engesser, and, privately, composition with Ivan Knorr, who also taught Balfour Gardiner, Percy Grainger, Norman O'Neill and Cyril Scott. Though not there at the same time, these became known as the Frankfurt Group; as a group they were not influential, but individually they each made a distinctive contribution to contemporary musical life.

In March 1901, Quilter came to prominence as a songwriter, when Denham Price sang the *Four Songs of*

the Sea at the Crystal Palace. For many years, major singers of the day took up his songs: Harry Plunket Greene, Ada Crossley, John Coates, and especially Gervase Elwes, who in 1905 gave the first performance of the song cycle *To Julia*, with Quilter accompanying. A founder member and benefactor of the Musicians' Benevolent Fund, set up in memory of Elwes' death in 1921, Quilter served on its committee until his death. Elwes ensured popularity for Quilter's songs; consequently, little other than songs was expected of him, and he seldom wrote for any other medium. A notable exception was the incidental music for the children's fairy play *Where the Rainbow Ends*, revived regularly at Christmas-time after its première in 1911. *A Children's Overture* (based on Walter Crane's illustrated book, *A Baby's Opera*) was originally intended as its prelude, and after revision was first performed at the Proms in 1919. Its felicitous weaving of skilfully orchestrated nursery rhymes made it very popular, and the BBC included it in its first broadcast concert, on 23 December 1922.

In 1934, Quilter made recordings of 17 of his songs with Mark Raphael. A light opera, *The Blue Boar*, was broadcast by the BBC in 1933 and another, *Julia* (a substantial reworking), was produced at Covent Garden in 1936. Neither was a success, although a memorable tune emerged in the waltz song *Love Calls Through the Summer Night*, fully in the tradition of British light music.

Quilter was frequently ill, and he found composition difficult, despite the polished grace and ease of the finished works. His wide circle of artistic friends included poets and painters, and he was close to Robert Allerton, the American millionaire philanthropist, before World War I. Diffident, well-travelled and cultured, his musical tastes ranged from Bach to Sullivan and Stravinsky. In later life he had severe psychological illness, and it is alleged that he was blackmailed for his homosexuality. He gave discreet financial help to young musicians, and in the 1930s further used his wealth to sponsor Jews fleeing Austria.

Despite his German training, Quilter's style was indisputably English, and his wistful lyricism was characterized by chromatic harmonies and highly vocal melodic lines. His songs rise well above the banality of the Edwardian ballad; they were extremely well known over a long period, and were regularly broadcast for 30 years, though most of the best were written before 1923. Many of his works were arranged for various popular combinations, both by himself and others. He excelled in small musical forms. Quilter's music has a lyrical charm, and Warlock acknowledged a debt to him more than once.

WORKS

songs complete, remainder selective

SONGS

for solo voice and piano unless otherwise stated

op.	
—	Should one of us Remember (C. Rosetti), 1897, unpubd
—	Two songs (R. Quinton [Quilter]) (1897): Come Spring! Sweet Spring!, The Reign of the Stars
1	Four Songs of the Sea (Quilter) (1901): I have a Friend, The Sea-Bird, Moonlight, By the Sea; rev. as 3 Songs of the Sea (1911), omitting 1st song
2	Four Songs of Mirza Schaffy (F. Bodenstedt, trans. W. Creighton) (1903): Neig' schöne Knospe dich zu mir, Und was die Sonne glüht, Ich fühle deinen Odem, Die helle Sonne leuchtet; rev. with trans. by R.H. Elkin (1911)
—	Two Songs (1903): Come Back, A Secret (Quilter), 1898
—	The Answer (L. Binyon) (1904)
—	At Close of Day (Binyon) (1904)
—	A London Spring Song ([Quilter]), 1904, unpubd
3	Three songs: Love's Philosophy (P.B. Shelley) (1905), Now sleeps the crimson petal (A. Tennyson), 1897 (1904), Fill a glass with golden wine (W.E. Henley) (1905); all orchd, no.2 also with strings
—	June (N. Hopper) (1905), orchd
5	Four Child Songs (R.L. Stevenson) (1914): A Good Child, The Lamplighter, Where go the boats?, Foreign Children; nos.1 and 3 rev. 1945
6	Three Shakespeare Songs (set 1) (1905): Come away, Death, O Mistress Mine, Blow, blow, thou winter wind, 1905; no.1 orchd and with pf qt, no.2 orchd and with str, pf ad lib (1944), no.3 with strings and pf ad lib (1945) and orchd
8	To Julia (R. Herrick), 1905 (1906): Prelude, 1 The Bracelet, 2 The Maiden Blush, 3 To Daisies, 4 The Night Piece, 5 Julia's Hair, Interlude, 6 Cherry Ripe; nos.3 and 4 orchd, the set with pf qnt
10	Songs of Sorrow (E. Dowson) (1908): A Coronal, 1907; Passing Dreams, 1904; A Land of Silence, 1907; In Spring, 1907
12	Seven Elizabethan Lyrics (1908): Weep you no more (anon.), My Life's Delight (T. Campion), Damask Roses (anon.), The Faithless Shepherdess (anon.), Brown is my love (anon.), By a Fountainside (B. Jonson), Fair House of Joy (anon.); nos.1 and 4 orchd, no.1 also with str
14	Four Songs (1910): Autumn Evening (A. Maquarie), April (W. Watson), A Last Year's Rose (Henley), Song of the Blackbird (Henley)
15	Three Songs: Cuckoo Song (A. Williams) (1913), Amaryllis at the Fountain (16th century) (1914), Blossom Time (N. Hopper) (1914), no.3 also pubd as duet (1934)
18/1–3	Three Songs, Bar/T (1920): To Wine and Beauty (Earl of Rochester) (1914), Where be you going? (J. Keats) (1914), The Jocund Dance (W. Blake) (1914)
18/4	Spring is at the Door (Hopper) (1914)
18/5–6	Two September Songs (M. Coleridge) (1916): Through the sunny garden, The Valley and the Hill
20	Three Songs of William Blake (1917): Dream Valley, 1916, The Wild Flower's Song, Daybreak; no.1 orchd
22	Three Pastoral Songs (J. Campbell), 1v, pf trio, 1920 (1921): I will go with my father a-ploughing, Cherry Valley, I wish and I wish; arr. 1v, pf
23	Five Shakespeare Songs (set 2) (1921): Fear no more the heat o' the sun, Under the greenwood tree, It was a lover and his lass, Take, O take those lips away, Hey, ho, the wind and the rain, 1919; no.2 pubd singly (1919), no.3 orig. pubd as duet (1919), no.4 also with pf qt
—	Fairy Lullaby (Quilter) (1921)
24	Five English Love Lyrics: There be none of Beauty's daughters (Byron) (1922), Morning Song (T. Heywood) (1922), Go, lovely Rose (E. Waller), 1922 (1923), O, the month of May (T. Dekker), 1926 (1928), The Time of Roses (T. Hood) (1928)
25	Six Songs: Song of the Stream (A. Williams), 1921 (1922), The Fuchsia Tree (Manx ballad) (1923), An Old Carol (15th century), 1923 (1924), Arab Love Song (P.B. Shelley) (1927), Music, when soft voices die (Shelley), 1926 (1927), In the bud of the morning-O (J. Stephens), 1926 (1927)
26	Two Songs (1922): In the highlands, Over the land is April (Stevenson)
28	Five Jacobean Lyrics (1926): The Jealous Lover (Rochester), Why so pale and wan? (J. Suckling), 1925, I dare not ask a kiss (Herrick), 1925, To Althea from Prison (R. Lovelace), 1925, The Constant Lover (Suckling), 1925; no.1 pubd singly (1923), no.3 also with pf qt
29	I arise from dreams of thee (Shelley), serenade, T, orch, 1929, unpubd; arr. 1v, pf (1931)
30	Four Shakespeare Songs (set 3) (1933): Who is Silvia?, 1926, When daffodils begin to peer, How should I your true love know?, Sigh no more, ladies; no.1 pubd singly (1927)
—	The Passing Bell (W. Tasker), 2vv, pf, 1933, unpubd
—	Music and Moonlight (Shelley), 1935 (1948), arr. as duet; Spring Voices (R. Marsh [Quilter]) (1936); Wind from the South (J. Irvine) (1936); Come Lady-Day (M. Pemberton)

(1953) [arr. from partsong]; Wild Cherry (O.M. Denson) (1938); Windy Nights (Stevenson), 2vv, pf (1938); Summer Sunset (R. Marsh [Quilter]), 2vv, pf (1938)

32 Two Shakespeare Songs (set 4) (1939): Orpheus with his lute, 1938, When icicles hang by the wall, 1938

— Trollie Lollie Laughter (V.B. Neuburg) (1939); Freedom (R. Bennett) (1941) [arr. from choral work]; Drooping Wings (E. Sterling-Levis), 1944 (1945); The Cradle in Bethlehem (Bennett), 1945 (1949); Hark, hark the lark (W. Shakespeare) (1946); One word is too often profaned (Shelley), 1946 (1947); Tulips (Herrick) (1947) [arr. from partsong]; Music (P.B. Shelley), 1947 (1948); Come unto these yellow sands (Shakespeare) (1951); Tell me, where is fancy bred? (Shakespeare) (1951); Daisies after Rain (J. Bickle) (1951); The Walled-In Garden (A. Heald) (1952); April Love (Quilter) (1952); A Song at Parting (C. Rossetti) (1952); My heart adorned with thee (M. Schaffy, trans. Quilter), 1951 (1953), also for Mez and Bar (1953); Mond, du bist glücklicher als ich (anon.), unpubd; Far, far away (Shelley), unpubd; Full fathom five (Shakespeare), unpubd; If thou would'st ease thine heart (T.L. Beddoes), unpubd; Love is a bable (anon.), unpubd; Where the bee sucks (Shakespeare), unpubd

STAGE

— Where the Rainbow Ends (children's fairy play, [Mrs] C. Mills, J. Ramsay [R. Owen]), London, Savoy, 21 Dec 1911; suites: pf (1912), orch (1920); pubd extracts, incl. Slumber Song, 1v, pf (1911); Moonlight on the Lake, pf (1912); Rosamund, vn, pf (1918); Water Nymphs, pf, str (1922); Fairy Frolic, pf trio (1929); later arrs. for other inst combinations

21 As you Like it (incid music, W. Shakespeare), London, Old Vic, 17 Oct 1921; pf suite (1920); orch suite (1921)

— The Rake, ballet [for C.B. Cochran's revue On with the Dance], Manchester, Palace, 17 March 1925; orch suite (1925); pf suite (1925)

— The Blue Boar (light op, R. Bennett), BBC, 23 Oct 1933; rev. as Julia, London, Covent Garden, 3 Dec 1936; rev. again as Love at the Inn (1940); probably rev. also as Rosmé, Love and the Countess and The Beggar Prince; pubd extracts, incl. Here's a chapter almost ended (Bennett), SSATBB (1944); Love calls through the summer night, 2vv (1940); Concert Waltz, orch (1941); In Georgian Days, Gavotte, pf, str (1941); Youth and Beauty, 6vv (1941); Island of Dreams, Venetian Serenade (Quilter), 1v, pf (1946); If love should pass me by, 1v, pf (1948)

31 Titania, ballet

CHORAL

Verses from the Rubaïyat of Omar Khayam (trans. Johnson), ATTBB, 1902, unpubd; 2 Partsongs (R. Herrick), SATB: To Daffodils, To the Virgins (1904); 5 Lyrics of Robert Herrick, op.7, SATB (1905): Cupid, A Dirge, Morning Song, To Electra, To Violets; Lead us, Heavenly Father (J. Edmeston), T, chorus, orch, 1908 (1924); An Old Carol, unison vv (1924); What shall he have that killed the deer? (W. Shakespeare), TBarBB (1924); Non nobis, Domine (R. Kipling), SATB, orch (1934), arr. SSA/2-pt male chorus, str/orch; Blossom-Time (N. Hopper), 2-pt chorus (1935) [arr. from solo song]; Fairy Lullaby (Quilter), 3-pt female vv (1939) [arr. from solo song]; Madrigal in Satin (R. Bennett), TTBB (1939); Weep you no more, 2-pt female vv (1939) [arr. from solo song]; 5 Partsongs, SA: The Starlings (C. Kingsley) (1939), To a Harebell by a Graveside (Darley) (1938), Come, Lady-Day (M. Pemberton) (1938), Daisies after Rain (J. Bickle) (1952), Tulips (Herrick); Freedom (Bennett), unison vv, SATB, pf/orch (1941), arr. SSA (1942) [orig. titled A Song of Freedom]; The Sailor and his Lass (Bennett), S, Bar, SATB, orch, 1943 (1948); Hymn for Victory (A.P. Herbert), unison vv/1v (1945), arr. 4vv (1945); Farewell to Shan-Avon (Song of the Forlorn Warriors) (G. Darley), TTBB (1946); The pretty birds do sing (Nashe), chorus (1946); Tulips (Herrick), SATB (1946); Windy Nights (R.L. Stevenson), SA (1949); Summer Sunset (R. Marsh [R. Quilter]), SA (1949); The Cradle in Bethlehem (Bennett), unison vv/2-pt vv, str (1950) [arr. from solo song]; Dancing on the Green (Quilter), SATB (1954)

INSTRUMENTAL

3 Studies, op.4, pf, 1901 (no.1), 1909 (1910); To Julia, op.8, incl.: no.3 To Daisies, vc, pf (1919), no.5 Julia's Hair, vn/vc, pf (1919), no.6 Cherry Ripe, vn, pf (1919); Serenade, op.9, orch, perf. 1907, unpubd; 3 English Dances, op.11, small orch, perf. 1910, arr. pf (1910), arr. 2 pf (1910); 3 Pieces, op.16 (1916): Dance in the Twilight, 1909–15, Summer Evening, 1915, At a Country Fair, 1916; A Children's Ov., op.17, orch, perf. 1919 (1920), arr. pf (1920), arr. popular orch (1921); 2 Impressions, op.19, pf (1920): In a Gondola, 1914, Lanterns, 1919; 3 Songs of William Blake, op.20, incl.: no.1 Dream Valley, arr. vn, pf (1917); Country Pieces, op.27, pf (1923): Shepherd Song, Goblins, Forest Lullaby, Pipe and Tabor; Fanfare for Children, 4 tpt, 4 trbn, timp, cymbal, *c*1930, unpubd; Gypsy Life Fantasy Qnt, pf qnt, db (1935); Ding Dong Bell, suite, str, 1951, unpubd; Valse, orch, unpubd; Tudor March, orch

ARRANGEMENTS OF FOLK AND TRADITIONAL SONGS

Good Morrow, tis Saint Valentine's Day, 1v, str qt, hp, 1917, unpubd; The Arnold Book of Old Songs, 1v, pf (1951), some songs also pubd in Old English Popular Songs (1921); The Rose of Tralee (E.M. Spencer), 1v (1941), SATB (1951) [arr. of C. Glover melody]; I got a robe, unpubd [arr. of spiritual]; What will you do, love (S. Lover), 1942, unpubd

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R. Bennett: 'Song-Writers of the Day, II: Roger Quilter', *Music Teacher*, v (1926), 409–11
Obituaries: L. Woodgate, *MT*, xciv (1953), 503–5; M. Raphael, *Tempo*, no.30 (1953–4), 20 only; Q. Hill, *ML*, xxxv (1954), 15–16
T. Armstrong: 'The Frankfort Group', *PRMA*, lxxxv (1958–9), 1–16
S. Banfield: 'Roger Quilter: a Centenary Note', *MT*, cxviii (1977), 903–6
L. East: 'Roger Quilter: 1877–1953', *Music and Musicians*, xxvi/3 (1977–8), 28–30
P. Cahn: 'Percy Grainger's Frankfurt Years', *SMA*, xii (1978), 101–13
T. Hold: *The Walled-In Garden: a Study of the Songs of Roger Quilter* (Rickmansworth, 1978, 2/1996)
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VALERIE LANGFIELD

Quinault, Jean-Baptiste-Maurice [l'aîné] (*b* Verdun, 9 Sept 1687; *d* Gien, 30 Aug 1745). French composer, singer and actor. Son of the actor Jean Quinault (1656–1728) and brother of the singer and actress MARIE-ANNE-CATHERINE QUINAULT, he was the eldest of five children, all active in the theatre. Quinault began his acting career at the Comédie Française as Hippolytus in Racine's *Phèdre* on 6 May 1712. He retired on 22 March 1733 with a pension, but returned for three performances the following year. Although Voltaire chose him for leading roles in his tragedies, he was most applauded for comic roles. It was not uncommon for him to act and sing in a work for which he had composed the music. His gift for comic characterization is seen in the laughing recitative, 'Enthousiasme de folie', in M.A. Legrand's *Impromptu de la folie* (1725). He was elevated to the nobility by the regent, Philip d'Orléans.

Quinault composed at least 24 divertissements and *intermèdes* for the French theatre, 1714–32. They include incidental music for plays by Louis Fuzelier, Le Grand, P.-C. Roy, S.-J. Pellegrin and Molière (*Le bourgeois gentilhomme*, 1716, and *La princesse d'Elide*, 1722). His divertissements for Roy's comedy *Les captifs* (1714) were described as 'extraordinary, beautiful and well characterized' (*Mercure galant*, October 1714). His only work for the Paris Opéra is the *ballet héroïque Les amours des*

déesses (libretto by Fuzelier). At its first performance it consisted of a prologue and three entrées ('Vénus et Adonis', 'Diane et Endimion' and 'Melpomène et Linus'); a fourth entrée, 'L'Aurore et Céphale', was added for the performance on 25 August 1729.

For a complete list of Quinault's works for the French theatre see *DEUMM* and *LaMusicaD*.

JAMES R. ANTHONY

Quinault, Marie-Anne-Catherine (*b* Strasbourg, 26 Aug 1695; *d* Paris, 1791). French singer, sister of JEAN-BAPTISTE-MAURICE QUINAULT. Mlle Quinault (known as 'l'aînée') made her début at the Paris Opéra in 1709 in Lully's *Bellérophon* and remained there until 1713. From 1714 to 1722 she acted and sang at the Comédie-Française. According to F.-J. Fétis (*Biographie universelle*), she composed several motets for the royal chapel at Versailles, one of which won for her the decoration of the order of St Michel, never before given to a woman.

JAMES R. ANTHONY

Quinault, Philippe (*b* Paris, bap. 5 June 1635; *d* Paris, 26 Nov 1688). French dramatist, librettist and poet. Son of a master baker, he received an excellent literary education from the poet Tristan l'Hermite, through whom he was introduced to Parisian *salons précieux*. He was only 18 when his first comedy, *Les rivales*, was performed at the Hôtel de Bourgogne. He became a jurist at about the same time, having, according to Charles Perrault (*Parallèle ... des anciens et des modernes*, Paris, 1688–97), studied law for only two or three years. After Tristan's death in 1655, Quinault became private secretary to the Duc de Guise, and on 29 April 1660 marriage to a wealthy widow, Louise Goujon (née Bouvet), brought him a degree of economic independence. In 1668 he composed verses for a court divertissement, *La grotte de Versailles*, thereby joining the select group of poets chosen to pay continual homage to Louis XIV. In 1670 he was made a member of the Académie Française and in 1674 of the Académie des Inscriptions et Belles-Lettres. In 1671, with Molière and Corneille, he was asked to write the text for Lully to set to music in the spectacular court divertissement, *Psyché*. Thus was inaugurated a 15-year collaboration with Lully in the composition of 11 *tragédies en musique* and two large-scale ballets (*Le triomphe de l'Amour* and *Le temple de la paix*). The gap of three years between *Isis* and *Proserpine* is explained by the temporary eclipse of Quinault at court after Juno in *Isis* had been interpreted as an unflattering caricature of Mme de Montespan.

By both temperament and artistic inclination, Quinault was ideally suited to collaborate with Lully. His *livrets*, for each of which he received 4000 livres, were judged first as dramatic poetry, although Quinault was actually a lyric poet. Despite the general agreement that the unities might be overlooked in opera, Quinault was expected to observe unity of action. Sacrificed to this demand were the comic scenes found in *Cadmus*, *Alceste* and *Thésée*, as well as the subplots usually involving persons of lower rank who mirrored the action of the main plot.

Quinault's subject matter was derived from classical mythology (in his first eight operas) and the familiar legends of chivalry (in the final three). It remains fairly constant: a pair of lovers, a powerful rival and the mingling of gods and goddesses in the affairs of mortals. Although the librettos occasionally treat the Corneillean theme of conflict between 'glory and duty' (*Roland* and *Armide*), the amorous intrigues of gods and men are generally more *galant* than heroic and tragic. In fact, with regard to the former, Rosow has observed that both Roland and Renaud are flawed heroes: Roland is so blinded by love that a *dea ex machina* must point out his duty, and in *Armide* Renaud's need to choose between love and duty disappears as soon as his enchantment is broken. Of all Quinault's *livrets*, only *Atys* may be considered genuinely tragic.

Quinault was attacked for his limited vocabulary, especially when contrasted with Racine. There was little understanding of the fact that in opera words must be easily understood when given a musical setting. Perrault came to Quinault's defence in his *Parallèle ... des anciens et des modernes*, where he stated that the words in a *livret* must be 'very natural, very well known and very much in common use'.

Quinault skilfully varied the length of his lines from two to 12 syllables. To avoid monotony he rarely used more than three alexandrines (the standard line of French tragedy) in a row, reserving their use, rather, for simple recitative or for moments of serious import. He preferred shorter lines and lines with an odd number of syllables for airs and more lyrical passages (see Norman, 1989, p.185).

The *galant* tone of many of Quinault's lyrics earned him the enmity of the clergy and of the conservative professors of the Sorbonne (Bossuet referred to 'corruption reduced to maxims'). Quinault, himself in bad health, may have partly succumbed to the repressive moral climate. After *Armide* he retired from the stage and wrote a long poem on the extinction of heresy which begins:

> Je n'ai que trop chanté les Jeux & les Amours,
> Sur un ton plus sublime, il faut me faire entendu:
> Je vous dis adieu, Muse tendre,
> Je vous dis adieu, pour toujours.

Besides his opera librettos and the 17 tragedies, tragicomedies and comedies that he wrote between 1653 and 1671, Quinault left several poems and epigrams and over 60 verses set to music by Lully, Le Camus, Bacilly, Lambert, Charles Mouton and others, all found in collections of *airs* issued between 1662 and 1700.

WRITINGS

tragédies en musique unless otherwise stated; all first settings by Lully

La grotte de Versailles (eclogue), 1668; *Psyché* (tragédie-ballet, with Molière and P. Corneille), 1671; *Les fêtes de l'Amour et de Bacchus* (pastorale, with I. de Benserade and the Président de Périgny), 1672; *Cadmus et Hermione*, 1673; *Alceste*, 1674; *Thésée*, 1675 (Strungk, 1683; Mondonville, 1765); *Atys*, 1676; *Isis*, 1677; *Proserpine*, 1680 (Paisiello, 1803); *Le triomphe de l'Amour* (ballet), 1681 (Campra, 1705); *Persée*, 1682; *Phaëton*, 1683; *Amadis*, 1684 (La Borde, 1771; J.C. Bach, 1779); *Le temple de la paix* (ballet), 1685; *Roland*, 1685; *Armide*, 1686 (Gluck, 1777)

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JAMES R. ANTHONY

Quinet, Fernand (*b* Charleroi, 29 Jan 1898; *d* Liège, 24 Oct 1971). Belgian composer, conductor and cellist. He showed musical talent at an early age and studied the cello and theory at the Brussels Conservatory (1913–15), completing his studies with d'Indy; in 1921 he won the Belgian Prix de Rome for the cantata *La guerre*. He played in the Pro Arte Quartet from 1916, but gave up his career as a cellist in 1923. He was director of the Charleroi Conservatoire (1924–38), professor of harmony at the Brussels Conservatory (1927–38) and director of the Liège Conservatoire (1938–63). As a conductor, he had an international reputation in French music; in Belgium he conducted numerous first performances, most of them with the Liège PO, which he founded in 1948 and directed until 1965. He was elected a member of the Belgian Royal Academy in 1954. Throughout his career Quinet gave progressively less attention to composition. One of the first Belgian composers to reject the Franck tradition, he was most indebted to Fauré in achieving his concise art. The harmony of such a piece as the *Trois mouvements symphoniques* suggests an Impressionist origin, and Quinet's ironic spirit led to some surprising chord progressions, as well as a lightness of touch and lively, incisive rhythms, as in *L'école buissonnière* for string quartet. These qualities are also found in his vocal music, which avoids extreme lyricism.

WORKS
(*selective list*)

Orch: Fanfare, 1922; Esquisse symphonique, 1930; 3 mouvements symphoniques, 1931
Vocal: 2 chants hebraïques, 2v, pf, 1925; Moralités non légendaires (P.J. Toulet), 1v, orch, 1926; cants., songs
Chbr: Sonata, vn, pf, 1916–17; Suite, 3 cl, 1923; Sonata, va, pf, 1924; L'école buissonière, str qt, 1925; Fantaisie, str qt, 1926; Charade, pf trio, 1927; pf pieces, org pieces
Incid scores, educational works

Principal publishers: L'art belge, Salabert, Schott

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R. Bernier: 'La leçon de Fernand Quinet', *Bulletin de la classe des beaux-arts de l'Académie Royale de Belgique*, liii (1971), 243–51
R. Bernier: 'Notice sur Fernand Quinet', *Annuaire de l'Académie Royale de Belgique*, cxli (1975), 95–120
M. Barthélemy: 'Fernand Quinet', *Nouvelle Biographie Nationale*, iv (Brussels, 1997), 316–20

HENRI VANHULST

Quinet, Marcel (Alfred) (*b* Binche, Hainaut, 6 July 1915; *d* Woluwe-Saint-Lambert, 16 Dec 1986). Belgian composer and pianist. He began studies at the Mons Conservatory and then transferred to the Brussels Conservatory, where he obtained a *premier prix* for harmony (1936), a *second prix* for counterpoint (1937, under R. Moulaert), a *premier prix* for fugue (1938, under L. Jongen) and a higher piano diploma (1943). Then he studied composition with Absil, and won the Belgian Prix de Rome in 1945 for his cantata *La vague et le sillon*; in 1946 his orchestral Divertissement was awarded the Agniez Prize. He was put in charge of the piano courses at the Brussels Conservatory in 1943, and he also taught harmony (1948) and fugue (1959) there; in 1956 he was appointed professor at the Chapelle Musicale Reine Elisabeth. Awarded second prize in the 1957 Queen Elisabeth Composition Competition, his Piano Concerto no.1 was used as a test piece in the 1964 session of the same contest. In 1976 he was elected a member of the Royal Academy of Belgium.

Quinet's music is distinguished by formal clarity and the absence of lyrical effusion; his objective art has affinities with that of Hindemith. At first influenced by Absil, he began, with the Three Orchestral Pieces (1951), to evolve a more individual style that shows his closeness to French music (particularly Ravel) and his admiration for Bartók's orchestration. He has generally turned to established models, such as the passacaglia or old dance forms: the orchestral Variations are cast as a Baroque suite, and the ballet *La nef des fous* is built as a symphony with a rapid principal theme alternating with slow, expressive passages. Evolving from polytonality to atonality, his music has remained clear in timbre and texture.

WORKS
(*selective list*)

ORCHESTRAL

3 Pieces, 1951; Sinfonietta, 1953; Serenade, str, 1956; Divertimento, 1958; Fl Concertino, 1959; Concertino, ob, cl, bn, orch, 1960; Sym., 1960; Ballade, cl, orch, 1961; Va Conc., 1963; Pf Conc. no.2, 1964; Concerto grosso, 4 cl, orch, 1964; Pf Conc. no.3, 1966; Ouverture pour un festival, 1967; Vn Concertino, 1970; Musique, str, timp, 1971; Esquisses symphoniques, 1973; Mouvements, chamber orch, 1973; Gorgone, 1974; Séquence, 1974; Dialogues, 2 pf, orch, 1975; Diptyque, chbr orch, 1975; Préludes, 1979; Conc. grosso, 4 sax, orch, 1982

INSTRUMENTAL

Chbr: Str Trio, 1948; Wind Qnt, 1949; Sonatine, vn, pf, 1952; 4 bluettes, pf trio, 1954; Pf Qt, 1957; Str Qt, 1958; Petite suite, 4 cl, 1959; Sonate à 3, tpt, hn, trbn, 1961; Ballade, vn, pf, 1962; Ww Qt, 1964; Sonata, 2 vn, pf, 1965; Sonatine, vn, va, 1965; Pochades, sax qt, 1966; Trio, ob, cl, bn, 1967; Sonata, fl, pf, 1968; Str Trio no.2, 1969; Polyphonies, pic, 2 fl, ob, eng hn, 3 cl, 1971; Sonatine, cl/ob, pf, 1976; Sonate à 3, fl, vc, pf, 1977
Pf: Croquis, 1946; 2 impromptus, 1949; Passacaglia, 1954; Improvisations, 1958; Toccata, 1961; Hommage à Scarlatti, 1962; 5 miniatures, duet, 1964; Partita, 1965; 3 Preludes, 1970; Novelettes, 2 pf, 1973; 6 préludes, 1981; Mouvements perpétuels, 1984; didactic pieces

STAGE AND VOCAL

Les deux bavards, chbr op, 1966; La nef des fous, ballet, 1969; Images, ballet, 1972
La vague et le sillon, cant., 1945; 4 haï kaï, Mez, pf, 1953; Arche de Noé, Mez/Bar, pf, 1955; Comptines, children's chorus 2vv, orch, 1955; Chansons pour rire, children's chorus, orch, 1957; Chansons de quatre saisons, Mez/Bar, pf, 1961; Lectio 'Pro feria sexta', solo vv, chorus, orch, 1973; Hommage à Ravel, female v, fl, vc, pf, 1985

MSS in *B-Bcdm*

Principal publishers: CeBeDeM, Universal, Cranz

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HENRI VANHULST

Quinible (Middle Eng.: 'fivefold'; from Lat. *quin[que]* and 'ible'). A voice or part apparently pitched even higher than QUATREBLE. But the 15th-century English treatises which refer to the quatreble do not mention the quinible; and although *quintuplum* can mean the fifth voice of a motet, or the five-part motet itself (Franco of Cologne: 'Qui autem quadruplum vel quintuplum facere voluit'), the English word seems to be used only in the general sense of a high-pitched song or voice (Chaucer, *The Miller's Tale*, line 146: 'Ther to he song som tym a loud quynyble'; Skelton, *The Image of Ypocrisy*, iii, line 78: 'They finger ther fidles, And cry in quinibles').

JOHN CALDWELL

Quint (i). The 4th partial tone of a bell when it is tuned a 5th above the strike note (*see* BELL (i), §2).

Quint (ii). When prefixed to the name of an instrument, as in 'Quintfagott' or 'Quintposaune', an indication that the instrument in question plays a 5th lower than the normal type.

Quint (iii). An organ pipe that is sometimes used to produce, when sounded with another pipe tuned at the 5th below, a difference tone imitating the sound of a pipe an octave below the lower one. *See also* ORGAN STOP.

Quinta (i) (Lat.: 'fifth'). A term occasionally used in medieval writings instead of 'diapente' for the interval of a 5th; it has become the standard term in Italian.

Quinta (ii). [quinta vox, quintus]. A part (*see* PART (ii)) in 16th-century polyphony for five or more voices.

Quintadecima (It.). *See under* ORGAN STOP.

Quintadena (Ger.). *See under* ORGAN STOP.

Quintanar, Héctor (*b* Mexico City, 15 April 1936). Mexican composer and conductor. He studied at the Escuela Superior Nocturna de Música (1950–56) and played the horn in the Banda de Música del Estado Mayor for eight years. In 1959 he entered the Mexico City Conservatory, where he studied harmony and analysis with Rodolfo Halffter, counterpoint with Blas Galindo and composition with Jiménez Mabarak; he also studied with Chávez (1960–64) and in 1963 served as Chávez's assistant in the composition workshop, which from 1965 to 1972 he directed. A state grant enabled him to study electronic music at Columbia University, New York, with Andrés Lewin Richter (1964), and he studied *musique concrète* with Jean Etienne-Marie in Paris (1967) and Mexico City (1968). He was head of the Secretaría Técnica of the Instituto Nacional de Bellas Artes music department (1965—70), within which he organized major festivals of contemporary music. Founder (1970) and director of the Mexico City Conservatory electronic music studio, he was also sub-director of the Mexico City Opera Orchestra. Other appointments as chief conductor include the National University SO (1975–80), the Michoacán SO (1986–7) and, since 1992, the University of Guanajuato SO, with whom he has recorded for the first time many works by Mexican composers. His conscientious activity as a promoter of new music has included giving concerts in unorthodox locations and, through his group Proa, bringing contemporary music to the church. His works from *Aclamaciones* (1967) have been concerned with non-linear sequences of contrasting materials, such as tape loops of natural sounds (*Ostinato*) and improvisatory or aleatory elements (*Sideral III*). He was the first Mexican to compose an electronic film score, that for *Una vez un hombre*.

WORKS
(selective list)

Mixed-media: Play Back, vn, pf, perc, tape, slides, photographs, lights, 1970; Sinexas, happening, 1970; Símbolos, tape, orch, 1971; Mezcla, orch, tape, 1973; Diálogos, pf, tape, 1973; Dúo, perc, elec, 1975

Orch: Sinfonía modal, 1961; 3 syms., 1961, 1962, 1965; El viejo y el mar, sym. poem, 1963; Galaxias, 1968; Sideral II, 1969; Aries, 1974; Pequeña obertura, 1979; Canto breve, 1981; Himno, 1985

Vocal: Fábula (dramatic cant.), chorus, orch, 1964; Aclamaciones (dramatic cant.), chorus, orch, tape, 1967; Solutio?, S, pf, 1969; Nocturno sueño, T, gui, 1983

Chbr: Double Qt, ww qt, str qt, 1965; Str Trio, 1966; Sonata no.1, vn, pf, 1967; Sonata no.2, 3 tpt, 1967; Ilapso, cl, bn, tpt, trbn, perc, vn, db, 1970; Sonidos, pf, 1970; Qnt, pf, vn, db, fl, tpt, 1973: Per se, pf 4 hands, 1975; Paisaje, wind ens, 1986; 5 piezas para niños, pf, 1990; Pf Trio, 1991

Elec: Sideral I, 1968; Opus 1, 1971; Ostinato, 1971; Sideral III, 1971; Sinfonia, 1971

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GERALD R. BENJAMIN/RICARDO MIRANDA-PÉREZ

Quintatön (Ger.). *See under* ORGAN STOP (*Quintadena*).

Quintavalle, Antonio (*fl* 1688–?1724). Italian composer and organist. In 1703 and perhaps earlier he was chamber organist at the Mantuan court. He wrote music for three operas produced there, one in collaboration with the *maestro di cappella* Caldara. According to Lunelli, Quintavalle was *maestro di cappella* of Trent Cathedral from 1712 to 1724. An Antonio Quintavalle, chaplain at Torcello, near Venice, died on 28 January 1721 at the age of 45.

WORKS
all lost

OPERAS

L'oracolo in sogno [Act 2] (F. Silvani), Mantua, 6 June 1699 [Act 1 by A. Caldara, Act 3 by C.F. Pollarolo] (pubd lib *I-Bc*)

Il trionfo d'amore, Mantua, 19 Dec 1703 (pubd lib *US-Wc*)

Paride sull'Ida, ovvero Gli amori di Paride con Enone (F. Mazzari), Mantua, 1704 (pubd lib *I-Bc*)

Partenope (S. Stampiglia), Trent, Gaudenti, 1713

ORATORIOS

Jefte (P. Giubilei), Rome, Seminario Romano, 1688

Sacri amoris triumphus in conversione S Augustini Hipponensis Episcopi, Rome, Oratorio del Crocifisso, Lent 1694

Il sacrificio di Jefte, Faenza, 1702 [? = Iefte]

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R. Maroni and C. Lunelli, eds.: *La musica nel Trentino dal XV al XVIII secolo* (Trent, 1967)

□

Quinte (Fr. and Ger.: 'fifth'). The French and German term for the interval of a 5th. It was also used for the fifth part of 17th-century French orchestral music and of music in the French style by contemporary German composers, applied by extension to the players assigned to that part in French court orchestras. Mersenne (*Harmonie universelle*, 1636–7) used '*quinte*' or '*cinquième*' to describe the highest inner part of the 24 Violins du Roi, played by the first of the three viola parts, but in lists of the group and in musical sources the terms denote the lowest inner part, and is therefore equivalent to quintus, the standard name for the fifth part of 16th- and early 17th-century vocal and instrumental polyphony. The term dropped out of use in the early 18th century, when four-part orchestral writing became the norm in France, although J.-B. de La Borde still referred to the 'Viola (alto) ou Quinte' in his *Essai sur la musique* (1780).

PETER HOLMAN

Quinte de hautbois (Fr.). A basset oboe in D. *See* OBOE, §III, 2(iii).

Quintenzirkel (Ger.). *See* CIRCLE OF FIFTHS.

Quinterne [quintern]. One of the many terms for the medieval GITTERN; the term was later used for a small guitar. From at least the 13th century the small, lute-like, treble plucked instrument was known as the *quitaire*, *quinterne* or *guisterne* in French, the gyterne (later gittern) in English, the *quintern(e)* in German, the *guitarra* in Spanish, and the *chitarra* or *chitarino* in Italian. It was not until well into the 16th century that these terms began to be applied to various small guitars. Under the name MANDORE the instrument survived in France into the early 18th century, while under the names *mandola* and *mandolino* (*see* MANDOLIN) it survived in Italy into the 20th.

JAMES TYLER

Quinteros, Abelardo (*b* Valparaiso, 10 Dec 1923). Chilean composer. He studied industrial design at the Universidad S Maria, Valparaiso (1936–41) and composition in Santiago with Allende (1942–8) and Focke (1949–51). A scholarship from the Austrian Embassy in Chile enabled him to study serial techniques with Steinbauer and voice with Kern at the Steinbauer Academy in Vienna (1954–6). On returning to Chile he began to take a place among the leading composers of his generation; *Horizon carré*, *Cantos al espejo* and the Piano Studies received awards at successive Chilean Music Festivals. His lyrical and expressive music has its basis in 12-note thinking.

WORKS
(*selective list*)

Orch: 3 arabescos concertantes, cl, str; Sinfonema, vn, orch

Vocal: Cantos del espejo, 1v, str qt, 1958; Horizon carré, 1v, fl, cl, pf, vc, 1960; Invocalización (V. Huidobro), A, orch, 1962; La siete palabras, solo vv, org

Inst: Ww Trio, 1952; Balada, vc, pf; 5 epigramas, fl, pf; Str Trio; 4 Studies, pf; Ww Qt

JUAN A. ORREGO-SALAS/LUIS MERINO

Quintet (Fr. *quintette*, *quintuor*; Ger. *Quintett*; It. *quintetto*). A composition or part of a composition for five voices or instruments, or a group that performs such a composition. Vocal quintets include many madrigals, ballettos and other chamber music for voices of the 16th century when there was a certain preference for five-part writing. With the development of dramatic ensemble writing in opera during the 18th century accompanied quintets became frequent and there are several examples in Mozart's mature operas, notably Act 1 of *Così fan tutte*. The most celebrated operatic quintet, however, is 'Selig, wie die Sonne meines Glückes lacht' from Act 3 of Wagner's *Die Meistersinger*.

The most important chamber music forms are the STRING QUINTET (normally for a string quartet of two violins, viola and cello with an additional viola or cello), the PIANO QUINTET (usually for piano and string quartet) and the WIND QUINTET (flute, oboe, clarinet, bassoon and horn); these repertories are discussed in separate entries (*see also* BRASS QUINTET). Among works for less regular combinations, Mozart's great quintet for piano and wind K452 (oboe, clarinet, bassoon and horn) set a standard, which has not been surpassed, for the euphonious combination of five diverse timbres, though Beethoven imitated it in his op.16 and Danzi, Spohr and Rimsky-Korsakov wrote for similar combinations. A number of works add a wind instrument to the normal string quartet. For example, there are clarinet quintets by Mozart, Reicha, Weber, Reger, Brahms, Hindemith and Bliss, and a horn quintet (with two violas) by Mozart. Quintets formed from various mixed combinations abound especially in the 18th century. It is known that Mozart greatly admired J.C. Bach's six quintets of op.11 for flute, oboe, violin, viola and bass which indulge in charming antiphonal effects between the two wind instruments and bass as against the two strings and bass. The same composer's Quintet in F for oboe, violin, viola, cello and harpsichord, the last sometimes continuo in function, sometimes obbligato, is similarly adept in layout. Mozart's ability to make almost any combination effective is shown in his quintet for flute, oboe, viola, cello and glass harmonica. Some of this ability apparently passed to his pupil Süssmayr whose quintet for oboe, english horn, violin, cello and guitar is another engaging contribution to the vast miscellany of such works from the 18th century. Of 20th-century mixed quintets Milhaud's *Les rêves de Jacob*, Nielsen's *Serenata in vano* and Prokofiev's attractive op.39 for oboe, clarinet, violin, viola and double bass may also be mentioned.

For further information and bibliography *see also* CHAMBER MUSIC.

MICHAEL TILMOUTH/R

Quintiani [Quinziani], **Giulio Cesare** (*b* Piacenza, *c*1550; *d* after 1599). Italian composer. The title-page of his sole publication, *Sesto Himeneo Ingemmato* (Venice, 1600, inc.) calls him *maestro di cappella* at Piacenza Cathedral. His tenure there most likely fell between the death of Luigi Roince, in 1597, and the appointment of Tiburzio Massaino, in 1605. Quintiani belonged to the artistic circle around Ranuccio I Farnese; the *Himeneo*, a book of madrigals, was dedicated to Ranuccio and to his wife, Margherita Aldobrandini, and written for performance at the duke's wedding in May, 1600.

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FRANCESCO BUSSI/MARCO GAIO

Quintiani [Quinziani], **Lucrezio** (*b* Cremona, *c*1550–60; *d* after 1595). Italian composer. A member of the Cistercian order, he served at the monasteries of S Maria delle Cave and S Benedetto in Cremona and S Ambrogio in Milan. According to Lucchini he was *maestro di cappella* at Cremona Cathedral. The music of his *Primo libro de madrigali* shows the influence of Ingegneri and the young Monteverdi. Quintiani's double-choir church music is largely homophonic in texture; madrigal-like procedures are used at times to emphasize aspects of the words.

WORKS

Il primo libro de madrigali, 5vv (Venice, 1588)
Le vaghe canzonette, libro primo, 3vv (Venice, 1589)
Cantica deiparae virginis, 8vv (Venice, 1591)
Psalmi decantandi, 8vv (Venice, 1596)
3 missae, liber primus, 8vv, org (Milan, 1598)
Musica in introitus missarum super cantu plano, 4vv, org (Milan, 1599)

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For further bibliography *see* QUINTIANI, GIULIO CESARE.

FRANCESCO BUSSI/MARCO GAIO

Quinticlave. An alto OPHICLEIDE.

Quintilian [Marcus Fabius Quintilianus] (*b* Calagurris, Spain, 30–35 CE; *d* Rome, after *c*94 CE). Roman orator and writer on rhetoric. He may have begun his studies in Spain; he completed them at Rome and there went on to gain both fame and wealth. In recognition of his remarkable skill at teaching rhetoric, he received a regular income from the imperial treasury, the first of his profession to be granted this honour. The literary testimonial to his gifts is the *Institutio oratoria* (completed *c*95 CE), a treatise in 12 books on the training of the ideal orator from earliest childhood to maturity. In this one surviving work the references to music form an unusual commentary, since they are based on wide reading and sympathetic interest rather than deep knowledge.

The recognition of a relationship between music and rhetoric goes back to earlier Roman writers such as CICERO, and beyond them to ARISTOTLE himself. Quintilian, accordingly, felt himself to be on firm ground. He did not hesitate to include music, admittedly as a counsel of perfection, among the arts which boys should study before beginning rhetoric (i.10.1–4). The extended eulogy of music that follows (i.10.9–33) seeks to demonstrate its antiquity, importance and power through a large number of examples, most of them familiar. The latinized term *musice* used here includes dancing but otherwise conveys much the same meaning as 'music' in modern usage; there is nothing of the broad sense (practically 'culture') that *mousikē* had for Hellenic writers.

Quintilian seldom mentioned details of instrumental technique or construction. The occasional references bespeak close observation of external details, as in the account of a kitharode's movements (i.12.3) with its rare evidence for deadening the strings of the lyre. At such times, however, understanding may go no further than the comprehension of outward appearances or elementary facts of performance. Thus a maladroit lyre player supposedly might find it necessary to 'take the measure' of individual strings (*demensis singulis*, v.10.124) in order to match them with vocal pitches – an apparently meaningless supposition. Also found is the unsupported statement that musicians considered the lyre to have five basic notes (xii.10.68).

Although he reserved the term 'ethos' for a wholly non-musical context (vi.2.18–20), Quintilian clearly assented to a doctrine of musical ethos. He even stated his wish to possess a knowledge of its fundamental principles (*cognitionem rationis*, i.10.31). A spirited passage (ix.4.10–13) deals with Man's natural affinity for musical sounds and devotes special attention to the *tacita vis*, the secret power of rhythm and melody that gives instrumental music affective power even apart from the voice (so also i.10.25; cf xi.3.66, on dancing). Quintilian nevertheless considered it a power that reaches the height of effectiveness in rhetorical eloquence, not in musical performance.

This assessment seems typical. Music has almost no importance in the *Institutio oratoria* save as a propaideutic. Despite express adherence to a belief in musical ethos, Quintilian showed an overriding concern with the spoken word when he dealt with ethical problems. Unquestionably an advocate of *musice*, he viewed it as the handmaiden of *rhetorice*, and his comments reveal a limited understanding of its secrets.

Quintilian's *Institutio oratoria* was known (generally in incomplete form) but not much favoured in the Middle Ages. Renaissance humanism, however, responded to its central tenet that the purpose of a rhetorical education was to produce a man of good character and cultivation. The treatise was known to Petrarch (1304–74) only in an imperfect form, but in 1416 Poggio Bracciolini (1380–1459) discovered a complete copy at St Gallen. First printed in 1470, the treatise was widely and generally read, becoming highly influential in the music theory of the 16th–18th centuries.

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For further bibliography *see* ROME, §I.

WARREN ANDERSON/THOMAS J. MATHIESEN

Quintilianus, Aristides. *See* ARISTIDES QUINTILIANUS.

Quintina (It.; Ger. *Quintole*; Fr. *quintolet*). *See* QUINTUPLET.

Quinton. Small, five-string French viol with violin-like features, also referred to as *pardessus de viole* (high descant viol), used *c*1730–89. It was tuned *g*–*d′*–*a′*–*d″*–*g″*

(the lower strings like a violin, the upper ones like a viol) and had a violin-like body, sloping shoulders and a wide neck with seven gut frets. It appeared about 1730, when viols with violin-like features began to be made in France in response to the prestige of Italian violin music. The sound of the quinton is distinctive, combining the resonance of the viol's upper register with the solidity of the violin's lower register. It was played like a viol: on the lap, with an underhand bow grip. Around the time of the quinton's invention, the viol-shaped six-string pardessus dropped a string and adopted the quinton's tuning. As a result, two distinct forms of five-string pardessus (high-treble) co-existed, sharing the same name, technique, literature and musical function. The word quinton, however, referred solely to the violin-like form and was never used to designate the viol-shaped pardessus. Favoured by women, the quinton became fashionable; it was played in salons and at the Concert Spirituel, and instruments were built all over France, in England and in Germany, Bohemia and Sweden. In the hands of makers such as Jacques Boquay, Claude Boivin, Augustin Chappuy, Jean Colin, François Gavinies, Paul-François Grosset, Louis Guersan, François Le Jeune, Jean-Baptiste Salomon and the great head-carver La Fille, its peculiar construction achieved a high degree of workmanship and high prices on the market. The years 1750 to 1755 were the golden age of the quinton; after 1760 its popularity diminished and it suffered a loss of character, with the removal of the top string, the adoption of violin tuning and a change in the bow-grip. After its demise with the French Revolution, a cloud of mystery gradually surrounded the quinton; the instrument's hybrid nature combined with the ambiguity of French nomenclature and the imprecision of historical sources led to conflicts in the 20th-century literature on the instrument.

On the music of the quinton, *see* PARDESSUS.

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MYRNA HERZOG, ROBERT A. GREEN

Quintón, José I(gnacio) (*b* Caguas, Puerto Rico, 1 Feb 1881; *d* Coamo, Puerto Rico, 19 Dec 1925). Puerto Rican composer and pianist. He received lessons in harmony, counterpoint, composition and piano from his father, who was a graduate of the Paris Conservatoire and a church organist. He was also influenced by the Spanish pianist Ernesto del Castillo and the Puerto Rican composer Angel Mislán but was to some extent self-educated. From the age of 12 until his death he lived in Coamo; he became a teacher of instrumental music at the Coamo Municipal Academy of Music and also organized several musical groups as well as the municipal band. As a composer Quintón appropriated Classical forms and a Romantic idiom while searching constantly for sonorities that he called 'music of the future' (as a pianist he was one of the first to perform Debussy, Ravel and Schoenberg in Puerto Rico). He took a historic step in elevating the *danza* to the level of concert music. His several chamber works, including the String Quartet in D (1913), are Brahmsian in style.

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(*selective list*)

Edition: *Obras completas*, ed. J.I. Quintón (San Juan, PR, 1986)
Orch: Marcha triunfal, 1911; Conc. Ov., 1913
Chbr and solo inst: Str Qt, D, 1913; Pf Trio; several other ens works; pf works, incl. Variaciones sobre un tema de Hummel, 1913, Una página de mi vida, rhapsody, 1920, many danzas, waltzes; other character pieces
Vocal: Requiem, SATB, orch, 1903; 10 salve Reginas, SATB, orch

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R. Rivera Bermúdez: *Biografía de José Quintón* [MS in *US-NYp*]

GUSTAVO BATISTA

Quintposaune (Ger.). A trombone pitched a 5th below the ordinary trombone. *See* QUARTPOSAUNE.

Quintteiler. *See under* DIVIDER.

Quintuor (Fr.). *See* QUINTET.

Quintuplet (Fr. *quintolet*; Ger. *Quintole*; It. *quintina*; Sp. *quíntuplo*). A group of five equal notes occurring irregularly, occupying the space of a note or notes of regular metric duration.

Quintuple time. A metre of five beats to the bar. Its irregularity has made it an oddity in Western music. It cannot be divided into equal half-bars, and the common division into alternate groups of two and three beats seems as psychologically disturbing as a succession of five unaccented beats. Regular two-bar phrases (as in the Tchaikovsky example mentioned below) tend to mitigate this effect. Quintuple time has been used in a demonstration of technical skill (Tye, Correa de Arauxo, Reicha) or for atmospheric effect (Rachmaninoff, Holst), and it occurs momentarily to suggest unease or unusual excitement (Handel, Wagner). Its common occurrence in folk music (especially east European) was responsible for its more frequent appearance in the works of early 20th-century composers who drew on elements of folk music style. The decline of the use of regular metre has made the occurrence of bars of quintuple time unremarkable in later music.

Passages in five-beat groupings could be written from the 14th century to the 16th by using minor or reversed coloration, and examples of these first occur in 'mannered' notation of the post-Machaut period (see W. Apel: *The Notation of Polyphonic Music 900–1600*, 1942, rev. 5/1961, p.400; for five-beat notes see pp.356, 434; *see also* NOTATION, §III, 3), and, more continuously, in the 'Qui tollis' section of Obrecht's *Missa 'Je ne demande'* and the Sanctus of Isaac's *Missa Paschalis* (see J. Wolf: *Handbuch der Notationskunde*, i, 1913, p.420). The first complete quintuple-time pieces in Western music appear to be seven villancicos in the Cancionero Musical de Palacio (*E-Mp* 2.1.5, *olim* 1335; written 1516–20; ed. in MME, v, 1947, and x, 1951); these are: Pedro de Escobar's *Las mis penas madre* (f.43; time signature 5/2), Juan del Encina's *Amor con fortuna* (f.63; 5/2), the

anonymous *Pensad ora'n al* (f.87*v*; C 5/2), Juan de Anchieta's *Dos ánades, madre* (f.107; O 5/1), Diego Fernández's *De ser mal casada* (f.119; 5/2), Anchieta's *Con amores, la mi madre* (f.231; O 5/1) and Encina's *Tan buen ganadico* (f.280; $3^2/5^2$). The first of these is given as ex.1 (note values reduced). In his *De musica* (Salamanca, 1577/*R*), Francisco de Salinas interpreted several ancient Greek metres in quintuple time (p.231); three are found in the above villancicos: bacchic (– –./– –./etc.), palimbacchic (.– –/ .– –/etc.) and cretic metre (–.–/–.–/etc.).

Both the first half of a keyboard setting of the offertory *Felix namque* of about 1530 (in *GB-Lbl* Roy.App.56, f.1*v*; ed. in EECM, x, 1969, p.54) and Christopher Tye's five-part In Nomine *Trust* (?*c*1540, *Lbl* 31390; facs. in RRMR, iii, 1967) deploy each note of the original plainchant as breve + minim (in ¢ mensuration). Spanish keyboard music provides an early 17th-century example, a section of no.41 of Francisco Correa de Arauxo's *Libro de tientos* (1626; ed. in MME, xii, 1952, p.31).

Quintuple time is used fleetingly in the 'mad scene' in Handel's *Orlando* (1732). In Act 2 scene xi the crazed hero believes himself to have entered Charon's boat on the River Styx and sings the words 'Già solco l'onde' ('Already I am cleaving the waves') to five rising quavers, in unison with the strings, which immediately repeat the figure twice in descending sequence, thus giving three bars of 5/8 time; the figure recurs two bars later. This is within a long accompanied recitative.

Adolfati's opera *Arianna* (Genoa, 1750) contains an aria written in quintuple time, 'Se la sorte mi condanna'. Examples of quintuple time proliferate in the 19th century: it occurs in the ballad *Prinz Eugen* by Carl Loewe, Reicha's 36 Fugues for piano, the air 'Viens, gentille dame' from Boieldieu's *La dame blanche* (1825), Chopin's Sonata in C minor op.4 (1828), and Ferdinand Hiller's Piano Trio op.64 (?1855) and *Rhythmische Studien* for piano. As Tristan awaits Isolde's disembarkation at the beginning of Act 3 scene ii of Wagner's *Tristan und Isolde* (1859) his excitement is expressed through seven bars in 5/4 time. Other notable examples of quintuple time are Anton Rubinstein's *Tower of Babel* (1870), the waltz-like second movement of Tchaikovsky's Symphony no.6 (1893), Rachmaninoff's *The Isle of the Dead* (1909) and the first movement of Holst's suite *The Planets* (1914–16).

DAVID HILEY

Quintus (Lat.: 'fifth'). A fifth part in vocal or instrumental polyphony, particularly in the era when such music was published in PARTBOOKS. The term was used quite regularly by the 1540s and continued into the second decade of the 17th century. For parts that were additional to the 'standard' four, composers usually preferred designations that indicated ranges or functions: for example 'primus discantus' and 'secundus discantus', or 'contratenor 1' and 'contratenor 2'. In printed partbooks these additional parts, which often differed from piece to piece within a collection, were placed together in a single volume under the general title 'quintus', 'quinto' or 'quinta pars'. Where a sixth voice was involved quintus and sextus were often printed on pages facing one another to permit two musicians to read from the same book.

OWEN JANDER

Quintzug (Ger.). *See under* ZUG (i).

Quinziani, Giulio Cesare. *See* QUINTIANI, GIULIO CESARE.

Quinziani, Lucrezio. *See* QUINTIANI, LUCREZIO.

Quire. An archaic spelling of the word 'choir' (*see* CHOIR (ii)).

Quiros [Quiroz], **Manuel José** [Joseph] **de** (*d* Guatemala, 1765). Guatemalan composer, teacher and collector. He was appointed *maestro de capilla* of Guatemala City Cathedral on 7 March 1738, and served there until his death. His 28 extant compositions, which survive only in the Archivo Histórico Arquidiocesano 'Francisco de Paula García Peláez', Guatemala City, are mainly Spanish villancicos which reveal his interest in local colour and ethnic texts. There are also a few compositions in Latin, including a double-choir motet, *Parce mihi, Domine*. Most works are for two or four voices, some for as many as seven; all have instrumental accompaniment.

Quiros was also active as a teacher and collector of music. His pupils included his nephew Rafael Antonio Castellanos, who succeeded him as *maestro de capilla* in Guatemala. His interest in Italian music was encouraged by the Italian-born *maestro de capilla* of Mexico City, Ignacio Jerusalem, and he acquired works by several Italian composers of the period, including Galuppi, Leo, Pergolesi, Porpora and Vinci. He also collected music by contemporary Spanish composers such as Sebastián Durón, José Nebra and José de Torres y Martínez Bravo, and by composers from elsewhere in the New World, for example Manuel de Zumaya. Through his efforts, copies were made of 16th-century polyphonic music by Iberian composers such as Gaspar Fernandes and Pedro Bermúdez, and also of works by Palestrina and Victoria. The music collected and copied remains in the Archivo Histórico Arquidiocesano.

Quiros's brother, Francisco de Quiros, was also a composer. Works by him survive in the Archivo Histórico Arquidiocesano.

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ALFRED E. LEMMON

Quirsfeld, Johann (*b* Dresden, 22 July 1642; *d* Pirna, 18 June 1686). German composer, writer on music and clergyman. After taking the master's degree at the University of Wittenberg, he worked as Kantor of St Marien, the principal church at Pirna (near Dresden), from 1670 until his death. In 1679 he became, as deacon, a member of the clergy, and was subsequently made archdeacon. His first publication, *Breviarium musicum* (Pirna, 1675), is an elementary singing manual for school use; solmization is still dealt with, but Quirsfeld also accepted the use of letter names for notes as advocated by Ambrosius Profe in his *Compendium musicum* (1641). For the second edition (1683) Quirsfeld added 12 two-part canons to the musical appendix, which originally consisted of 12 fugues in the 12 modes. The book was reissued several times until at least 1717. Cornelis a Beughem (*Biblioteca mathematica*, Amsterdam, 1688, p.108) mentioned another treatise by Quirsfeld, *Aurifodina mathematica de sono* (Leipzig, 1675), which seems to be lost. A collection of Quirsfeld's musical works,

Geistliche Hochzeit des Lammes aus vierzehn Kernsprüchen der Heiligen Schrift (Leipzig, 1677), contains 14 songs for solo voice and continuo (two melodies in *ZahnM*) on the subject of Christ as bridegroom. The dedicatees were four daughters of a patrician Leipzig family. Quirsfeld's *Geistlicher Harffen-Klang* (Leipzig, 1679) is a large hymnal containing 1003 texts with 263 melodies (four in *ZahnM*). Hymns for the festivals and on the Catechism, psalms, the liturgical year, the cross, repentance, thanksgiving, death and resurrection are included in its ten sections. Quirsfeld's preface refers to the triad as representing the Trinity and praises music as a God-given comfort for troubled souls. He contributed only three of the tunes himself; about half are from 16th-century collections and most of the rest from Johannes Crüger, who also provided the model for the setting for solo voice and bass. The hymnal, which includes many Pietistic texts, was still in use around the turn of the century.

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DOROTHEA SCHRÖDER

Quitaire [quitarre] (Fr.). *See* GITTERN. *See also* QUINTERNE.

Quitin, José(-François) (*b* Liège, 28 March 1915). Belgian musicologist. He studied music at the Liège Academy of Music and took a degree in education (1938; 1952, with dissertation) at the University of Liège. He was director of the academy (1945–52) and professor of music history at the Liège Conservatoire Royal (1946–79). He was also lecturer at the Catholic University of Louvain-la-Neuve (1979–82) and was for some time lecturer in music education at the Liège teachers' training college. He has a lively interest in Walloon music and has organized concerts and written disc notes for the music of unknown Liège and other Walloon composers of the 16th–19th centuries. Through his enterprise the Société Liégeoise de Musicologie (originally founded in 1909) was re-formed in 1972, with some notable musicological articles and musical transcriptions appearing in the society's quarterly bulletin that he founded. He has written on the teaching of music and on the history of music and musicians in Liège, particularly its church music of the 16th–18th centuries and its famous school of violinists of the 19th and 20th centuries. His works are the result of long teaching experience and painstaking research in ecclesiastical and other archives, and are well demonstrated in his transcriptions and performances of unpublished music.

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GODELIEVE SPIESSENS/SYLVIE JANSSENS

Quito. Capital of Ecuador. Before the Spanish conquest (1533) Quito was the northernmost outpost of the Inca Empire. As the favourite retreat of Huayna Capac (reigned 1493–1525) it shared the best traditions of Inca court music, panpipes being then as now favourite native ensemble instruments.

The first teachers of European music at Quito, the Flemish Franciscans Josse de Rycke of Mechelen and Pierre Gosseal of Leuven, who arrived in 1534, taught the Indians to read music and play European instruments. At the Colegio de S Andrés (founded 1555) such difficult music as Guerrero's 1570 collection of motets was sung before 1581. In the 17th century the Quito Franciscan church obtained a 600-pipe organ (completed 1638) and by 1651 boasted a musical culture equal to any in Europe, according to Diego de Córdova Salinas's chronicle published that year at Lima.

The most important 16th-century mestizo musician trained by the Franciscans was Diego Lobato (*c*1538–*c*1610); the Quito Cathedral authorities paid him 110 pesos a year from 1562 to 1568 for singing 'polyphonic music at the choirbook stand when appropriate' and also asked him to double as organist from 1563. On 3 April 1574 the Quito chapter appointed him *maestro de capilla*, commissioning him to compose new 'motetes y chanzonetas' for all the principal annual feasts. The splendour of cathedral music was further enhanced by a deed of 29 July 1580 stipulating that the *Salve regina* be sung polyphonically with organ every Saturday. Lobato continued as *maestro de capilla* until his death, except for a two-year period (1588–90) when Gutierre Fernández Hidalgo, the greatest South American musician of the epoch, occupied the post.

In colonial Quito, as elsewhere in the Americas, royal commemorations were celebrated with great pomp. Francisco Coronel conducted the polyphony sung at Felipe III's commemoration on 30 September 1621. For 70 years from 1653 Quito cathedral music was dominated by the Ortuño de Larrea family, except from 1682 to 1695 when the Hieronymite composer Manuel Blasco was imported from Bogotá to break the family monopoly.

Blasco, the most eminent composer in Quito annals after Fernández Hidalgo, left a respectable body of music in the cathedral archive at Bogotá, including some notable versos for two shawms and organ and at least two villancicos at Quito, currently in private possession.

The declining interest in *prima pratica* polyphony from 1708 onwards can be traced in the inventories of polyphonic choirbooks; the number declined from 35 to 20 by 1754, and after the disastrous earthquakes of 1755 and 1757 apparently dwindled to none. Bright instrumental ensembles became the rule at cathedral festivals and in local churches. These ensembles, according to the *Compendiosa Relación de la Cristiandad de Quito* by the knowledgeable Bernardo Recio (1714–91), included 'flutes, oboes, trumpets, vihuelas, guitars, harps, harpsichords, violins and other bowed strings' supported by organs. According to Recio, Quito abounded in bell-casters, and rivalled 'any similarly sized European capital in the number of harmonious bells rung at all hours'. Samuel Fritz (1656–1725), a Bohemian from Trautenau (now Trutnov), first popularized violin playing at Quito.

After independence (1822) the same taste for glitter (especially that of opera) that marked the rest of Latin America touched Quito. After seven years of construction the Teatro Sucre opened with a concert of operatic selections on 25 November 1886; this was followed by a zarzuela season given by the Ludgardo Gómez touring company and the Compañia Jarques. Although from this time until 1904 touring troupes visiting Quito en route to other South American capitals never presented entire operas, but only excerpts accompanied by a piano and four or five instruments, the Quito public heard such great stars as Tamberlik and Carlotta Patti. A programme by these and supporting performers, accompanied by a pianist and a chamber group, was announced in *El Nacional* on 25 May 1888 (xii/418, p.1786); it included excerpts from *Die Zauberflöte*, *Rigoletto* and *Les contes d'Hoffmann*. Such programmes generally had 20 numbers, half of them operatic selections, half lighter music such as solo songs in Spanish, comedy skits on the *sainete* pattern, and a few short pieces exhibiting the prowess of local virtuosos.

After various earlier private conservatories had closed, President Gabriel García Moreno (1821–75) decreed the foundation of the Conservatorio Nacional de Música on 28 February 1870, with the Corsican-born Antonio Neumane (1818–71), composer of the Ecuadorian national anthem, as its first director. It has subsequently been directed by musicians of German, Italian and local origin. Pedro Pablo Traversari Salazar (1874–1956), who administered the conservatory for two periods between 1916 and 1941, left a superb collection of European and Andean instruments sold to the Casa de la Cultura Ecuatoriana on 1 May 1951; this now forms the nucleus of the Quito Museo de Instrumentos Musicales. Among the conservatory's other directors, Humberto Salgado (1903–77) was a prolific composer. The leading theory texts published in the early years of the Quito Conservatory by its teachers were Juan Agustin Guerrero's *Nociones de Instrumentación* and *Teoría musical* (both 1873), and Nicolás Abelardo Guerra's *Gramática Musical* (1911, 3/1929). The leading Ecuadorian 20th-century music historian, Luis Segundo Moreno (*b* Cotacachi, Imbabura, 3 Aug 1882; *d* Quito, 18 Nov 1973), was associated with the conservatory in various capacities, first as copyist (1909), then as theory professor (1911–13).

The Sociedad Filarmónica de Quito, organized on 11 June 1952 with the critic Francisco Alexander (1910–88) as president, sponsored the founding of the Orquesta Sinfónica Nacional on 2 May 1956. During the first eight years this orchestra gave 120 concerts under its titular conductors Ernesto Xancó (May 1956 – August 1958), Georges Gallandres (October 1958 – August 1959), Viktor Bürger (July 1960 – March 1963) and Paul Capolongo (September 1963 – April 1964), all of European extraction. Of the 70 composers represented at these concerts, six were native Ecuadorians – Néstor Cueva, Corsino Durán, Enrique Espín Yépez, Mercedes Silva Echanique, Carlos Bonilla and Claudio Aizaga. In the same eight years Radio Quito encouraged local talent with premières of the early compositions of Mesias Maiguashca (*b* 1938) and Gerardo Guevara Viteri (*b* 1930). After an absence in Paris (1969–71) financed by a UNESCO grant Guevara Viteri became conductor of the National SO in July 1972. While Maiguashca and Guevara Viteri have drawn on European styles, one local composer, the Franciscan organist and ethnomusicologist Carlos Alberto Coba (*b* 1937), writes colourful works inspired by South Amerindian music.

In the 20th century the chief concerts in Quito have usually been given at the Teatro Sucre (new building completed 1903, cap. 1500), including those of the pioneer Quinteto Beethoven (reviewed in *El Comercio* 2 and 6 August 1912) and the Cuarteto Teran (10 August 1925), the début of the Quito-born pianist Leslie Wright (16 July 1953), the concert of the Colombia SO (4 December 1953), celebrating the fourth centenary of the founding of Quito. Improved air travel has subsequently brought such international celebrities as Segovia, Rubinstein and Bernstein to the city.

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ROBERT STEVENSON

Quitschreiber, Georg (*b* Kranichfeld, nr Weimar, 30 Dec 1569; bur. Magdala, nr Jena, the day before Whitsunday 1638). German composer and theorist. He studied with Nicolaus Rosthius, though it is not known when and where. In 1588 he was a student of theology at Jena University. In 1594 Count Albrecht von Schwarzburg-Rudolstadt appointed him court and civic Kantor at

Rudolstadt. He married Sybille Wendel on 20 June 1596. He became Kantor and fourth schoolmaster in Jena in 1598 and pastor of the villages of Hainichen and Stiebritz, not far away, in 1614; from 1629 until his death he was pastor of Magdala, Ottstedt and Maina. A bitter dispute with his relative Konrad Berger, schoolmaster of Ottstedt, and the agitation it caused Quitschreiber are said to have led to his death.

Friedrich Taubmann, professor of poetry at Wittenberg, called Quitschreiber 'the Thuringian nightingale'. His compositions, printed almost exclusively in Jena, are in what is probably an intentionally simple style similar to that of Lucas Osiander and Cyriacus Schneegass. His music is easy to perform: there is little movement in the middle voices and the bass proceeds mostly in leaps of 4ths and 5ths. Only the multi-voice motets, some of which bear indications of combined vocal and instrumental performance, display a more varied style of part-writing. The 35 *a cappella* settings in his *Kirchengesänge* of 1608, which were principally intended 'to be practised and sung by our dear young people', are four-part compositions for the time from Advent to the beginning of Lent. Similar collections were published around the same time by Melchior Vulpius.

Quitschreiber's compositional output is yet to be fully assessed. He composed occasional works for funerals, weddings, and birthday and school festivities, and even after taking orders he regularly continued to compose festive music for such university occasions at Jena as jubilees, the installation of rectors and doctoral degree ceremonies held in the Jena civic church. He was a poet as well, writing the words for much of his own music (many of which incorporate acrostics), and a number of printed funeral sermons contain his Latin and German poems.

Quitschreiber is also the author of theoretical writings, some of which went into several editions. The *Musikbüchlein für die Jugend*, which is an important introduction to vocal polyphony, was quoted extensively by Michael Praetorius in his *Syntagma Musicum*. Much of the book's content is of a practical nature. The author recommended a moderate tempo and appropriate alternation between instruments and the voice. He was against restriction to the ten-line system, and extended the range to three octaves and a 6th – presumably a concession to the instrumental music then developing. He explored the problem of the seventh degree in solmization extensively, but in an uncomplicated manner. In addition, there are instructions for finding the starting pitch in the performance of vocal music and examples of transpositions of up to a 5th 'as desired or in case of need'. His *De canendi elegantia* is also practical in aim: its 18 rules are largely based on the publications of Andreas Ornitoparchus (1517).

The brief apologia, *De Parodia*, treats the concept of parody in its widest sense. Here he showed how certain compositions by Josquin, Lassus, Lupi, Marenzio, Hieronymous Praetorius, Rodio, Striggi, Vecchi and Victoria underwent crucial modification by the reduction or expansion of the number of voices, the adoption of themes or the use of new texts. Quitschreiber's references to classical writings on education from Aristides Quintilianus to Joseph Scaliger place him in the late humanist intellectual tradition. His remarkable treatise *Voces quaedam animalium diversorum* (1612) studied the concepts and words employed for the vocal utterances of animals by Greek and Latin authors and the Bible.

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Lost: Plaudite, 4vv; Teutsche Harmonie, 6vv, 1622; Trachtet am ersten, 6vv

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EBERHARD MÖLLER

Quittard, Henri (*b* Clermont-Ferrand, 13 May 1864; *d* Paris, 21 July 1919). French music historian. After taking the licence ès lettres when he was 24, he went to Paris and, following the advice of Chabrier, studied music with Franck. He soon devoted himself to the history of music, and his first studies appeared in 1898. His special domain was the French musicians of the 16th and 17th centuries. The lutenists of France were of great interest to him; with Michel Brenet he was one of the first to demonstrate their importance. Quittard was lecturer at the Ecole des Hautes Etudes Sociales, archivist at the Opéra from 1912 until his death and music critic to *Le Matin* and from 1909 to *Le Figaro*.

He left unfinished an edition of harpsichord pieces by Louis Couperin. His private collection of lute music, transcriptions, etc., was bequeathed to the Conservatoire library.

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MARIE LOUISE PEREYRA/R

Quodlibet (Lat.: 'what you please'). A composition in which well-known melodies and texts appear in successive or simultaneous combinations. Generally the quodlibet serves no higher purpose than that of humour or technical virtuosity, and may thus be distinguished from more serious works in which pre-existing material has a constructive or symbolic function.

Wolfgang Schmeltzl first used the term with specific reference to music (*Guter seltzamer und künstreicher teutscher Gesang, sonderlich etliche künstliche Quodlibèt*, Nuremberg, 1544), taking it from the name of an improvised oral examination in German universities, the *disputatio de quolibet*. Originally the disputation was a serious scholastic exercise at the Sorbonne in Paris during the Middle Ages, but in Germany it became a humorous parody featuring ridiculous lists of items loosely combined under an absurd theme (e.g. objects forgotten by women fleeing from a harem). This general concept was widely accepted in 16th-century German literature, and comical 'catalogue' poems of all kinds (such as *Priamel*) flourished, prompting such definitions of the quodlibet as 'durcheinandermischmäsch' (S. Roth, 1571). Fischart (*Geschichtsklitterung*, 1575) noted the common element of haphazard combination found in the disputation and the musical quodlibet, probably with reference to Schmeltzl, who followed both academic and literary fashion in stressing nonsensical catalogues in his musical quodlibets.

In France 'quolibet' referred to witty riddles, and 'avoir de quolibet' still means the ability to verbalize quickly a clever, spirited repartee. In this period catalogue poetry was less popular in France than Germany, but lists of 'fools' prefaced theatrical *sotties*, and the lists of dishes and songs in Rabelais' *Pantagruel* were notorious. The citation of chansons and hymn lines (Chesnaye, Molinet, Rabelais) prompted appropriate musical references when such poetry was set to music, and both lighthearted inanity and serious or religious symbolism were explored as Renaissance composers sought musical parallels to poetic centonization. Theorists often included quodlibets to illustrate matters such as mensuration, modes and cantus firmus treatment (Tinctoris, *Proportionale musices*, c1473–4; Glarean, *Dodecachordon*, 1547; Zarlino, *Le istitutioni harmoniche*, 1558; Zacconi, *Prattica di musica*, 1622); but it was Praetorius in book 3 of *Syntagma musicum* (1618) who provided the first systematic definition of the musical quodlibet as a mixture of diverse elements quoted from sacred and secular compositions. He presented three categories which he differentiated on the basis of text treatment. A combination of his sometimes abstruse explanation with analysis of his music examples gives the following types: every voice is a completely different *cantus prius factus*; every voice is a different patchwork of quoted fragments; one voice is a patchwork of quotations whose text is shared by the other voices.

Parallel types of quodlibet in the Renaissance were the FRICASSÉE (France), MISTICANZA or *messanza* (Italy), ENSALADA (Spain) and MEDLEY (England). INCATENATURA is a term used by modern scholars to refer to the Italian quodlibet; cento, which survives from classical antiquity, refers specifically to poetry made up entirely of lines quoted from other works, or more generally to any artistic technique that relies on patchwork construction, citations, borrowings, formulae etc. (*see* CENTONIZATION). There are also some isolated terms used from the 17th century to the present that are more or less closely related to the quodlibet, such as *farrago*, *rôtibouilli*, *salatade*, fantasia, capriccio, pasticcio, potpourri and miscellany; but this article will discuss only works that fall into one of the three types of quodlibet proper, based on 16th-century German practice: catalogue, successive and simultaneous.

The catalogue quodlibet consists of a freely composed setting of catalogue poetry. Such pieces were rare in the medieval motet, but there is one well-known example, *Moriuntur, oriuntur* (*I-Fl* Plut.29.1), in which a list of nonsense syllables serves as a drinking-song. Polytextual motets of the 13th century nevertheless rely heavily on the allegorical or parodistic effects obtained by juxtaposing musical and literary materials drawn from a wide range of genres and registers – sacred and secular alike. A good many of these pieces not only allude to pre-existing tenor melodies from plainchant and chansons, but combine them in ways related to the procedures heard in late examples of the quodlibet. Clearly such works were intended for listeners and readers with a wide range of musical repertories and highly sophisticated skills of interpretation that allowed them to understand the meanings latent in the bricolage of seemingly unrelated materials. The onomatopoeic word-play in the 14th-century Italian caccia also prefigured certain aspects of quodlibet hilarity. The closest early parallel, however, is the monophonic setting of *Mon seul plaisir* from the late 15th century (*F-Pn* fr.12744), which is a catalogue of 19 famous chanson refrains (e.g. *Comme femme*, *J'ay pris amours*, *Ma bouche rit*). The melody, which does not quote musical material, appeared in a polyphonic arrangement by Ninot le Petit.

Of the 25 quodlibets in Schmeltzl's publication (see above), 15 belong to this category (e.g. *Ein Quodlibet von Eyren* by Matthias Greiter and *Ein Quodlibet von Nasen* by J. Puxstaller; the latter text was also set by Lassus). In 1540 Georg Forster printed two catalogue quodlibets on the theme of Martin's goose, and series of proverbs were also popular, as in Paul Rivander's *Nun höret an* (1615). Both Jacob Reiner's *Venite exultemus* (1581) and Nikolaus Zangius's *Er setzt das Gläslein an den Mund* (1620) set lists of comical drinking-proverbs, and another catalogue of noses was included in J.M. Gletle's *Musica genialis* (1675–84). The simplicity of the musical settings suggests that such pieces were written versions of improvised musical entertainment. In the 17th century many German collections of entertainment music included verbal catalogue quodlibets (e.g. those of J.M.

Caesar, Gletle and Daniel Speer), and the tradition culminated in the 'quodlibeticae' of the *Augsburger Tafelkonfekt* (1733–46).

In the successive quodlibet one voice consists of a patchwork or cento of short musical and textual quotations while the others form a homophonic accompaniment, which is either without a text or else shares that of the patchwork voice. The most striking medieval parallel to this kind of Renaissance quodlibet is provided by the quotation of chanson lines in the refrain motet and *motet enté*. At least one out of every 25 motets contains a patchwork of refrains in one voice (e.g. *Cele m'a mort/Alleluia* and *La bele m'ocit/In seculum*). From the 13th century onwards STREET CRIES were also frequently included among the borrowed material. In the earliest Renaissance quodlibet, *Wer ich eyn Falck*, which appears in the Breslauer Codex (late 15th century), the tenor consists of a cento of fragments from German songs, while the remaining three voices have no text. Another anonymous quodlibet with song quotations in the tenor was published in Forster's second volume of German lieder (1540).

Schmeltzl's collection of 25 quodlibets contains six homophonic centos in which a patchwork in the tenor is surrounded by free voices; but the highpoint of the German type was reached in the works of Melchior Franck. Nine of his ten quodlibets (published in the *Musikalischer Grillenvertreiber*, 1622) are homophonic centos and are more modern in style than earlier examples: the patchwork voice is in the upper part and the quotations are mainly from folksongs. Only two other 17th-century homophonic centos are known, Johann Groh's *Bettler Mantel* (1612) and Johannes Brassicanus's *Was wölln wir aber heben an?* In his *Musica genialis* Gletle included a quodlibet citing popular texts, which may also contain musical quotations. Cento technique continued to provide humorous social entertainment, however, as in the quodlibets of Johann Christenius, Georg Engelmann (i) and Johann Theile, and in the street-cry quodlibets of Daniel Friderici, Jakob Banwart, Kindermann and G.J. Werner. Out of the 21 'quodlibeticae' in the *Augsburger Tafelkonfekt* two are musical centos: *Quodlibeticum curiosum* and *Salvete hospices*. Among the best-known examples from the 18th century are the *Hochzeitsquodlibet*, in which J.S. Bach collaborated, and Mozart's *Gallimathias musicum*.

The simultaneous quodlibet consists basically of the polyphonic cento, in which two or more patchwork voices are combined polyphonically, and the cantus firmus quodlibet, in which each voice is a different *cantus prius factus*. A third subtype, in which a cantus firmus voice is combined with one or more patchwork voices ('cantus firmus cento'), is less common; there are only four cantus firmus centos in German secular music, three of which are in the Glogauer Liederbuch (*c*1480; the fourth is a bicinium by Paul Rebhuhn published in 1545[7]). These three are among the first examples of the quodlibet proper in Germany; they combine a voice from *O rosa bella* by Dunstaple or Bedyngham with a patchwork of German songs (see HAM, nos.80 and 82).

The polyphonic cento involves a more complex technique than the homophonic, since several different patchworks of successive quotations must be combined polyphonically – the more centos the more complicated the combination. Schmeltzl included only three such works and they all bear the inscription 'Fürt ein jede stymm jr eygen text'; one of these pieces, *Ein Guckuck*, was reworked by Johannes Eccard (1578). This type of quodlibet corresponds to Praetorius's second category, which he illustrated by referring to a work of Zangius (probably *Ich will zu land ausreiten*, published in Paul Kauffmann's *Musikalischer Zeitvertreiber*, 1609). Zangius also wrote two other polyphonic centos: *Bistu der Hänsel Schüze* (1620) and *Ich ging einmal spazieren* (1613). Franck's *Kessel, multer bilden*, originally published as *Farrago* (1602), brings together many popular songs in masterful six-voice counterpoint.

Juxtaposing several pre-existing melodies, as in the cantus firmus quodlibet, represented in Renaissance thought the ultimate in contrapuntal mastery. Clearly this was the didactic intent that Tinctoris had in mind in his *Proportionale*, which included a work that used *O rosa bella* as a cantus, *L'homme armé* as a tenor and *Et Robinet* as a bassus. The kind of technical virtuosity required is evident in Greiter's *Elselein liebstes Elselein*, which appeared in Schmeltzl's collection as an example of a quodlibet composed entirely of quoted melodies; but it may also be seen in contemporary works that quote from two to four simultaneous cantus firmi. Among these are several particularly fine works of Senfl (e.g. *Ach Elselein/Es taget*), and works by such composers as Jobst vom Brandt, Matthias Eckel, Caspar Othmayr and Matthaeus Le Maistre. Humour is obvious in Othmayr's drinking-songs and technical virtuosity for its own sake in Greiter's, but Senfl's works exude a tender melancholy and represent perhaps a more subtle kind of symbolism than is normally associated with the quodlibet. In such pieces, as in the much larger and older repertory of sacred works using borrowed material for symbolic or purely constructive purposes, the proper boundaries of the quodlibet are difficult to maintain with precision or consistency. In any case, Praetorius limited the category of the cantus firmus quodlibet to works in which every voice is a separate *cantus prius factus*, citing as an example a motet of Göldel that combines five different chorales; Christenius's *Kirchenquodlibet* continued this tradition. The most famous cantus firmus quodlibet of all is the final variation of Bach's Goldberg Variations, in which two popular German songs (*Kraut und Rüben* and *Ich bin so lang nicht bei dir g'west*) are joined with the harmonic framework of the theme.

In a rather different guise the quodlibet took on a new lease of life in the German (and especially the Viennese) theatre of the first half of the 19th century. The term was used in four distinct senses: for the amalgam of (often non-theatrical) items assembled in book form; for a theatrical entertainment in which a popular artist or artists appeared in a series of excerpts from favourite roles; for a pasticcio in which pre-existing musical numbers were grafted on to a libretto for which they were not originally intended (*Rochus Pumpernickel*, 1809, text by M. Stegmayer, music arranged by Ignaz von Seyfried and Jakob Haibel, is the most famous example); and lastly, for the potpourri or musical switch. This kind of quodlibet, very popular in Viennese farces and Singspiele between the early 1800s and the 1850s, and probably derived from the same German tradition that enlivened Bach family gatherings and produced J.V. Rathgeber's and G.J. Werner's mid-18th-century examples, consisted of between half a dozen and 50 or more consecutive

quotations, usually with altered text; the frequent incongruity of words and music in an unexpected context proved a potent source of parody and entertainment.

Examples of quodlibet-like compositions are not hard to find in 20th-century music. There are a number of works by Ives, for example, in which well-known melodies are combined simultaneously as well as successively (e.g. the last movement of his Symphony no.2); but here, as in 15th- and 16th-century cantus firmus compositions, the dividing line between the serious or symbolic use of borrowed materials and the purely humorous is difficult to draw. There can be little doubt, however, that the essential spirit and form of the genre survives in works such as the *Quodlibet* of Peter Schickele.

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MARIA RIKA MANIATES (with PETER BRANSCOMBE)/RICHARD FREEDMAN

Quoshwa. *See* CACHUA.

Quotation. The incorporation of a relatively brief segment of existing music in another work, in a manner akin to quotation in speech or literature, or a segment of existing music so incorporated in a later work. Quotation usually means melodic quotation, although the whole musical texture may be incorporated, and solely rhythmic quotation is possible, if rare. Quotation is distinct from other forms of BORROWING in that the borrowed material is presented exactly or nearly so, unlike an ALLUSION or PARAPHRASE, but is not part of the main substance of the work, as it would be if used as a CANTUS FIRMUS, REFRAIN, fugue subject or theme in VARIATIONS or other forms, or if presented complete in a CONTRAFACTUM, setting (*see* SETTING (ii)), INTABULATION, transcription, MEDLEY or POTPOURRI. Quotation plays a role in other forms of borrowing, such as QUODLIBET, COLLAGE and many instances of MODELLING. Musical scholarship has not always observed these distinctions, and 'quotation' and its German counterpart *Zitat* have been used to refer to a variety of borrowing practices.

A quotation in speech or literature may be attributed or unattributed, familiar or unfamiliar to the listener, set off from the surrounding context by punctuation or tone of voice or so integrated with its context that only the most observant notice that it is a quotation. A similar range is possible in music. Some 20th-century scores identify quotations with footnotes, and quotations of text with music provide almost as explicit an identification, but most quotations appear without attribution. Quotations are often prominent and brief, suggesting that the composer or improviser expects those familiar with the quoted work to recognize it from a short excerpt. It is also possible for listeners to hear a 'quotation' where none was intended, based on a coincidental similarity. In

most cases, quoting existing music is an act that conveys meaning through the text or associations carried by the quoted music and the implications aroused by the way the quoted material is presented or manipulated. Like a synecdoche in literature, the quotation can stand for the entire work from which it is extracted and thus for its composer, its genre, its historical period, its region of origin or the musical tradition from which it comes. Quotation has also been used to create humour through surprise or incongruous juxtapositions and, in 20th-century music, to comment on the distance between the present and the past.

The practice of musical quotation, as distinct from older forms of borrowing such as centonization, contrafactum, use of a model and polyphonic elaboration of chant, may have begun in medieval secular songs in tandem with quotation of text. Both words and melody from Machaut's ballade *Phyton, le mervilleus serpent* are quoted in *Phiton, Phiton* by Magister Franciscus, which replies to Machaut, and Ciconia's *Sus une fontayne* quotes text and music from the beginnings of three ballades by Philippus de Caserta, apparently in a gesture of homage. The practice can also be found in the Renaissance. Josquin's motet *Tu solus, qui facis mirabilia* quotes text and music from the opening of Ockeghem's chanson *D'ung aultre amer*, joining the French and Latin texts to read 'To love another [than Christ] would be deception'. It has also been suggested that melodic resemblances between some Renaissance works represent quotations or allusions meant to recall the words of the quoted work and enrich the meaning of the words being sung (Reynolds, 1992). This is surely true in the first recitative in Bach's 'Peasant' Cantata (1742) when the strings quote the song *Mit dir und mir ins Federbett* ('With you and me in the feather-bed') to suggest that Mieke's lover wants more than the kiss he requests.

In dramatic or programmatic works, quotations can depict a performance of the music being quoted or suggest activities or groups of people through music associated with them. Early examples include Biber's representation in *Battalia* (1673) of soldiers encamped before a battle through the folksongs they sing, and the supper scene in Mozart's *Don Giovanni* (1787), in which an onstage band plays tunes from operas by Soler and Salieri and from his own *Le nozze di Figaro*. The quotations of patriotic songs in battle-pieces from James Hewitt's *The Battle of Trenton* (1797) to Tchaikovsky's *1812* Overture (1880) represent the opposing armies through the music of their bands. Quotation of *Ein' feste Burg* in Meyerbeer's *Les Huguenots* (1836) represents a performance of the chorale, but its appearance in Mendelssohn's Reformation Symphony (1832) more abstractly represents the Reformation in general.

Quotation of vocal music in instrumental works can be interpreted as a reference to the original text, which can suggest meanings and invite programmatic interpretations, as in Brahms's and Mahler's quotations from their own songs or the quotations from Zemlinsky's *Lyrische Symphonie* in Berg's Lyric Suite (1925–6). An exact quotation may also signal another, less obvious relationship between two works; in Ives's song *West London* (1921), the appearance in the piano postlude of the opening phrase of the hymn *There is a Fountain Filled with Blood* makes overt the source from which almost the entire vocal line has been paraphrased (Burkholder, 1985). Quotations can have humorous or satirical intent, like the reference to Wagner's *Tristan und Isolde* in Debussy's 'Golliwogg's Cakewalk' from *Children's Corner* (1906–8) and the quotation of Chopin's funeral march in Satie's *Embryons desséchés* (1913). Tin Pan Alley songwriters in the late 19th and early 20th centuries often quoted well-known tunes near the end of the chorus, as in George M. Cohan's *The Story of the Wedding March* (1901, with Mendelssohn's wedding march), or used quotation to suggest a scene or activity, as in James Thornton's *Streets of Cairo* (1895), which evokes exotic dancing by borrowing the tune that accompanied the 'hoochy-koochy' dance performed at the 1893 Chicago World's Fair. Jazz improvisers often quote popular tunes, classical music or other jazz artists in their solos, with aims that vary from homage to private jokes. Quotations can convey meanings remarkably quickly through the associations carried by the quoted material; this is often exploited in music for films and television.

Composers since World War II have used quotation to suggest the gulf between present and past by juxtaposing current and past musical idioms; in 'Dream Images (Love-Death Music)' from Crumb's *Makrokosmos I* for amplified piano (1972), the middle section of Chopin's *Fantaisie-Impromptu* appears 'as if emerging from silence' amidst Crumb's own sweetly dissonant modern sounds, 'like the gentle caress of a faintly remembered music'. The many and varied uses of borrowed material in 20th-century music have often all been described as 'quotation', which obscures important distinctions (*see* BORROWING, §§12–14).

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For further bibliography *see* BORROWING.

J. PETER BURKHOLDER

Qu'ran reading. A recitation (*qirā'a*) or chanting (*titāwa*) of the Qu'ran in Arabic, moving between a kind of stylized speech and singing. It is read by the clergy or Qu'ran readers as part of the liturgy and on other occasions, in all Islamic countries. *See* ISLAMIC RELIGIOUS MUSIC, §I, 3; *see also* INDIA, §§I, 3(iii)(c) and VI; IRAN, §III, 2; and MALAYSIA, §II, 2.

Qureshi, Regula B(urckhardt) (*b* Basle, 13 July 1939). Canadian ethnomusicologist and anthropologist. She studied the cello at the Curtis Institute of Music (1958–60), and took the MA in German at the University of Pennsylvania in 1962. After moving to Edmonton, she completed the MM (1973) and the PhD in anthropology and ethnomusicology (1981) at the University of Alberta. From 1983 to 1988 she was a McTaggart Fellow at the music department of the university, where she was appointed professor (1991) and founded the Centre for Ethnomusicology (1992); she was also made an adjunct professor of the departments of anthropology (1991) and religious studies (1992), and was associate dean of graduate studies (1994–6). Her work concentrates on music in Muslim cultures of India and Pakistan, and ranges from Urdu-language poetry, both chanted (*tarannum*) and sung (*ghazal*), to forms of vocal religious music, paticularly that of the Sufi ritual assembly (*qawwālī*). She has gained new insights into the performance models used in musical analysis through her visual documentation of creativity, function and meaning in the ritual process and through her examination of historicity in orally transmitted traditions. She has also studied the players of the bowed-lute *sāraṅgī* in relation to issues of musical tradition and change in contemporary North Indian culture and she has published non-musicological writings on South Asian immigrants in Canada.

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'Other Musicologies: Exploring Issues and Confronting Practice in India', *Rethinking Music*, ed. N. Cook and M. Everist (Oxford, 1999, 311–35)
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BONNIE C. WADE

Quṭb al-Dīn [Maḥmūd ibn Mas'ūd al-Shīrāzī] (*b* Shiraz, 1236; *d* Tabriz, 1311). Persian physician and scientist. The most outstanding pupil of the mathematician Naṣīr al-Dīn Ṭūsī, he is particularly known for his work in medicine, optics and astronomy. His encyclopedia, *Durrat al-tāj* ('Pearl of the crown') demonstrates his mastery of the whole range of traditional medieval scholarship, and contains within its treatment of the mathematical sciences (quadrivium) a lengthy section on music. This is mainly a restatement of the musical theory developed by ṢAFĪ AL-DĪN, but is important for its attention to musical practice, particularly in its codification and description of modes and rhythmic cycles. In both areas it points to the existence of a wider range of structures than is apparent from the works of Ṣafī al-Dīn; its treatment of the modes in particular is far fuller, and is less restricted by purely theoretical concerns. It ends with the most extended, complex and precise example of notation to be found in the works of the medieval Arab and Persian theorists, a unique document which allows some insight into the nature of the compositional practice of the period with

regard not only to formal, modal and rhythmic strategies but also to techniques of text setting.

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S.H. Nasr: *The Islamic Intellectual Tradition in Persia* (London, 1996), 216–27

OWEN WRIGHT

Qu Wei [Ch'ü Wei] (*b* Changzhou, Jiangsu province, 9 May 1917). Chinese composer. Known until 1945 as Qu Shixiong, he trained initially as a music and art teacher. Joining Mao Zedong's Communist leadership at Yan'an in 1940, he gained a post at the Lu Xun College of the Arts, where he worked with many of the leading revolutionary Chinese composers of the period. He composed for government propaganda films and taught until 1955, when he went to Moscow to study at the Tchaikovsky Conservatory. This allowed him to formalize his compositional style as a fusion of Chinese melodic and rhythmic motifs with a post-Romantic but essentially tonal language. On his return to China in 1959 he became composer-in-residence of the Shanghai SO. Other than film and orchestral music, Qu has composed mass songs, opera and piano music. His style might be described as socialist realist, in the sense that his pieces are intended both to reflect the lives of the masses and to lead them through the revolutionary process. He has published *Qu Wei wen xuan* ('Selected articles by Qu', Guangzhou, 1996).

WORKS
(*selective list*)

Dramatic: Baimao nü [The White-Haired Girl] (op), 1945, collab. Ma Ke, Zhang Lu and others, arr. as film score, 1951, collab. Ma Ke, Zhang Lu, arr. as ballet suite, 1974

Inst: Mongolian Nocturne, pf, 1941; Str Qt, G, 1957; Renmin yingxiong jinian bei [Monument to the People's Heroes], sym. poem, 1958; Wuzhishan, fantasia, orch, 1988; Qu Wei gangqin quji [A Collection of Qu's Piano Music] (Beijing, 1991)

Choral: Gongren jieji yinggutou [The Unyielding Nature of the Working Classes], mass song, 1964; Youtian song [Ode of the Oilfield] (cant.), 1965

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JONATHAN P.J. STOCK

Qu Xiao-song (*b* Guizhou, 6 Sept 1952). Chinese composer. A self-taught violinist and violist, he played with a Beijing opera company in his home town. His work as a farmer during the Cultural Revolution is reflected in his compositions, which demonstrate a concern for nature and a respect for Chinese folklore and folk music. After graduating from the Central Conservatory in Beijing (1983), he became a member of the composition faculty. In 1989 he was invited to the USA as a visiting scholar at Columbia University.

Many of Qu's early works were inspired by the spirit of nature in rural southern China. *Mong Dong* (1984) is a sonic manifestation of the indigenous art of the *Wa* people in Yunnan province; in this work, as in many others, Qu blends an expressive human voice with instruments. His cantata *Cleaving the Coffin* (1987) synthesizes traditional Sichuan opera with Western techniques. Two operas based on the Oedipus story, *Oedipus* (1992–3) and *The Death of Oedipus* (1993–4), demonstrate his ideal of returning to the essence of music through an economic use of sound and silence. The chamber music series *Ji* ('Silence', from 1990) uses concise and refined sounds to allude to the peaceful infinity of time and space. He has received numerous commissions from festivals and organizations internationally.

WORKS
(*selective list*)

DRAMATIC

Ops: Oedipus (C. Fellbom), 1992–3; The Death of Oedipus, 1993–4

Film scores: Sacrifice of Youth, 1984; The Big Military Review, 1985; Horse Thief, 1985; Hunting on the Ground, 1985; The King of Children, 1987; Life on a String, 1990; Pushing Hands, 1991

Other dramatic: Cleaving the Coffin (cant., Gao Xingjiam), S, 2 T, mixed chorus, orch, 1987; Revolutionary Op (experimental theatre, D. Yong), 1992; Ocean and Mountain (experimental theatre, Yong), 1996; The Third Kingdom of Yulong Mountain (dance score, Chiang Ching), 1996

OTHER WORKS

Inst: Str Qt, 1981; Str Sym., str, perc, 1981; The Girl of the Mountain, vn, orch, 1982; The Mountain, orch, 1983; Conc., vc, orch, 1985; Huan, orch, 1985; Sym. no.1, orch, 1986; Ji no.1 'Still Valley', fl, cl, vn, va, db, pf, perc, 1990; Lam Mot, perc trio, 1991; Xi, 6 perc, 1991; Ji no.2 'Floating Clouds', shakuhachi, cl, pf, perc, 1994; Ji no.3 'Silent Mountain', gui/pipa, 1994; Ji no.4 'Bare Land', perc, tape, 1995; Ji no.5 'Broken Stone', koto, sho, str qt, 1995; Ji no.7 'Motionless Water', vn, 1997

Vocal: Mong Dong, male v, chbr ens, 1984; Mist, S, Bar, chbr ens, 1991; Fang Yan Kou, Buddhist ritual, male v, chbr ens, 1996

Principal publisher: Peer-Southern

ZHANG WEIHUA

Qweldryk. *See* QUELDRYK.

R

R. Abbreviation for *ritardando*, used particularly by Elgar. *See* LARGAMENTE; *see also* RINFORZANDO.

Ra. The flattened form of RAY in TONIC SOL-FA.

Raab, Franz de Paula (*b* Pausram [now Puzdřany], 8 Feb 1764; *d* Seitenstetten, 21 May 1804). Austrian composer. The son of a peasant, he was at first an apprentice musician (*Thurnergeselle*) in Purgstall, Lower Austria, and around 1780 obtained a position as a bass singer in the Benedictine abbey of Seitenstetten, where in 1788 he succeeded the organist and composer Christian Widmann. In 1794 he had composition lessons from Albrechtsberger in Vienna. In his sacred music he closely followed the style of Michael Haydn, carefully observing liturgical considerations. His secular compositions consist of patriotic works from the time of the wars with France and functional music for use in the monastery. His music was performed in Seitenstetten until 1875.

WORKS

all in MS in A-GÖ, KR, M, SEI, SF, Wgm, WIL, D-Bsb

Sacred, 4vv, org, most with other insts: Requiem, e, 1796; 4 Vespers de Dominica, 1800; Vesper de Beata, 1800; Vesper de Dominica, 1800, completed by J.A. Pfeiffer; 16 introits, 1795–6; 12 grads, 1794–1804; 4 offs, 1796; Tu fons, origo omnium, 1795

Secular: 16 fugues, pf, org, 1794, lost; 7 variations, hpd/pf; 5 patriotic choruses; 2 occasional cants., 1795–7; 3 arias; composition exercises with corrections by Albrechtsberger, 1794; frags.

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K. Bauer: 'Aus der Geschichte des Pflichtschulwesens in Seitenstetten', *Seitenstetten: Udalschalks Erbe im Wandel der Zeit*, ed. B. Wagner (Seitenstetten, 1980), 287–338

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BENEDIKT WAGNER

Raabe, Christoph. *See* RAB, CHRISTOPH.

Raabe, Peter (*b* Frankfurt an der Oder, 27 Nov 1872; *d* Weimar, 12 April 1945). German scholar and conductor. He studied at the Berlin Hochschule für Musik with Woldemar Bargiel and afterwards worked as a conductor in various towns in Germany and the Netherlands. In 1907 he was appointed court conductor in Weimar, where he became the curator of the Liszt Museum and chief editor of the Breitkopf Collected Edition of Liszt's works, to which he contributed several volumes. In 1916 he received the PhD from Jena University with a dissertation on the genesis of Liszt's orchestral music. In 1920 he was appointed general music director of the Aachen Städtisches Orchester, and in 1924 he was made honorary professor of music at Aachen Technische Hochschule. In 1935 he became chairman of the Allgemeiner Deutscher Musikverein and succeeded Richard Strauss as the president of the Reichsmusikkammer, a post which he held until his death. In 1936 he received an honorary doctorate from Königsberg University. Although he conducted a large number of works by contemporary German and foreign composers, most have not survived into the present-day repertory, apart from those pieces by Strauss. He was a follower of Adolf Hitler from the 1930s onwards, and actively supported the artistic policies of National Socialism. He is best remembered for his two-volume study of Franz Liszt. This work, reissued in 1968 in a revised edition by his son Felix, shows considerable scholarship and is a valuable source for research, for as curator of the Liszt Museum, Raabe had access to a large number of unpublished manuscripts. Raabe also wrote songs and piano pieces.

WRITINGS

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Festschrift zum 50jährigen Jubiläum der Hofkapelle in Weimar (Weimar, 1909)

Die Entstehungsgeschichte der ersten Orchesterwerke Franz Liszts (diss., U. of Jena, 1916; Leipzig, 1916)

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M.H. Kater: *The Twisted Muse: Musicians and their Music in the Third Reich* (New York, 1997)

HUMPHREY SEARLE/DENNIS HUTCHISON

Raaben, Lev Nikolayevich (*b* Grozniÿ, 1 Jan 1913). Russian musicologist. He graduated from Yuly Il'ich Ėydlin's violin class at the Leningrad Conservatory in 1940, and completed his postgraduate studies in 1945. He continued to study at the Conservatory with B.A. Struve, conducting research on the history and theory of string playing. He took the *Kanditat* in 1948 with a dissertation on problems of violin-playing in 19th-century Russia, and was awarded an honorary doctorate in 1966. He taught classes on the history and theory of performance in the string department of the Leningrad Conservatory from 1946 to 1978, becoming assistant professor in 1952 and professor in 1971. From 1949 he also worked in conjunction with the Institute for the Theatre, Music and Cinematography in Leningrad; he headed its music section between 1969 and 1985, and was the editor of its annual research publication, *Voprosï teorii i ėstetiki muzïki*, from 1962 to 1975. Since 1991 he has taught a music history class at the Russian Herzen State Teaching University. He became a member of the Union of Composers in 1960.

Raaben's academic interests are broad and varied, covering issues of string performance and methods of training performing musicians, questions of interpretation and musical aesthetics, music history and historiography. He has made a particularly valuable contribution to research into chamber music and the history of instrumental performance.

WRITINGS

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ed.: B.A. Struve: *Protsess formirovaniya viol i skripok* [The formation process of violas and violins] (Moscow, 1959)
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'Obraznïy mir poslednikh kamerno-instrumental'nïkh sochineniy D. Shostakovicha' [The world of images in Shostakovich's last instrumental chamber works], *Voprosï teorii i ėstetiki muzïki*, xv (1977), 44–54
ed.: *Larosh: izbrannïye stat'i* [Laroche: selected essays], iv–v (Leningrad, 1977–8)
Istoriya russkogo i sovetskogo skripichnogo iskusstva [A history of Russian-Soviet violin repertory] (Leningrad, 1978)
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MARINA MOISEYEVNA MAZUR

Raaff [Raff], **Anton** (*b* Gelsdorf, nr Bonn, bap. 6 May 1714; *d* Munich, 28 May 1797). German tenor. Originally educated for the priesthood, he sang in several dramas at the Jesuit college in Bonn while still a boy. After being appointed to the service of Clement Augustus, Elector of Cologne, Raaff was sent in 1736 to Munich, where he studied with Ferrandini and sang in his *Adriano in Siria* (1737). The following year he studied with Bernacchi in Bologna, remaining in Italy until 1741–2, when he returned to electoral service in Bonn. In 1749 he left for Vienna where he sang in several operas composed and directed by Jommelli. He was in Italy in 1751–2, when he was called to the court of Lisbon; from there he went in 1755 to Madrid and, in 1759, he travelled with Farinelli to Naples.

For the next decade Raaff was the principal tenor on the Neapolitan and Florentine stages, appearing in operas by Hasse, Majo and J.C. Bach, as well as Sacchini, Piccinni and Mysliveček. In August 1770 he arrived at Mannheim, Carl Theodor's seat, where he sang the title roles in Piccinni's *Catone in Utica* (1770) and Bach's *Temistocle* (1772) and *Lucio Silla* (1775). Mozart was severely critical of his singing and acting in the title role of Holzbauer's *Günther von Schwarzburg* (1777), but was more sympathetic after hearing him sing Bach's 'Non so d'onde viene' from *Alessandro nell'Indie* at the Concert Spirituel in Paris during June 1778; Mozart tried to win his favour by composing a setting of one of the tenor's favourite texts, 'Se al labbro mio' (K295). Raaff's last role was the title part in *Idomeneo* (1781), composed for Munich where Carl Theodor had transferred his court. Though Raaff's voice was praised by Schubart as having an unusually large range from bass to alto, with flexible coloratura throughout, Mozart found it small in range and limited in technique. Yet Raaff sang well enough in 1787 to impress Michael Kelly, who wrote that 'he still retained his fine *voce di petto* and sostenuto notes, and pure style of singing'. He was one of the last and greatest representatives of the legato technique and portamento, brought to perfection by Bernacchi and his school.

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K. Böhmer: *W.A. Mozarts Idomeneo und die Tradition der Müncher Karnevalsopern* (Tutzing, 1999)

DANIEL HEARTZ (with PAUL CORNEILSON)

Raaijmakers, Dick [Bernardus Franciscus] (*b* Maastricht, 1 Sept 1930). Dutch composer. Following his piano studies at the Hague Conservatory, he worked at Philips in Eindhoven (1954–60), first as an unskilled worker and then in the Natural Sciences Laboratory as an assistant to Badings and Ton de Leeuw among others. This was the beginning of a very wide-ranging career in acoustics, electronic music and later electrical music theatre. Raaijmakers was involved with the setting-up of the later Sonologie-studio in Utrecht (1961), the electronic studio (1965) and training course in recording engineering (1983) of the Hague Conservatory and the Amsterdam Studio voor Elektro-instrumental Muziek (1967), which continues to set the trend. From 1966 to 1995 he lectured in electronic music at the Hague Conservatory.

Raaijmakers is one of the most important pioneers in the field of electronic music in the Netherlands. At first he wrote for tape (e.g. *Vijf canons*), but soon developed in the genre of performance art. A characteristic piece is *De grafische methode fiets*, a performance for cyclist, bicycle, slow-motion tracking system, heart audio sensors, respiration and physical exertion, based on a 'chronophotography' from 1891 by the photographer Etienne-Jules Marey. Raaijmakers's work is highly conceptual in nature. He trenchantly exposes the complexity of everyday phenomena (for example, electricity in *Volta*) by divesting these of any self-evident qualities, or he comments on generally recognized authorities (e.g. Boulez or the Dutch writer Willem Frederik Hermans). The impact is often confrontational, sometimes morbid, sometimes humorous. Because the realization of an idea is to the fore in his work, Raaijmakers is active not only in music but also in theatre, visual art, film and literature. He has written numerous essays, including *De val van Mussolini* (1984), which formed the basis of a music-theatre piece of the same name. The triple meaning of 'fall' is characteristic of the way in which he thinks: mechanical motion, the stumbling of Stan Laurel and Oliver Hardy and the figurative fall of a heavyweight personality like Benito Mussolini. His versatility is shown by the fact that he has not only twice won the Matthijs Vermeulen Prize but also the 1992 Oeuvre Prize for the visual arts and the 1995 Ouburg Prize for his contribution to the development of the visual arts. Raaijmakers has played an influential role as a lecturer in Electrical Music Theatre at the Hague Conservatory, the attainments of electronic music and new media being applied to music-theatre forms. A number of his major pieces of music theatre have been performed as part of the Holland Festival. In 1984 he was the featured composer, with six theatrical pieces, and in 1995 with *De val van Mussolini*.

WORKS
(*selective list*)

Music-theatre pieces: The Art of Opening, 1966; Dépons der Fall, 1992; Die glückliche Hand geöffnet, 1993; Der Fall Dépons, 1993; De val van Mussolini, 1995; Herman's hand (Pro memoriam), 1995

Sound installations: Radio-project, 1966; Drie ideofonen, 1971; Acht labielen [Eight Unstable Ones], 1985; Tombeau de Glenn Gould, 1989; Fortklank, 1993

Tape: Tweeklank, 1959; Pianoforte,1960; 5 canons, 1963; Flux, 1967; Plumes, 1967

Perf. art: Kwartet, 1967–71; Extase, 1984; Intona, 1991; Volta, 1995; De grafische methode fiets [The Graphic Cycle Method], cyclist, bicycle, slow-motion towing system, heart audio sensors

Principal recording company: Donemus/NEAR

JACQUELINE OSKAMP

Rääts, Jaan (*b* Tartu, 15 Oct 1932). Estonian composer. He studied at the Tartu Music School and the Tallinn Conservatory (graduated 1957), where his composition teachers included Mart Saar and Heino Eller. From 1955 to 1966 he was a recording director for Estonian Radio, and from 1966 to 1974 the music director for Estonian Television. In 1974 he was appointed to a post at the Estonian Academy of Music, where he became professor in 1990. He has also served as chair of the Estonian Composers' Union (1974–93) and has been active as a politician. His honours include several state prizes.

One of the reformers of Estonian music around 1960, Rääts abandoned the traditional musical language and embraced a neo-classical style characterized by active motor rhythms. His Concerto for Chamber Orchestra (1961) achieved international success. Often made up of contrasting sections, his compositions are each dominated by a prominent figure or type of rhythmic movement. Although most of his works have generic titles, they do not exhibit traditional sonata form or thematic development. Instead, archetypal oppositions of tension and resolution, activity and repose, and energy and lyricism invite a comparison with Classical schemes. Among his most successful works are several series of miniatures for one and two pianos.

WORKS
(*selective list*)

Orch: Sym. no.1, 1957; Concertino, pf, chbr orch, 1958; Sym. no.3, 1959; Sym. no.4, 1959; Conc. no.1, chbr orch, 1961; Conc. no.1, vn, chbr orch, 1963; Sym. no.5, 1966; Sym. no.6, 1967; Pf Conc. no.1, 1968; Conc. no.1, pf, chbr orch, 1971; Sym. no.7, 1973; Conc. no.2, vn, chbr orch, 1979; Pf Conc. no.2, 1983; Sym. no.8, 1985; 2 Pf Conc., 1986; Conc. no.2, chbr orch, 1987; Sym. no.2, 1987; Conc. no.2, pf, chbr orch, 1989; Conc., gui, chbr orch, 1992; Conc., tpt, chbr orch, 1993; Conc. no.3, vn, chbr orch, 1996

Vocal: Deklamatoorium Karl Marx [Declamatory Karl Marx] (E. Vetemaa), spkr, mixed chorus, orch, 1964; Koolikantaat [School Cantata] (Vetemaa), children's chorus, pf, orch, 1968; Väike oratoorium [A Little Oratorio] (Vetemaa), male chorus, org, orch, 1973

Chbr and solo inst: Str Qt no.1, 1955; Pf Qnt no.1, 1957; Pf Trio no.1, 1957; Str Qt no.2, 1958; Pf Trio no.2, 1962; Str Qt no.3, 1964; Pf Qnt no.2, 1965; Pf Qnt no.3, 1970; Str Qt no.4, 1970; Pf Trio no.3, 1973; Str Qt no.5, 1974; Pf Trio no.4, 1975; Pf Trio no.5, 1983; Str Qt no.6, 1983; Pf Trio no.6, 1989; 9 pf

sonatas, many series of minatures, works for 2 pf, other chbr music, film scores

Principal publishers: Musfon, Muzika, Ante Edition/editon 49; Sikorski

Principal recording companies: Melodiya, Antes

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URVE LIPPUS

Rab [Raabe, Rabe], **Christoph** [Corvinus, Christopher] (*b* Zürich, 1552; *d* Herborn, 19 Jan 1620). German printer and publisher. After studying at the universities of Heidelberg, Wittenberg and Vienna (1567–74) he worked in the press of his father Georg Rab (*d* 1580); later he worked with the Frankfurt publisher Sigmund Feyerabend and the printers Johann Wechel and Paul Rab (1581–5). In 1585 he moved to Herborn, where Count Johann VI the elder of Nassau-Siegen helped him to establish and expand an efficient printing firm. Rab mainly printed works for the new University of Herborn (founded 1584), moving with it to Siegen (1595–9) and then following it back to Herborn. His publications include many Calvinist psalm books, including George Buchanan's in Latin, Ambrosius Lobwasser's in German and at least one Hungarian version, as well as several editions of hymn-books and works by Meiland, Melchior Schramm and other composers.

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THEODOR WOHNHAAS

Rab [Rabe, Corvus, Corvinus], **Valentin** [Valentinus] (*b* probably Lössnitz, *c*1522; *d* Marienberg, 17 April 1596). German composer. After a time as Kantor in Schneeberg around 1540 he began studies in Wittenberg in June 1542: there he may have attended lectures by Dietrich (1544) and Coclico (1545–6) as well as by Luther, Melanchthon and others. He seems to have remained in Wittenberg until about 1550. From 1554 until his death he was Kantor at the Lyceum Mariaemontanum, Marienberg. With David Köler and Johannes Reusch, Rab was one of the important figures in the Upper Saxon circle of composers, which followed Thomas Stoltzer. From 1546 this circle extensively developed the German psalm motet (using Luther's texts), beginning a tradition that still continues. 31 works by Rab are known (mostly in *D-Dlb, Z* and *H-BA*), some only as fragments, others only from archival references, while an unknown number of hymn settings have been lost (for full work-list see Dehnhard). His style shows the influence of Josquin's late works. From a technical point of view the German motets do not rise above the average, but the settings of texts with political or Lutheran convictions reach a relatively high level of expressive intensity through heightened word declamation and rhetorical devices. The psalm motets composed between 1547 and 1550 reflect Rab's attitude to the Schmalkalden war (1547), the Augsburg and Leipzig Interims (1548–52) and internal Protestant disputes; they were certainly not conceived as liturgical music and their use as such is limited.

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WOLFRAM STEUDE

Rabāb [rubāb, rubob, rebab, rabob, robāb, ribāb, rbab, rabāba etc.]. A term for various chordophones, particularly lutes (mainly with skin soundtable), both bowed and plucked, and lyres, found mainly in North Africa, the Middle East, Iran, Central Asia, South Asia and South-east Asia, but also in many other regions influenced by Islam: from China to the Democratic Republic of the Congo, Indonesia to Spain (and thence to Latin America). For a discussion of the term as applied to lyres, *see* RABĀBA. The term may be related to the European REBEC.

1. Terminology and distribution. 2. Spike fiddles: (i) Arab and Turkish (ii) South-east Asia. 3. Short-necked fiddles. 4. Long-necked, barbed lutes: (i) Iran (ii) South Asia (iii) Central Asia. 5. Double-chested lutes: (i) Afghanistan (ii) South Asia.

1. TERMINOLOGY AND DISTRIBUTION. The etymology and origin of the term 'rabāb' to denote chordophones is not known with certainty. It is first reported in the early medieval Arabic texts (9th–10th centuries) of Al-Jāḥiẓ, Ibn Khurdadhbih and Al-Fārābī. Al-Jāḥiẓ merely names it; Ibn Khurdadhbih claims it is similar to the *lūrā* (*lyra*) of the Byzantines; and Al-Fārābī, in what appears to be the first reference to bowed chordophones (as noted by H.G. Farmer), states that it is played 'by strings drawn on other strings'.

Farmer (1931, pp.103ff) distinguished, on medieval textual grounds, between *rabāb*, denoting bowed instruments ('viols' or fiddles), and *rubāb* (possibly of Persian origin), denoting plucked chordophones ('lutes'), while admitting that the first short vowel is not, as is usual in Arabic script, written in the earlier texts. This distinction between bowed and plucked instruments is thus not entirely clear in the early literature; neither can it be maintained with reference to the later distribution of the instrument (and its various forms) from Morocco to Java. *Rabāb* is the commonest orthography, though the short neutral first vowel may be written variously in different languages (e.g. Malay–Indonesian *rebab*). Since the Middle Ages there has been a difference of usage between West and East. In Western Islam (North Africa and the Arab countries), the name *rabāb* denotes primarily spike fiddles (but also the short-necked fiddle of classical Andalusian Moroccan music) and this type was also distributed through the Arab maritime spice routes in South-East Asia. In Iran, Central Asia and South Asia, the term denotes mainly plucked lutes, either barbed and long-necked, or double-chested (*see also* KAMĀNCHEH and GHIDJAK).

2. SPIKE FIDDLES.

(i) Arab and Turkish. Spike fiddles seem to have had the name *rabāb* since medieval times. Some, like the quadrangular *rabāba*, appear to have evolved from frame drums. The body consists of a wooden frame with both the belly and the back of sheepskin. The first evidence of the quadrangular body is not to be attributed to Arab writers but to accounts by European travellers from the late 16th century onwards. The only reference in an Iranian text to



1. Rabāba (fiddle), Baalbek, Lebanon

a quadrangular fiddle is by Ibn Ghaibī (*d* 1435), but the instrument is called *yakta*, not *rabāb*. The 16th-century Egyptian lawyer Ibn Ḥajar al-Haythamī mentioned both the *rabāb* and *rabāba* without giving any other explanation than 'string instrument'.

The distinction made by Villoteau in the 19th century (and after him by Lane) between the single-string, quadrangular *rabāb al-shā'ir* ('poet's fiddle') and the two-string *rabāb al-mughannī* ('singer's fiddle'), tuned in 5ths, no longer exists in Egypt. The quadrangular shape has since disappeared from there (except in Sinai) and its epic repertory has been transferred to the hemispherical two-string spike fiddle, now called simply *rabāba*.

The quadrangular single-string *rabāba* (also *rabāb*, *rabābah*) or *rabāba al-shā'ir* is still used from Saudi Arabia in the south to Syria in the north, and from Iraq in the east to the Mediterranean coast in the west. It is considered the main instrument of the nomads (Arab and non-Arab) and rural populations. It accompanies a singer and the compass does not exceed a 5th. The instrument is known in two shapes: a rectangular form (for illustration *see* LUTE, fig.2*b*) of the Bedouin in Iraq and Jordan, and a type with concavely curving sides, nowadays more widespread (fig.1). In Syria, the use of petrol cans as soundboxes has been introduced by the Nawar (Gypsy) people. A trapezoidal form documented in the 19th century does not exist.

A second type of spike fiddle has a hemispherical body of carved wood, gourd or coconut covered with a skin belly; it has a wide distribution, from North Africa to South-East and East Asia (see §(ii) below). In some of these types, such as the Sous or Soussi *rabāb* (*ribāb*) of the Berbers of southern Morocco, the string runs not above the neck but at an angle by its left side from a lateral peg near its top (fig.2); it is stopped by being touched by the fingers.

Another type of *rabāb* with a hemispherical gourd resonator covered by skin is the Libyan *rabāba* which, like several related instruments of the African Sahel (such as the Tuareg *imzad*, the Niger *goge* or the Mali *n'jarka*), is a single-string fiddle with a high bridge and a curved neck which does not pierce the soundbox itself but passes under the skin over the rim of the gourd (the instrument might thus not be strictly regarded as a spike fiddle). In Mauritania the *rbab* is a single-string fiddle with a straight neck and a half-calabash resonator through which the handle projects.

In Turkey, the *rebâb* is a spike fiddle of hemispherical or three-quarters spherical shape, akin to the Persian *kamānche*. The instrument is now largely obsolete, superseded by the *kemençe*; in surviving instruments the original pegboxes have often been replaced by sections adapted from Western guitars. The instrument was formerly played with the soundbox turned face inwards, and the bow diagonally applied, grazing the soundbox (a characteristically Persian technique). There were three strings or courses. A similar instrument with a coconut resonator (the *jūza*) is found in Iraq. Also related is the two-string Egyptian *rabāba*. All these models have tuning-pegs arranged laterally along the neck. Spike fiddles of



2. Soussi ribāb (single-string fiddle) player, Marrakesh, Morocco

the *rabāb* type are generally played on the knees with the bow held from underneath.

(ii) South-east Asia. The *rebab* has a prominent role in both the folk and classical traditions of Indonesia and Malaysia. The instrument, a spike fiddle, may have two or three strings. It is distinguished, however, not so much by the number of strings, but by the construction, shape and function, which vary from region to region.

In Sumatra and Malaysia the two-string *rebab*, generally used to accompany epic singing and in ensembles, is closely related to its Middle Eastern counterpart. The three-string *rebab*, which has a longer shaft and is less squat and more common than the two-string version, is similar to the comparatively sophisticated *sǫ sām sāi* of Thailand, the *tror che* (*see* TROR) of Cambodia and the two-string *rebab* used in gamelan music in Java and Bali.

In Central Java the *rebab* is about 100 cm tall. It has a heart-shaped or triangular body usually made from a single piece of wood or half a coconut shell. The back of the body is often pierced with a rosette of small holes; the front is covered with parchment of buffalo intestine or bladder. The bridge, made of teak and placed fairly high up on the parchment soundbox, is narrow at the top, broadening towards its base. A small folded piece of banana leaf is usually placed immediately underneath the bridge, between the two sections of the single brass-wire string which is trained around a peg underneath the box resonator and attached to two tuning pegs near the top of the neck. The presence of the leaf is thought to reduce the sharpness of the tone; this is often enhanced by placing a folded handkerchief between the string and the soundtable.

The neck of the *rebab* is made of ivory, ivory and buffalo horn, or wood. There is no fingerboard. The instrument is bowed just above the body with a loose horsehair bow held under the thumb and first finger and supported by the middle finger; the other fingers are used to keep the hair taut. The body is often clothed in an embroidered velvet jacket and when not played is placed on an ornate wooden stand. The larger court orchestras have a pair of *rebab*, one for each tuning system.

In Central Java the *rebab* is often used in gamelan ensembles. In soft-style pieces the *rebab* player leads the ensemble, often beginning with a short solo introduction. The instrument's primary role is melodic. It anticipates the main notes of the melody, if not as freely as the voice or the *suling* (flute). It remains silent in loud pieces.

In West Java, the *rebab* is made from jackfruit or similar wood and is slightly taller (about 115 cm) than in Central Java. The instruments are similar in construction and bowing technique but there is a marked difference in Sundanese and Javanese musical styles.

In Bali, the body of the *rebab* is made of carved wood or occasionally half a coconut shell. The soundbox is covered with parchment of buffalo intestine or bladder. A bridge supports two wire strings, tightened by tuning-pegs. It is played with a loose, rosined horsehair bow held between the thumb and first finger. The other fingers keep the hair taut, so that there is little distinguishable difference between the pushed and drawn bow. The former practice of including the *rebab* in large Balinese gamelan ensembles has almost died out, but it still has a place in the *gamelan gambuh*, where it plays in unison with a group of *suling*.



3. Rabab pasisieh (three-string fiddle), West Sumatra

The *rebab tiga tali* of West Malaysia has three strings (*tiga*: 'three'; *tali*: 'strings'; for illustration *see* LUTE, fig.2*d*). It is similar in construction to the Javanese *rebab*. The heart-shaped soundbox may be made of almost any wood (jackfruit or *keranji* wood are common). The soundtable is usually made from the stomach of a cow or a buffalo's bladder. The size of the soundbox is typically about 25 cm long, 17 cm at the widest part and 5 cm deep. The player holds the back of the instrument towards him. On the upper left-hand side of the soundbox there is a nodule made from the sticky substance secreted by a bee, with a tiny silver cap (Kelantan Malays refer to this as a mute). On the back of the soundbox strands of wool and strings of beads hang as decoration; originally human hair was used. Through the soundbox passes a slender wooden shaft, usually of *leban* wood and 108 cm long, the longer section above the soundbox (about 71 cm) forming the instrument's neck. This is usually decorated with bands of metal and painted patterns and ornamented with an elaborately carved head which often resembles a Khmer or Thai crown. Below the soundbox the shaft becomes a wooden peg or foot (11·5 cm long) to support the instrument on the ground (like the spike of the cello). From a tailpiece on the foot three strings pass over a bridge of *sena* wood, high on the soundboard and then through a rectangular opening about three-quarters of the way up, to be attached to the tuning-pegs. The strings, usually of metal (originally twisted cotton), are normally tuned in 4ths or a combination of 4ths and 5ths, but there is no fixed pitch. There is no fingerboard; the pitch can be modified by the position of the player's fingers on the strings and by the pressure exerted. The strings are bowed

by a fragile but elaborately carved arched bow, nearly 80 cm long, strung with a variety of materials – strands of rattan, coconut fibres, threads from pineapple leaves, fishing line, even plastic string. The thumb and index finger control the bow and the third and fourth fingers hold the strands taut. The player sits on the floor with his legs crossed and holds the instrument upright. It may be used to accompany a singer and is a member of the instrumental ensembles for a variety of dance and theatre performances and the healing ceremony *main puteri*.

The *rebab dua tali* (*dua*: 'two': *tali*: 'strings') of West Malaysia is less highly decorated. Its soundbox, made of wood, is roughly rectangular, with rounded shoulders and base, and is slightly longer and broader than that of the *rebab tiga tali*. The shaft, up to 90 cm long, passes through the soundbox and ends in a foot. The two strings are attached to a tailpiece on the foot, pass over the bridge high on the soundbox and up the shaft to near the head, where they are attached to lateral pegs. There is no fingerboard. The bow is similar in shape to that of the *rebab tiga tali*, but heavier and less decorated. The instrument is chiefly used in the ensemble for the *wayang kulit Melayu* (shadow puppet play) but is now rare.

The *rabab* (*rebab*) is also found in Minangkabau, West Sumatra. The *rabab darat* of the upland region is about 90 cm tall and sometimes rests on a small silver peg. It has a hemispherical soundbox made of coconut or wood about 20 cm in diameter and 10 cm deep, covered with translucent cow- or buffalo-heart skin; there is a hole at the back. The body is attached to a carved and decorated wooden neck, about 70 cm long, which is bent backwards in a curve; jackfruit wood is often used. The wooden or rattan frame of the bow is about 75 cm long, with about 50 cm of horsehair stretched across the curved top end and a wooden protrusion near the other end. The player tautens the hair with his hand. There are two strings, made of thick cotton strands or metal, which are stretched from a metal tongue at the front base of the instrument, through holes at the neck, to wooden pegs at the top. A wooden bridge is placed at the top of the soundbox. The fiddle is played in an upright position, either solo or to accompany singing, especially of *kaba* (long epic poems).

The *rabab pasisieh* (*rabab Pariaman*), a three-string bowed fiddle, is found in the coastal (*pasisieh*) areas of West Sumatra, including Pariaman (fig.3). It is similar in shape, construction and use to the *rabab darat*, with a soundbox made from half a coconut shell, covered with skin from the heart or stomach of a buffalo or cow. Its neck is about 50 cm long and its total height about 70 cm; the bow length is 60 cm.

3. Short-necked fiddles. The predominant *rabāb* or *rebab* of North Africa is a boat-shaped two-string fiddle without frets. The instrument is called the Maghribi *rabāb* by easterners and the Moorish *rebab* by westerners. The dialect forms *rebab*, *rebeb*, *rbeb* and *rbab* bear witness to oral transmission; the classical term *rabāb* is not mentioned in current North African writings. The instrument was probably brought from Andalusia and found a home in urban centres that welcomed people from Spain: Tanger, Tetouan, Fez and Chechaouen in Morocco, Tlemcen and Constantine in Algeria and Testour in Tunisia. The instrument must have spread from these places to other cities. The *rebab* is shown with the *'ūd* in French engravings of the late 19th century; it was played in cafés in Algiers. It is also mentioned with the *'ūd* in an early reference, by the 17th-century writer, 'Abd al-Raḥmān al-Fāsī, who describes it as having two strings tuned in 5ths (H.G. Farmer: 'An Old Moorish Tutor', *Journal of the Royal Asiatic Society*, 1932, p.366). The possibility of the derivation of the *rebab* from the *'ūd* cannot be discounted: we find the same pegbox, more or less at a right angle, the same green membrane covering the soundbox and the same style of rosette.

The *rebab* is made of two joined sections, the body and the pegbox. The body is made up of two parts of equal length, the soundbox (8 cm in depth, made of walnut or cedar and covered with skin) and its extension, which is pierced with soundholes. The body length varies from 48 to 53 cm (in Algeria and Tunisia up to 60 cm), its width from 9 to 12 cm. The pegbox is almost 12 cm long and has two large pegs. The instrument may be pear-shaped (Algeria, Tunisia) or boat-shaped (Morocco). The body has two concave curves which the Moroccans describe as like the back of a hare. The second section (*ṣadr*: 'chest') is covered with a thin copper plate (Algeria, Tunisia) forming a finely worked grille made up of a series of increasingly small rosettes (two in Morocco, three in Algeria and Tunisia). The rim is raised above the copper plate and calls for meticulous care in construction. In Morocco and Algeria, this rim is set with obliquely placed mother-of-pearl and ivory inlay work, suggesting plaited hair; in Tunisia, the rim is less elaborate. The neck terminates in a nut, made of bone. Two gut strings, very tightly strung, join at the base of the tailpiece and pass over an oblique bridge made of a half-cylinder of reed. The two strings, where they leave the nut, are some centimetres away from the rosettes, so there is no question of their being pressed down to the fingerboard as in playing the violin; here there is no fingerboard. The bow is made of metal strung with horsehair and is about 38 cm long (in Tunisia much larger). The instrument is tuned in 5ths, usually with the lower string to *G* and the higher to *d*; but the relationship may be inverted, and there are various methods of tuning according to the dimensions of the instrument (for example to *d* and *a*). Sachs (*Reallexikon der Musikinstrumente*, 1913) mentions types of *rebab* up to 75 cm long, which would give them a completely different register.

The uniqueness of the *rebab* lies in the method of activating its strings. The bow touches the lower one only occasionally. In Morocco, the player grasps the neck with the thumb and forefinger of his left hand level with the nut. In Algeria and Tunisia, where the instrument is larger, the thumb rests on its back and the forefinger pulls laterally at the highest string, rather in the manner of the Indian *sitār* (a technique not found elsewhere in the Arab world). Because of the size of the soundbox, which broadens out from the nut (less narrow in Morocco than Algeria), the performer usually plays in the first position; shifts are rare. The *rebab* is held across the player's body, with the pegbox against the left shoulder and the tailpiece on the right knee. In Tunisia, it is held almost vertically, firmly wedged between the player's legs. It is used to accompany the voice and has a strange timbre, rich in upper partials, producing a kind of nostalgic humming sound. There is no strictly instrumental repertory, since the *rebab* is always used to enhance the performer's voice; the singing is never solo, the *rebab* being part of the so-called Andalusian ensemble (*'ūd*, *rebab*, *kamanjā*, *ṭār* and *darbukka*) and considered its pivot.

The instrument now survives only among the older generation. While the instrumental groups of which it is a part have been increasing their size to 20 to 30 players, the *rebab* remains a single instrument; it is thus drowned by its companion instruments. It is however recognized as pre-eminent as leader of the *nawbāt* repertory. Past champions of the instrument include the legendary Algerian Ḥājj al-ʻArbī Binṣarī (1883–1965) and the Moroccans al-Faqīh Lemṭrī (*d* 1946), ʻUmar Jaʻydī (*d* 1952) and Moulāy Aḥmad al-Wazzānī (1876–1965).

4. Long-necked, barbed lutes.

(i) Iran. The Persian or Iranian *rabāb*, a lute with a parchment belly, dates back at least to the 10th century (in ancient texts the term stood for a *kamanchē*, a fiddle with two horsehair strings). It disappeared from Iranian art music in favour of the *tār* but instruments of the same type survive further east, notably in South Asia, but also in the Pamir (*tanbūr* and *rubāb*), Turkestan and the Himalayan region (for example the *sgra-snyan* and *dotārā*).

Recently the Afghani/Baluchi *rabāb* has been deprived of its sympathetic strings, slightly modified and integrated into some of the classical Tehran orchestras, but it is never used as a solo instrument; its role seems to be decorative.

(ii) South Asia. The *rabāb* is mentioned in court records throughout the Delhi Sultanate (from the 13th century to the early 16th), and by the end of that period had become sufficiently naturalized for the early Mughal chronicler Abul Fazl to include it in his list of native instruments; he includes Brahman religious song-leaders and low-caste entertainers among its players. He also records its role in the *akhārā* (the aristocratic chamber music of the time) and terms it the 'Dekhani' (i.e. south-central Indian) *rabāb*. In Mughal times it was, with the *bīṇ*, one of the two main instruments of northern court *rāga* music, and remained so until the 19th century when it began to die out. It is now obsolete. The 'male' branch of the Seniya family were known as *rabābiyā* ('*rabāb* players') – as opposed to the 'female' line, the *bīṇkār* – and this *rabāb* was closely associated with them.

In Mughal painting two varieties are seen: one is similar to the medieval *rabāb* of Iran, with a rounded, skin-covered shell, somewhat elongated and surmounted by very marked barbs; a small, narrow bridge near the base of the shell; and a pegbox, straight and 'sawn-off', which continues the slightly tapering line of the neck (see e.g. A.H. Fox Strangways, *The Music of Hindostan*, Oxford, 1914/*R*1965, pl.1); in the other (fig.4), doubtless the 'south-central Indian' type of Abul Fazl, the barbs are much reduced, the shell is more ovoid, the bridge (the deep Indian type) is nearer the centre and the pegbox is a semicircular bulge at the back, with an upper, non-functional, bent-back scroll. This is probably a development of the late Sultanate Deccan Muslim states, and it survives today in bowed form as the Rajasthani *kamāicā* and its influence can be seen on the Karnatak *vīṇā*. In the 19th-century classical *rabāb* the straight-necked type is usual, with the barbed shell reduced to a vestigial figure of eight; in others the neck flares down to the upper part of the shell, with slight waisting. The shell (*khol*) and neck (*ḍāḍ* etc) are typically carved in one piece, the shell being covered with thin iguana- or goatskin (*khāl*), and a bilateral peg arrangement is characteristic. The strings are of gut and they usually number six, tuned, according to Tagore (*Yantra-koś*, 1875), *pa–ri–sa–pa–ga–sa*. They are played with 'very fixed' positional fingerings (Tagore).

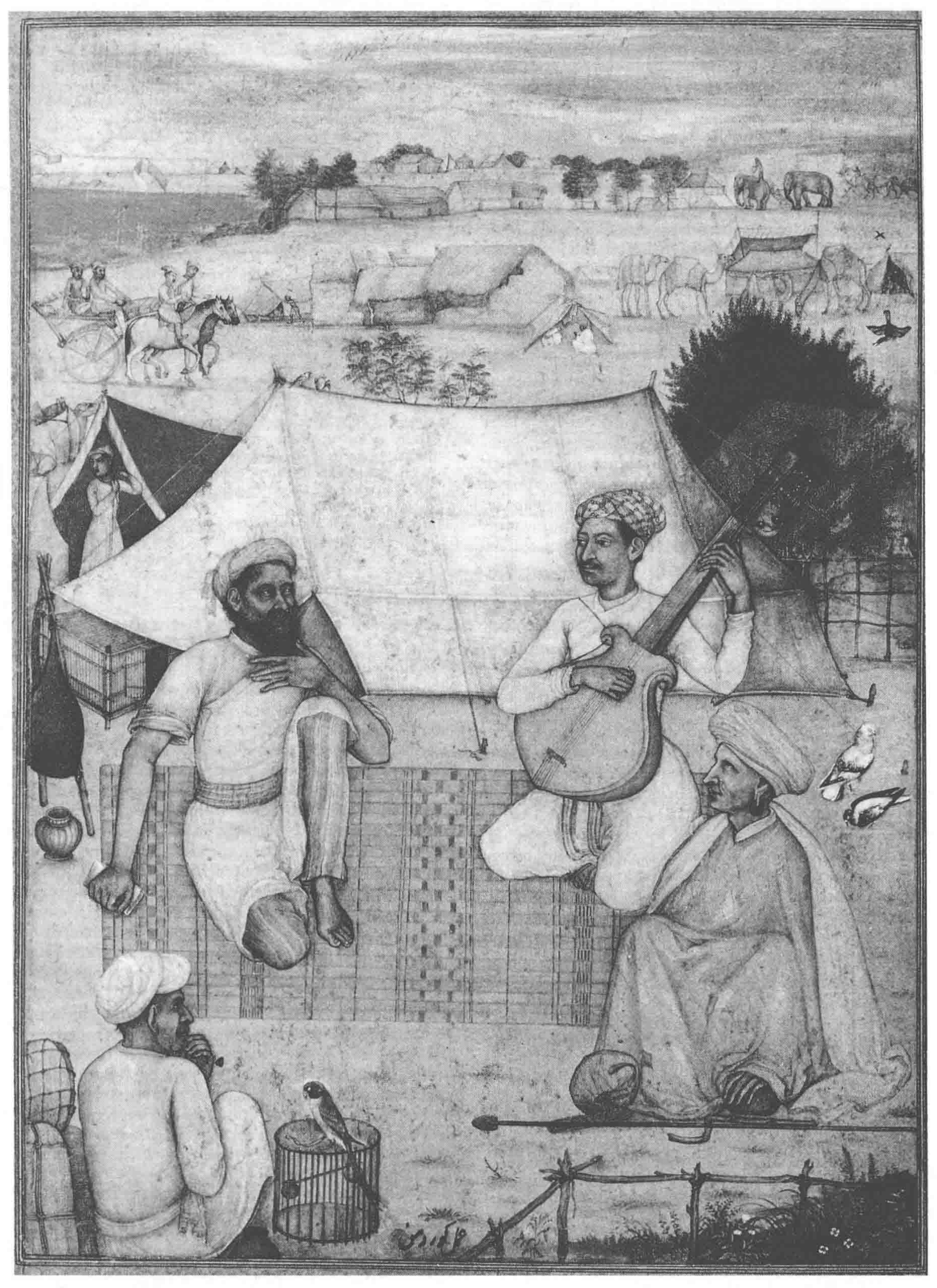
The *rabāb* was plucked with a triangular wooden plectrum (*javā*), always in an outward direction, and the instrument was held vertically, resting on the left shoulder. It played mostly *ālāp* and *joṛ* of the *rāga* repertory, but also *jhārā* and *tārparan* with *pakhāvaj* (barrel drum) accompaniment.

(iii) Central Asia. The *rabāb* (*rubāb*, *robab*) is used among Tajik, Uzbek and Uighur groups. In the Pamir mountains of Tajikistan, its body and neck are carved from a single block of mulberry wood; the tapered neck, of moderate length, is hollow and constitutes an upper sound chamber covered by a broad, unfretted fingerboard and pierced by a number of small holes. Five gut strings are attached to a curved pegbox, and another to a peg in the side of the neck; they are plucked with a small thick wooden plectrum. This instrument is sometimes called the 'Pamir *robab*'. A similar instrument, known as the 'Dulan *robab*', having sympathetic strings with pegs along the neck, and a semi-circular, curved pegbox, is played by the Dulan people of Tajikistan (Slobin, 1976, p.240ff). The 'Kashgar *rubab*', found in Sinkiang (China) and among the Uighurs (China and Central Asia), is a long-necked barbed lute with a single, small bowl-shaped soundbox covered with a skin belly; curved barbs project laterally at the junction with the solid neck. Its strings, usually five, are attached to lateral tuning-pegs in the curved pegbox; there are two double courses and a single course, and sometimes sympathetic strings. It is played with a plectrum.

5. Double-chested lutes.

(i) Afghanistan. The Afghan *rubāb* (or *rabāb*) is a short-necked waisted lute (*see* Afghanistan, fig.3). The body and neck are carved from a single block of mulberry wood, often highly decorated with mother-of-pearl and horn inlay. The lower chamber has a goatskin belly and the upper a wooden lid which projects to become the fingerboard of the short, hollow neck. The skin belly and lower end of the fingerboard are pierced by a number of small soundholes. The curved pegbox is joined to the neck. The modern Afghan *rubāb* has three main strings of gut or nylon (formerly three double courses), usually tuned in 4ths; in addition there are two, three or four drone strings and up to 15 sympathetic strings attached to pegs in the side of the upper chamber and tuned to the scale of the mode played. These metal drone and sympathetic strings are attached proximally to two bone posts inserted in the bottom of the instrument while the first and second main strings are tied to a leather string holder fastened to the two bone posts, which covers the metal strings and protects the wrist from them. The third main string is tied direct to one of the two bone posts. The neck has four frets positioned to give a chromatic scale; the compass can be extended to a 12th or more by using the unfretted part of the fingerboard. The strings are plucked with a small wooden plectrum.

The *rubāb*, regarded by the people of Afghanistan as their national instrument, is used in art, popular and regional music, both as a solo instrument and as part of the small ensemble that accompanies vocal music. It is played by male musicians, from great interpreters to dedicated amateurs. The art of *rubāb* playing resides in



4. Rabāb (long-necked barbed lute) of the old Iranian and Indian type: detail from 'Music in Camp', miniature by Govardhan, 1620–25 (IRL-Dcb Royal Albums 7, 11)

the right hand and employs a variety of stroke patterns, some using the sympathetic strings in techniques reminiscent of the *jhala* of *sarod* or sitar. To facilitate such techniques an innovation was made in the 1940s or 50s, when the shortest sympathetic string was raised by a protuberance on the bridge so that it could be struck in isolation.

The instrument is made in many sizes, the smaller ones being used for Pashtun regional music and the larger for art music. A small but distinctive repertory of instrumental pieces for the *rubāb* was probably composed by musicians at the Afghan court in the late 19th and early 20th centuries. The Afghan type of *rubāb* is found also in Tajikistan (*rubob*), south-east Iran (Sistan and Baluchistan) and in South Asia.

(ii) South Asia. The Afghan type of instrument is found predominantly in the upper Indus area and in Kashmir (*rebāb*), where it is used in folk music, and in Pakistan (*rabāb*), where it is to some extent used in classical music. It was probably disseminated by the 18th-century Afghan rule in this area; however, in the north-western province of Gandhāra short lutes, barbed or double-chested, were depicted two millennia ago. Though it is usually described as short-necked, it should be noted that the fingerboard covers the upper resonator, so that its appearance at the front is similar to that of the long-necked *rabāb*. It was of secondary importance in Indian art music (except at Rampur, an Afghan court) and by the 19th century was already beginning to be called *sarod* or *sarodā*, even though it evolved into that instrument somewhat later. The *rabāb* of mid-19th-century North India (described for West India by Meadows Taylor (1864) as *sarodā* – both plucked and bowed – and for Bengal by Tagore (1875) as *sarod*) has the wooden fingerboard and gut strings (but not the gut frets) of the north-western instruments. The six-string tuning given by Tagore, with the first two pairs in double courses, is *má/mà–sà/sà–pa–pa*. These instruments, like the long-necked *rabāb*, are also played with a wooden *javā*, but with a downward and upward movement (notated *dā-rā* etc.) similar to that of the *sarod*.

The double-chested *rabāb*, with four to six main strings and often several sympathetic strings, is important in accompanying folksong and dance in the Pakistani North-West Frontier Province and in Baluchistan; in Kashmir, where it is heard with folkdances, it has four gut, three metal and 11 sympathetic strings.

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ALASTAIR DICK (1, 4(ii), 5(ii)); CHRISTIAN POCHÉ (2(i), 3); JACK PERCIVAL BAKER DOBBS, MARGARET J. KARTOMI (2(ii)); JEAN DURING (4(i)); JOHN BAILY (4(iii), 5(i))

Rabāba [rababah, rapapa]. Bowl lyre with five (occasionally six) strings, used in Eritrea (Ethiopia) and the Sudan, where the term is a generic one for the lyre. The instrument is also known in Zaïre and Uganda as *rababah* or *rapapa*, mostly with five strings, with or without bridge and with very small soundholes recalling those of the Ethiopian *krar*; some instruments have eight strings, no bridge and a single soundhole. The *rababa* is played by the Bari people of Zaïre and the same instrument is called *tum* by the Bari of the Sudan. At Omdurman (Sudan), the six-string *rabāba* lyre is central to what is called *ṭambūra* worship.

The *rabāba* has a hemispherical soundbox covered with cow-, antelope-, lamb- or (in Zaïre) lizard-hide; two arms extend from this and fit exactly on a cross-bar on to which the strings are wound, with or without strips of material. In the Zaïre models the soundbox may be oval or even rectangular. The tuning is anhemipentatonic.

The *rabāba* is used in songs in praise of the cattle among pastoral people such as the Beni Amer of Sudan or Eritrea; in this it is linked with the five-string *goala* lyre of the Hamar in south Ethiopia. It is also used in the secular repertory, for entertainment, serenades or in mockery, for example in war songs where its tuning is followed by collective shouts of combat.

In Sudan the instrument was identified at the beginning of the century among the Bija under the name *masonqo* or *basamkob*; it is now called *rabāba*, which is the Arabic term. The five ways of tuning the Bija *rabāba* reflect the ethnic division of this society whose castes are recognized by the instrument. The six-string *rabāba* is used with percussion in *zār* spirit ceremonies; mainly at Omdurman,

an elaborate symbolic ritual is enacted which is known as *ṭambūra* worship. There are also anthropomorphic considerations: the instrument is given a name, and its soundholes represent the eyes of a person which express themselves by means of strings. Although this is basically a feminine ritual, the *rabāba* is played by a male musician.

See also SUDAN, §1.

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CHRISTIAN POCHÉ

Rabanus Maurus. *See* HRABANUS MAURUS.

Rabassa, Pedro [Pere] (bap. Barcelona, 21 Sept 1683; *d* Seville, 12 Dec 1767). Spanish composer and music theorist. He came from a family of musicians, and was educated at Barcelona Cathedral. At the turn of the 18th century he was a singer there and was taught by Francisco Valls. During this time the young Rabassa must have been influenced by the Austrian and Italian musicians employed at the court of Archduke Carlos III, which had temporarily settled in Barcelona during the War of the Spanish Succession (1701–14). On 10 March 1713 Rabassa was appointed *maestro de capilla* at Vich Cathedral, but on 24 May the following year he moved to Valencia Cathedral as *maestro*. On 9 June 1724 he finally became *maestro* at Seville Cathedral, where Philip V's court settled from 1729 to 1733. Rabassa remained there until his retirement in 1757, although he continued to compose music for the cathedral until his death.

Rabassa belongs to the first generation of Spanish composers to adopt elements of the Italian style in their music (e.g. the introduction of recitatives and arias in vernacular music). His numerous compositions are widely distributed among many sources. Like his teacher Valls, Rabassa made an outstanding contribution to the history of music theory with his manuscript treatise *Guía para los principiantes*.

WORKS

LATIN SACRED

44 masses, 4–12vv, insts, *E-CZ* (13), Olivares, Colegiata (3), *RO* (2, incl. Requiem), *SA* (2), *Sc* (9), *SEG* (1), *VAc* (9), *VAcp* (5)

83 pss, 1–12vv, mostly with insts, *CZ* (26), *MA* (2, dated 1713 and 1727), Olivares, Colegiata (15), *SA* (7), *Sc* (3), *SEG* (2), *VAc* (18), *VAcp* (10)

75 motets, 1–12vv, mostly with insts, *E-Bc* (2, 1 acc. org), *CZ* (23), Jeréz de la Frontera, Colegiata (1), *MA* (1), *Sc* (16), *SEG* (1), *VAc* (23), *VAcp* (6), Puebla Cathedral, Mexico (2); 1 for 12vv ed. in Lira sacro-hispana, ser.1, i (Madrid, 1869)

9 Mag settings: 5 for 1–4vv, insts, Olivares, Colegiata, 3 for 10–12vv, insts, *VAc*, 1 for 12vv, insts, *VAcp*

8 Lamentations: 6 for 1–4vv, insts, Olivares, Colegiata, 1 for 2vv, insts, *SEG*, 1 in *VAc*

6 res, 8vv, insts, *CZ*

6 Miserere settings, 4–8vv, insts, Sc

3 Salve regina, 6–8vv, insts, CZ, Puebla Cathedral, Mexico

3 hymns: 2 for 6vv, insts, *E-Sc*, 1 for 2vv, insts, CZ

2 seqs, *VAc*

Lit, 6vv, insts, *CZ*

Stabat Mater, 4/8vv, insts, CZ

6 miscellaneous pieces, *Sc*

SPANISH SACRED

110 villancicos, 1–12vv, insts, Canet de Mar, Parish Church (1), Olivares, Colegiata (64), *RO* (1, dated 1719), *SA* (1), *SEG* (2), *TE* (3), *VAc* (34), *GCA-Gc* (2, 1 dated 1766), Durango Cathedral, Mexico (1, dated 1731), Puebla Cathedral, Mexico (1); 1 partially ed. in Ripollés

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2 songs: 1 for S, acc., *E-Bc*, 1 for 4vv, vns, other inst acc., *GCA-Gc*

La gloria de los santos, orat, 5vv, acc., Oratorio de S Felipe Neri, Palma de Mallorca

Deslumbrada navecilla, tono, S, acc., 1714, *TE*

Miscellaneous piece, *E-Vp*

3 orats sung at S Felipe Neri, Valencia: La caida del hombre y su reparación, 1718, Oratorio sacro a San Juan Bautista, 1720, Diferencia en la buena y mala muerte, 1721, music lost

SPANISH SECULAR

3 cants.: Herido de sus flechas, S, acc., *c*1710, *GB-CDp*; Herido de sus flechas, S, acc., *US-SFs*; Monstruo voraz, *c*1708, *P-Ln*

Amor a cuyas aras rendido, song, 2vv, acc., *E-SEG*

Elissa gran reina, tono, S, acc., 1710, *Bc*, ed. in Carreras y Bulbena and Bonastre

INSTRUMENTAL

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MIGUEL-ÁNGEL MARÍN

Rabaud, Henri (*b* Paris, 10 Nov 1873; *d* Paris, 11 Sept 1949). French composer and conductor. He was born into a musical family: his grandfather Louis Dorus was a celebrated flautist, his great-aunt was the soprano Julie Dorus-Gras, who created several roles in the operas of Meyerbeer and Halévy, and his father Hippolyte Rabaud was a leading cellist. Rabaud showed prodigious talent and a conservative spirit: 'modernism is the enemy' was

his watchword. At the Paris Conservatoire (1893–4) he studied harmony with Taudon and composition with Massenet and Gédalge. Finding Massenet's teaching superficial, he gained more from his studies of the Viennese Classics. Although he claimed that the music of Wagner, Franck and Debussy left him indifferent, his music was categorized as displaying 'an evolved Wagnerism' while being 'indubitably French'. In 1894 his cantata *Daphne* won him the Prix de Rome, and his sojourn at the Villa Medici opened his mind to newer music; he came to admire Verdi, Mascagni and Puccini. His mystical oratorio *Job* (1900) enjoyed immense success. Among his operas *Mârouf, savetier du Caire* (1914) was particularly popular. Here, Rabaud welded together Wagnerian form and oriental pastiche. *L'appel de la mer* (1924), after *Riders to the Sea* by the Irish writer John Millington Synge, is a realistic tale set in Galway. During this period Rabaud was a frequent conductor at the Opéra-Comique and at the Opéra, directing the latter house from 1914 to 1918, in which year he was admitted to the Institut de France. He was also interested in film music. Rabaud succeeded Fauré as director of the Conservatoire in 1922, retiring in 1941.

WORKS

OPERAS

La fille de Roland (4, P. Ferrari, after H. de Bornier), Paris, OC (Favart), 16 March 1904

Mârouf, savetier du Caire (5, L. Népoty, after *The Thousand and One Nights*), Paris, OC (Favart), 15 May 1914

L'appel de la mer (1, Rabaud, after J.M. Synge), Paris, OC (Favart), 10 April 1924

Rolande et le mauvais garçon (5, Népoty), Paris, Opéra, 28 May 1934

Martine (5 scenes, after J.-J. Bernard), Strasbourg, 26 April 1947

Le jeu de l'amour et du hasard, 1948 (3, after P. C. de Chamblain de Marivaux), Monte Carlo, 19 Nov 1954

OTHER WORKS

Vocal: Daphne (cant.), 1894; L'été (V. Hugo), S, A, SATB, orch, 1894–5 (1898); 6 mélodies (A. de Lamartine, T. Gautier, G. Vicaire, A. Silvestre), solo v, orch (1897); Job (C. Raffalli and H. de Gorsse), op.9, solo vv, chorus, orch, 1900, *F-Pc*; Psaume IV, op.4, solo vv, chorus, orch, 1901; 2ème poème lyrique sur le livre de Job, op.11, solo vv, chorus, orch, 1905; 2 chansons (A. Spire), female vv (1909); 3 mélodies (F. Gregh, A. Rivoire, H. Bataille), solo v, orch (1909); Ave verum, 4vv, org (1938)

Orch: Sym. no.1, d, op.1, 1893, *Pc*; Le premier glaive (incid music, L. Népoty), 1898; 2 divertissements sur des chansons russes, orch, 1899, *Pc*; Eglogue, poème virgilien (1899); Sym. no.2, e, op.5, 1899 (1900); La procession nocturne, poème symphonique (1910); 3 suites anglaises du XVIe siècle (incid music for *Antony and Cleopatra* and *The Merchant of Venice*, Népoty, after W. Shakespeare) (1924); Lamento, 1930; Prologue, Epilogue, 1944, *Pc*; Prelude and Toccata, pf, orch, 1945, *Pc*; various pieces for orch with pf conductor

Chbr: Romances sans paroles, vc, pf (1890); Str qt, g, op.3, 1898; Andante, Scherzetto, fl, vn, pf (1899); Solo de concours, cl, pf (1901); Trio, ob, cl, bn, 1949; Fantaisie sur Mârouf, tbn, pf [arr. from opera]; Oeuvres posthumes, vc, pf

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ANNE GIRARDOT/RICHARD LANGHAM SMITH

Rabé (Sp.). *See* REBEC.

Rabe, Christoph. *See* RAB, CHRISTOPH.

Rabe, Folke (Alvar Harald Reinhold) (*b* Stockholm, 28 Oct 1935). Swedish composer and trombonist. Active as a jazz trombonist from 1950, he studied at the Stockholm Musikhögskolan with Blomdahl, Wallner and Ligeti (1957–64), and remained there as an assistant teacher (1964–8). He spent some time in San Francisco in 1965, associating with Dewey, Riley, Subotnick and others. He became engaged in work for the Swedish National Concerts in 1968, and for the schools' concerts organization in 1972. He was their programme director from 1977 to 1980, at which time he was employed by Swedish Radio.

In 1963 Rabe co-founded the Kulturkvartetten (from 1983 the Nya Kulturkvartetten), a group of four trombonists who have appeared throughout Europe in performances exclusively of their own compositions, many of them theatrical. The piece *Bolos* (1962), composed in collaboration with Jan Bark, occupies a legendary position in the history of new Swedish music on account of its ingenious mixture of new performing techniques and funny theatrical effects. It was an international success and was followed by similar works: *Polonaise*, written for the Warsaw Autumn, *Pipelines*, *No Hambones on the Moon* and, with Nya Kulturkvartetten, *Narrskeppet* ('The Fool's Ship'). Rabe has also introduced new techniques as a composer of choral music, whether speech effects (in *Pièce*) or subtle and surprising timbres (in the often performed *Rondes* and *Joe's Harp*). One aim of his music, and of his teaching material *Ljudverkstad* ('Sound workshop'), has been to sharpen awareness of the most subtle variations of sound.

WORKS

(*selective list*)

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Ens: Bolos, 4 trbn, 1962, collab. J. Bark; Impromptu, cl, trbn, pf, perc, vc, 1962; Polonaise, 4 trbn, 1965, collab. Bark; Hep-hep, small orch, 1966; Filmmusik I, fl, cl, pf, 1973; Filmmusik II, fl, ob, cl, hn, bn, perc, 1973; Pank (O. Eriksson), theatre music, 4 trbn, kbds, perc, 1980; Victor (R. Vitrac), theatre music, 4 trbn, perc, 1980; Altiplano, wind orch, 1982; Escalations, brass qnt, 1988; Trbn Conc. 'All the Lonely People', chbr orch, 1990; Hn Conc. 'Nature, Herd and Relatives', str orch, 1991; Tintomara, tpt, trbn, 1992; Tpt Conc. 'Sardine Sarcophagus', sinfonietta, 1994–5; Jawbone Five, trbn, 6 perc, 1996

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ROLF HAGLUND

Rabe, Valentin. *See* RAB, VALENTIN.

Rabel (Sp.). *See* REBEC.

Rabelais, François (*b* nr Chinon, 1494; *d* nr Paris [?St Maur], 1553 or 1554). French novelist and physician. During the 1520s he was in turn a member of Franciscan and Benedictine orders in Poitou. He studied Greek with the encouragement of Budé and acquired a reputation as a scholarly humanist. Having abandoned monastic life, he graduated in medicine at Montpellier University in 1530, receiving the doctorate there in 1537. He had settled in Lyons by 1532 when he was appointed physician at the municipal hospital and edited medical studies by Hippocrates and Manardi. The humanist Cardinal Jean Du Bellay took Rabelais to Rome as his personal physician in 1534 and 1535–6, and between 1540 and 1543 Rabelais attended the cardinal's brother, Guillaume Du Bellay, governor of Piedmont.

Rabelais published *Pantagruel*, the first of his novels, in 1532 and the second, *Gargantua*, followed two years later in 1534. The third book of the saga was published in 1546 and part of the fourth two years later; like their predecessors these were censured by the Sorbonne, but the author avoided persecution by fleeing to Metz, rejoining Jean Du Bellay in Rome in 1549. Rabelais spent his last years near Paris, probably at the abbey of St Maur-les-Fossés, where he had held a canonry since 1536. The fourth book was completed by 1552, but the fifth book (1562–4) was probably expanded posthumously from a rough draft.

Rabelais' five novels abound in musical description and imagery used for rhetorical effect and witty characterization. Innumerable instruments are mentioned: the bagpipe, shawm, flute, organ and drum are used as physical and often erotic symbols; the strings (lute, harp, spinet, viol) characterize nobility, while trumpets, fifes and drums relate to military and important events. The fifth book includes a list of incipits from 175 dance-songs, 159 of them in the collection of 184 entitled *S'ensuyvent plusieurs basses dances tant communes que incommunes* published in Lyons in the 1530s. Vocal music also figures prominently, with refrains and quotations from noëls and popular chansons used in contemporary theatre, made familiar through polyphonic versions published by Petrucci, Antico, Attaingnant and Moderne.

In the 'Nouveau prologue' to the fourth book Rabelais listed 58 of the most distinguished composers of his time. These he divided into two generations, the first of which included Ockeghem, Obrecht, Josquin, Agricola, Brumel, Mouton, Compère, Févin, Richafort, Conseil, Festa and Berchem, and the second of which included Willaert, Gombert, Janequin, Arcadelt, Sermisy, Certon, Manchicourt, Villiers, Sandrin, Sohier, Hesdin, Morales, Passereau, Jacotin, Verdelot and Carpentras. The first of these groups sings 'melodiously' a lascivious *épigramme* by Mellin de Saint-Gelais, 'Grand Tibault se voulant coucher', which was already known through a four-voice setting by Janequin published in 1543. The younger group sings 'daintily' a much shorter but equally ribald *épigramme*, 'S'il est ainsi que coignée sans manche', of which a four-voice setting by Vassal appeared in the same 1543 volume. It is clear that the author was familiar with other chansons by Janequin, since he cited or punned from several, including *La Guerre*, as well as making similar references to songs by Josquin, Compère and Le Heurteur.

Rabelais' musical knowledge is clear from his description of Gargantua's musical education; his theoretical knowledge is also demonstrated in his many puns on the gamut as well as in his descriptions of the 'Chessboard Ballet' and the 'Minim Friars' (book 5, chapters 24–7). However, whereas Carpenter (1954) claimed that the ubiquity of musical reference and the particular satirical references to plainchant and polyphony were a reaction to Rabelais' unpleasant experiences as a choirboy and monk, McMasters interpreted his imagery as the embodiment of the carnivalesque and the quest for a 'humanist utopia'.

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FRANK DOBBINS

Rabello, Manuel. *See* REBELLO, MANUEL.

Rabelo [Rabello], **João Lourenço.** *See* REBELO, JOÃO LOURENÇO.

Rabin, Michael (*b* New York, 2 May 1936; *d* New York, 19 Jan 1972). American violinist. After early lessons with his mother, a pianist, and his father, a violinist with the New York PO, he studied solely with Ivan Galamian. In 1950 he made his début, playing Wieniawski's First Violin Concerto in Cuba with the Havana PO under Rodziński, and his New York recital début at Carnegie Hall. When he was 15 he appeared with the New York PO under Mitropoulos at Carnegie Hall, playing Paganini's First Violin Concerto. From the beginning of his career his musical gifts were evident; he combined technical mastery with a maturity of interpretation that belied his years. Though he gave the premières of the violin concertos of Mohaupt (1954) and Creston (1960), he is best remembered for his interpretations of the Romantic repertory. He performed with major orchestras in tours of the USA, Canada, South America, Europe, Australia and Israel. Rabin's recordings, which include works by Bach, Paganini, Wieniawski, Glazunov and Bruch, testify to his exceptional talent. After his death his 1736 Guarneri was renamed 'the Rabin'.

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JUDITH ROSEN

Rabinovich, Aleksandr (*b* Baku, 30 March 1945). Russian composer and pianist. He studied at the Moscow Conservatory from 1963 to 1967 under Kabalevsky and Aleksandr Pirumov (composition) and N. Fischman (piano). He gave the first performances in Russia of works by Messiaen, Stockhausen and Ives, while his own unorthodox music remained unperformed and unpublished. In 1974 he emigrated to France and from 1980 lived in Geneva and Brussels. Although he is an outstanding pianist who often performs duos with Martha Argerich, his work as a composer takes preference.

Initially influenced by Shostakovich and later the Western avant garde, Rabinovich's style and method have

become highly individual. His universalistic approach reflects a denial of historical stylistic progression; his music reveals a non-linear, cyclic concept of time. This explains the non-traditional logic of his compositions in which the frequent stopping of inner time concentrates the listener on one particular repeated pattern, with its almost hermetic but expressive implicit existence. His style could be defined as a kind of repetitive minimalism with provocative mingling of Romantic vocabulary (often using semantically loaded phrases recalling anything from Schubert to pop music) with esoteric organization based on symbolic numeric proportions derived from kabbalistic and gnostic traditions. An architectural mosaic is created with rhythmically vital repetitions of stereotypical incantatory patterns (mainly of a late Romantic provenance) which become almost ritualistic and metamorphose the listener's perception, with any banality being superseded by a more primal message. The use of Romantic cliché emphasizes a post-modern, non-Romantic stylistic tolerance; he fuses the Renaissance ideals of formal proportions with numeric methods in his attempt to create a *Harmonia mundi* despite the essential imperfection of his subject.

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(*selective list*)

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Orch: La belle musique no.3, 1977; Entente cordiale, pf, orch, 1979; In illo tempore, conc., 2 pf, orch, 1989; Musique populaire, 2 pf, orch, 1994; La labirinthe et le centre, sinfonia concertante, amplified vn, chbr orch, 1995; Incantations, amplified pf, cel, vib/mar, elec gui, orch, 1996; 6 états intermediaires, 1997–8; La Triade, sinfonia concertante, amplified vn, orch, 1998; Retour aux sources, 1999

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El-ac: Happy End, 1972

YURY GABAY

Rabl, Walter (*b* Vienna, 30 Nov 1873; *d* St Kanzian am Klopeiner See, Kärnten, 11 July 1940). Austrian composer and conductor. A gifted pianist from early childhood, Rabl studied theory and composition in Salzburg with the Mozarteum director J.F. Hummel, and graduated from the Staatsgymnasium in 1892. He then studied theory in Vienna with Karl Nawrátil and completed a doctorate at the German University of Prague under the guidance of Guido Adler. Rabl also worked on the Denkmäler der Tonkunst in Österreich series, of which Adler was the general editor.

In 1896 Rabl was awarded first prize in a competition of the Wiener Tonkünstlerverein for his Quartet op.1 for violin, clarinet, cello and piano, which is notable for its unusual scoring and skilful melodic writing. Brahms, who had subsidized the prize, paid for a public performance of the quartet and persuaded Simrock to publish Rabl's works. His other works include chamber music, lieder and a symphony, which are harmonically conservative and in the tradition of Brahms. The influence of Wagner is apparent in Rabl's opera *Liane*, not only in its form and structure but also in its use of leitmotifs. The opera, which was critically acclaimed following its première in Strasbourg in 1903, was his last published work.

Between 1903 and 1924 Rabl held a series of conducting posts in Düsseldorf, Essen, Dortmund, Breslau and Magdeburg, during which time he championed the works of such progressive composers as Schreker, Korngold and Richard Strauss. In 1905 he married Hermine von Kriesten, a soprano who sang Elektra at the Vienna Hofoper in 1910–11. Rabl was also a frequent guest conductor at the Teatro Real in Madrid (1907–24), where he conducted Wagner's *Ring* as well as Strauss's *Salome*, with his wife in the title role. After his retirement he remained in Magdeburg, where he taught and also acted as accompanist to singers such as Lauritz Melchior and Heinrich Schlusnus.

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JOHN F. STRAUSS/VIRGINIA F. STRAUSS

Racek, Fritz (*b* Znaim [now Znojmo, Czech Republic], 15 Feb 1911; *d* Vienna, 14 Aug 1975). Austrian musicologist and composer. He studied conducting at the Vienna Music Academy (1929–35) and musicology at Vienna University with Orel, Lach and Haas (1931–6), where he took the doctorate in 1939 with a thesis on the modal notation of the Notre Dame School (*Die Clauseln des Wolfenbüttler Codex I*). After working as a répétiteur and organist, he became director of the music department of the Vienna City Library in 1945. He also ran the music committee of the Wiener Festwochen (1951–4) and was the head of the Österreichische Gesellschaft für Zeitgenössische Musik (1952–6).

Between 1949 and 1964 Racek wrote hundreds of programme notes for the concerts of the Gesellschaft der Musikfreunde. He also curated numerous exhibitions on Vienna's musicians (Johann Strauss, 1949; Schubert and Wolf, 1953; Berg, 1960; Beethoven, 1970), and musical life. In 1967 Racek became general editor of the complete works of Johann Strauss. He was personally responsible for five volumes including those containing the operettas *Eine Nacht in Venedig* and *Die Fledermaus*.

Racek's output as a composer included theatre music, songs to his own texts, symphonic and chamber works, and choral music. He adapted Hauer's opera *Die schwarze Spinne* and Schubert's *Sakuntala* for performance in Wiener Festwochen (1966 and 1971 respectively).

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1970); i/20: *Instrumentalwerke opp.317–329* (Vienna, 1971); ii/3: *Die Fledermaus* (Vienna, 1974)

RUDOLF KLEIN

Racek, Jan (*b* Bučovice, Moravia, 1 June 1905; *d* Brno, 5 Dec 1979). Czech musicologist. He studied under Helfert at Brno University (1924–8) and took the doctorate in 1929 with a dissertation on the concept of the nation in Smetana's music. He was director of the music archives of the Moravian Regional Museum (1930–48) and assistant to Helfert at Brno University, where he was appointed lecturer in 1939; in 1948 he became professor and director of the Brno department of ethnography and folk music of the Czech Academy of Sciences; he retired in 1970. Though he obtained the DSc degree in 1957 with a work on Beethoven, his chief interests were stylistic and historical questions of the Baroque era, Czech music of the 17th and 18th centuries, the music of Smetana and Janáček, and Moravian music. He was general editor of a number of publications initiated by Helfert, including the journal *Musikologie* and the series Musica Antiqua Bohemica.

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JIŘÍ VYSLOUŽIL

Race record. A term applied between 1921 and 1942 to phonograph recordings made in the USA especially for black listeners. It was coined by Ralph Peer of Okeh, the first company to have a 'Race Series'; he adapted the generic term 'the Race', which was employed at that time in the black press. Okeh commenced its 8000 series in 1921; other race series followed from Paramount (1922), Columbia (1923), Vocalion (1926) and Victor (1927). Many smaller companies had race series, and by 1927 some 500 race records were being issued each year. Sales declined with the Depression and many concerns closed. But in 1933 Victor's Bluebird subsidiary commenced issuing race records to compete with the issues of the American Record Corporation labels, and the English Decca company started its successful American Decca 7000 race series in 1934.

Although instrumental jazz recordings were, and are, often loosely categorized in the race series proper as race records, vocal recordings predominated. Between 1921 and 1925 these were mainly by professional 'classic' blues singers and spiritual and gospel quartets. Self-accompanied blues singers became popular in 1926, and recordings by preachers sold well, but were less popular after 1930. By that time performances by 'classic' blues singers and vocal duets were also losing their popularity. After World War II the term 'race records' was dropped and RHYTHM-AND-BLUES used in its stead, until the latter assumed a more specific stylistic meaning. To collectors, 'race record' is applied generally to 78 r.p.m. discs intended for the African-American market; with their increasing rarity many such records are highly prized.

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P. Oliver: *Songsters and Saints: Vocal Traditions on Race Records* (Cambridge, 1984)

PAUL OLIVER

Rachmaninoff [Rakhmaninov], **Serge** [Sergey] **(Vasil'yevich)** (*b* Oneg, 20 March/1 April 1873; *d* Beverly Hills, CA, 28 March 1943). Russian composer, pianist and conductor. He was one of the finest pianists of his day and, as a composer, the last great representative of Russian late Romanticism. The influences of Tchaikovsky, Rimsky-Korsakov and other Russian composers soon gave way to a thoroughly personal idiom, with a pronounced lyrical quality, expressive breadth, structural ingenuity and a palette of rich, distinctive orchestral colours.

1. 1873–92. 2. 1892–1901. 3. 1901–17. 4. 1918–43. 5. Rachmaninoff as a performer. 6. Works.

1. 1873–92. There remains some debate about the exact place of Rachmaninoff's birth. A case has been made for

Semyonovo (Bryantseva, 1969), but Rachmaninoff himself always thought he was born at Oneg in the Novgorod region, and other evidence indicates that that was probably the case. According to the Old Style calendar, he was born on 20 March 1873, yielding 1 April as the New Style date; but after emigrating from Russia in 1917, Rachmaninoff habitually celebrated his birthday using the 20th-century conversion principle of adding 13 days to the Old Style date. The plaque on his tomb thus bears the birthdate 2 April 1873.

Rachmaninoff's improvident father squandered the family fortune, and the family was rapidly reduced from having several homes to occupying the one estate at Oneg. It was here that Rachmaninoff had his earliest piano lessons, first from his mother, then from Anna Ornatskaya, a graduate of the St Petersburg Conservatory. In 1882 even Oneg had to be sold to settle debts, and the family moved to St Petersburg, where Rachmaninoff attended the conservatory, receiving a general education and studying the piano with Vladimir Demyansky and harmony with Aleksandr Rubets. But soon the family was again in turmoil: during an epidemic of diphtheria Rachmaninoff's sister Sofiya died, and, to make matters worse, relations between his parents became so strained that they decided to separate. This emotional upheaval had a decisive effect on Rachmaninoff's future career. With her increased domestic responsibilities, his mother was unable adequately to supervise his homework, and as a result he failed all his general subjects at the end-of-term examinations in 1885. The conservatory hinted that his scholarship might be withdrawn and so, on the recommendation of his cousin Aleksandr Ziloti, Rachmaninoff was sent to the Moscow Conservatory to study with the disciplinarian Nikolay Zverev. Living at Zverev's flat together with two other young pupils, Maksimov and Presman, he was subjected to rigorous tuition, beginning practice at 6 a.m., acquiring a basic knowledge of music from four-hand arrangements of symphonies, and attending concerts in the city. It was also at Zverev's, during his Sunday afternoon gatherings, that Rachmaninoff first encountered many of the prominent musicians of the day: namely Anton Rubinstein, Taneyev, Arensky, Safonov and, the most influential figure of his formative years, Tchaikovsky.

In spring 1888 Rachmaninoff transferred to the senior department of the conservatory to study the piano with Ziloti, while still living with Zverev; in the autumn he began to study counterpoint with Taneyev and harmony with Arensky. Zverev, who was concerned solely with the development of Rachmaninoff's piano technique, had never encouraged him to compose, though it was at Zverev's that Rachmaninoff wrote his earliest works, a Mendelssohnian orchestral scherzo (1888), some piano pieces (1887–8) and sketches for an opera *Esmeralda* (1888). But his creative instincts finally led to a breach with Zverev in 1889. In the single workroom at the flat Rachmaninoff found it impossible to concentrate on composition while the others were practising; but Zverev met his request for more privacy with peremptory dismissal from the household, refusing even to speak to him for three years.

Rejecting his mother's idea that he should return to St Petersburg to study with Rimsky-Korsakov, Rachmaninoff remained in Moscow, living for a while with a conservatory colleague, Mikhail Slonov, then with his relatives, the Satins. Here he sketched some ideas for a piano concerto (which came to nothing) and completed two movements of a string quartet (dedicated to Ziloti); and in spring 1890 he composed the six-part motet *Deus meus* and his earliest songs. During the summer he stayed at Ivanovka, the Satins's country estate, where he met the three Skalon sisters, distant cousins by marriage, conceiving a calf-love for the youngest, Vera, and dedicating to her his new cello *Lied*. It was also for the Skalon sisters that he composed a six-hand piano Waltz (1890) and Romance (1891). This first visit to Ivanovka, deep in the Russian countryside in the Tambov region about 600 kilometres to the south east of Moscow, had a profound and lasting significance over and above any transitory amatory dalliance, for it was here, in years to come, where Rachmaninoff would do almost all his composition. The spacious, isolated estate offered him the peace and quiet he needed to collect his creative thoughts. His love of nature, which had been engendered during his Novgorod childhood, grew even further at Ivanovka, and roughly 85% of his music was conceived and developed there. Although his correspondence rarely reveals any information about progress on his works, many of his autograph manuscripts bear an Ivanovka inscription; and, with a knowledge of the dates during which he was at Ivanovka, it is possible to infer that other works had their origins there. Immediately after the 1890 Ivanovka summer, Rachmaninoff returned to the Satins's home in Moscow. He taught for a while in a class for choir trainers, and sketched at least two movements of an orchestral piece, *Manfred*, possibly inspired by the Tchaikovsky symphony, which he had transcribed for piano duet in 1886.

In spring 1891 Ziloti resigned from the conservatory because of constant disagreements with the director, Safonov. Rather than transfer to another teacher for the remaining year of his course, Rachmaninoff was allowed to take his piano finals a year early, and he graduated with honours on 24 May/5 June. During the summer, again at Ivanovka, he completed his First Piano Concerto (begun in 1890), and back in Moscow in December he set to work on his first symphonic poem, *Knyaz' Rostislav* ('Prince Rostislav'), which he dedicated to Arensky. Early in 1892 he gave the première of his first *Trio élégiaque* with Anatoly Brandukov and David Krein, and also played the first movement of his concerto at a conservatory concert on 17/29 March. Shortly afterwards he began to prepare for his finals in composition, which, like his piano examinations, he was taking a year early. The main exercise was to be a one-act opera *Aleko*, based on Pushkin's poem *Tsïganï* ('The Gypsies'). For his work Rachmaninoff was awarded the highest possible mark, and he graduated from the conservatory with the Great Gold Medal, previously awarded only to Koreshchenko and Taneyev.

2. 1892–1901. After his graduation Rachmaninoff signed a publishing contract with Gutheil, and in the autumn composed what was quickly to become his best-known composition, the piano prelude in C♯ minor, a work to which Rachmaninoff owed much of his early popularity but which became for him a tiresome encore at most of his concerts. In view of its phenomenal success, he later had cause to regret that Gutheil had not secured international copyright on it, Russia not then being a signatory to the 1886 Berne Convention. He was soon to take the precaution of having his work registered both in

Russia and in Germany. In Spring 1893 *Aleko* was given its première at the Bol'shoy. Tchaikovsky, who attended the rehearsals and the performance, was enthusiastic about it, and Kashkin, in his perceptive, not uncritical review in the *Moskovskiye vedomosti* (29 April/11 May 1893), commented that 'of course there are faults, but they are far outweighed by merits, which lead one to expect much from this young composer in the future'.

Spurred by his success, Rachmaninoff composed with ease during the summer and autumn: he completed his op.4 and op.8 songs, the two-piano *Fantaisie-tableaux* op.5, a sacred choral piece *V molitvakh neusïpayushchuyu bogoroditsu* ('In our Prayers, Ever-Vigilant Mother of God'), the two op.6 violin pieces and the orchestral fantasy *Utyos* ('The Rock'), which bears a quotation from Lermontov's poem but was in fact inspired by Chekhov's short story *Na puti* ('On the Road'). Tchaikovsky wanted to conduct the piece during the following season; but in November he died, and Rachmaninoff immediately devoted himself to writing a second *Trio élégiaque* to his memory, clearly revealing the sincerity of his grief in the music's overwhelming aura of gloom.

In January 1895 he began work on his first substantial piece, the Symphony no.1 in D minor (which has no connection with a D minor symphonic movement written in 1891). The symphony occupied him until September, and during 1896 Belyayev agreed to include it in one of his Russian Symphony Concerts. The performance, conducted by Glazunov, was on 15/27 March 1897, and was a disaster: Cui likened the work to 'a programme symphony on the Seven Plagues of Egypt', though other critics acknowledged that its poor reception was due as much to the performance as to the piece itself. Rachmaninoff commented (in a letter of 6/18 May): 'I am amazed how such a highly talented man as Glazunov can conduct so badly. I am not speaking now of his conducting technique (one can't ask that of him) but about his musicianship. He feels nothing when he conducts. It's as if he understands nothing'. Years later Rachmaninoff's wife remarked that Glazunov was drunk at the time. While this assertion cannot be verified, it is not entirely without plausibility in a man who, as we know from his pupil Shostakovich, secreted a bottle of alcohol behind his desk and sucked it up through a tube during lessons at the St Petersburg Conservatory. Whatever the cause of the failure, it plunged Rachmaninoff into the depths of despondency, and was followed by a three-year period completely devoid of any significant composition: sketches for another symphony were abandoned; ideas for an opera, *Francesca da Rimini*, lay fallow for several years. But just then, thanks to the wealthy industrialist Savva Mamontov, Rachmaninoff was launched on his third career, as conductor, when he was engaged by the Moscow Private Russian Opera for the 1897–8 season. Here he acquired a sound knowledge of Russian and Western opera, conducting in quick succession Glinka's *A Life for the Tsar*, Saint-Saëns's *Samson et Dalila*, Dargomïzhsky's *Rusalka*, Bizet's *Carmen*, Gluck's *Orfeo ed Euridice*, Serov's *Rogneda* and *The Power of the Fiend*, Verstovksy's *Askold's Grave*, Rimsky-Korsakov's *May Night* and Tchaikovsky's *The Queen of Spades*. The conductor Nikolay Mal'ko, hearing Rachmaninoff conduct *The Queen of Spades* at the Mariinsky Theatre in St Petersburg in 1912, described it as 'astonishingly fresh. All kinds of clichés were erased, and the opera came across to the listener in a new, lively way, as if it had just been "washed".' At Mamontov's theatre Rachmaninoff also formed a close friendship with Chaliapin (who sang with the company), and during a summer holiday in 1898 they made intensive studies together of the operas of Rimsky-Korsakov and Musorgsky, particularly *Boris Godunov*.

Rachmaninoff made his London début at Queen's Hall on 19 April 1899. This was his first significant appearance outside Russia. The Philharmonic Society had invited him in the hope that he would play his Second Piano Concerto (on which he had not yet even started work). Rachmaninoff refused to play his First Concerto, dismissing it as a student piece, and instead agreed to conduct his orchestral fantasy *The Rock* and to play the Prelude in C♯ minor and the *Elégie* from his op.3 set of piano pieces. The visit attracted wide coverage in the London press. Considering that critical opinion in general tended to regard Russian music with suspicion – deeming it a fad – Rachmaninoff's reception was fairly warm. His conducting technique was praised: as *The Times* wrote, 'his command was supreme; his method, quietness idealized'. His piano playing, while reckoned to be highly cultivated, was not yet seen to be on par with that of Mr Leonard Borwick, the British pianist who is said to have been a match for even the most illustrious foreign names. *The Musical Times* lighted on the orchestral effects of *The Rock*, describing them as 'amazingly clever, some quite new, others charming or startling, occasionally impressive as mere combinations of timbre, and the whole dazzling like the flashes from a brilliant gem'. Others ridiculed the poetic inspiration of

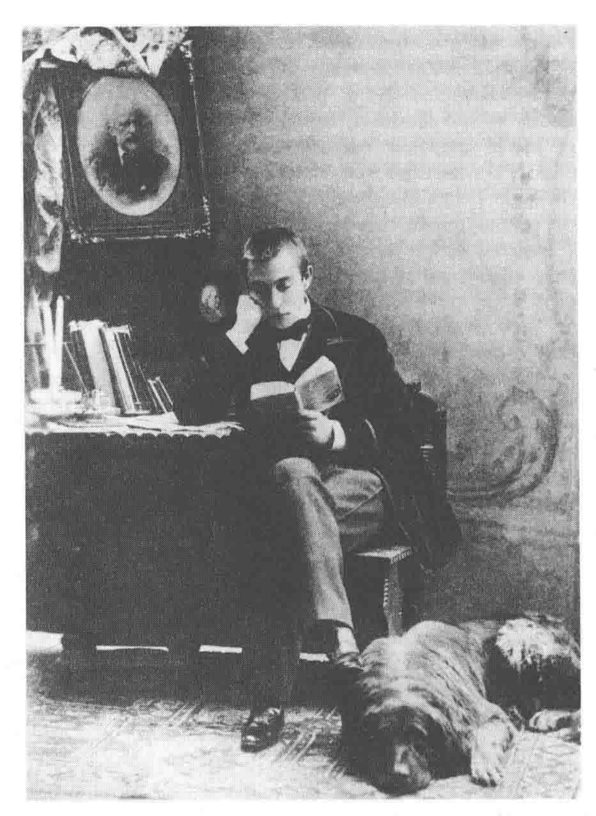


1. Serge Rachmaninoff (second left) with his teacher Zverev and fellow pupils Presman and Maksimov

The Rock, with *The Pall Mall Gazette* offering a quasi-scientific analysis as to whether a cloud might evaporate yet still leave moisture (the teardrops of the poem) on the rock's surface. This generated a lengthy, often indignant correspondence. Amid it all, Rachmaninoff himself had largely been forgotten, but, stripping away all the nonsense and the pro-British rhetoric, Rachmaninoff could consider himself to have been favourably received. Returning to Russia, he attended the St Petersburg première of *Aleko*, with Chaliapin in the title role. Despite these successes, actual composition remained a problem. He was not really in the right frame of mind to complete anything of consequence. Friends wanted him to recover the drive that had fired him to write the First Symphony. One of them arranged for him to meet Lev Tolstoy, who, as Rachmaninoff recalled, stroked his knees and told him to work; after he had played one of his own pieces to Tolstoy, the only comment he received was 'tell me, does anybody need music like that?' (quoted in Swan 1944). More helpfully, Rachmaninoff went to see Dr Nikolay Dahl, who had, as it happens, been specializing in hypnosis techniques. Based on this fact, a great deal of wild speculation has been disseminated about the nature of Dahl's meetings with Rachmaninoff. Rachmaninoff, far from being clinically depressed, was merely (and understandably) low after the First Symphony débâcle, and it is most likely that Dahl, as a gifted amateur musician and a man of culture, simply conversed with him on subjects of music and art and, together with the friends Rachmaninoff had mixed with on holiday and in Moscow, gradually rebuilt his confidence. At any rate, as Sofiya Satina has recorded in her reminiscences, Rachmaninoff was restored to 'cheerfulness of spirit, energy, a desire to work, and confidence in his abilities'. In the summer, staying in Italy with Chaliapin, Rachmaninoff composed the bulk of the love duet for *Francesca da Rimini*. Even more important, he began to compose his most enduringly popular work, the Second Piano Concerto. Ideas were put in order on his return to Russia in August, and he performed the second and third movements on 2/15 December 1900. Success was such that he was encouraged to add the first movement, and he gave the first performance of the complete concerto on 27 October/9 November 1901.

3. 1901–17. Finally reassured of his powers to compose, Rachmaninoff completed his Cello Sonata in December, giving also the first performance (with Ziloti) of a recently composed Second Suite for two pianos. Early the following year he worked at his first important choral piece, *Vesna* ('Spring'), a cantata based on Nekrasov's poem *Zelyonïy shum* ('The Verdant Noise'), and shortly after completing it announced his engagement to his cousin Natal'ya Satina. The difficulties of such a marriage were considerable: Rachmaninoff was not a devout, nor even practising member of the Russian Orthodox Church, and in any case the church forbids first cousins to marry. But one of Rachmaninoff's aunts had connections at the Cathedral of the Archangel Michael in the Kremlin; she made the necessary arrangements, and the wedding took place at an army chapel on the outskirts of Moscow on 29 April/12 May. As a wedding present, Rachmaninoff and Natal'ya were given the smaller of the two houses on the Ivanovka estate.

After a long honeymoon in western Europe, the Rachmaninoffs returned to Moscow, where in May 1903



2. *Serge Rachmaninoff, 1900*

Natal'ya gave birth to their first daughter, Irina. During a summer holiday at Ivanovka, Rachmaninoff turned once more to composition, working on his opera *Skupoy rïtsar'* ('The Miserly Knight'); the piano score was ready by the following spring, when he again took up the threads of his other long-contemplated opera *Francesca da Rimini*. At the same time he agreed to conduct at the Bol'shoy for two seasons (beginning in September 1904), and he spent the summer in frantic efforts to complete *Francesca* in the hope that both it and *The Miserly Knight* could be staged in December. Largely because of difficulties with the librettist, Modest Tchaikovsky, he managed to complete only the piano score of *Francesca* by August, when he had to devote all his time to learning the operas he was to conduct at the Bol'shoy. His experience with Mamontov's company stood him in good stead for his début in Dargomïzhsky's *Rusalka*; again Kashkin was complimentary, remarking in *Russkiy listok* (5/18 September 1904) that 'the first appearance this season of the young Kapellmeister justified the hopes placed upon him ... even in the first bars of the overture the audience began to feel a freshness and cheerfulness, clearly revealing the rich and lively temperament of the conductor'.

At Ivanovka in the summer Rachmaninoff worked on the orchestration of *Francesca* and *The Miserly Knight*. Both operas were complete by August, when he again had to prepare for the Bol'shoy; this time his programme included the Moscow première of Rimsky-Korsakov's *Pan Voyevoda*, an interpretation much admired by the composer, who attended the rehearsals and the performance. Rachmaninoff also conducted the premières of *The Miserly Knight* and *Francesca* in January 1906, but in February, because of the increasing political unrest in

Russia, he resigned from the Bol′shoy, leaving almost at once for Italy. Staying near Pisa, he contemplated, but abandoned, another opera, *Salammbô*. He then had to return to Russia with his daughter, who from birth had rarely enjoyed good health and had again become ill. She recovered, but the atmosphere in Russia was still not conducive to work, and in the autumn the family decided to leave Russia for a while and take a house in Dresden.

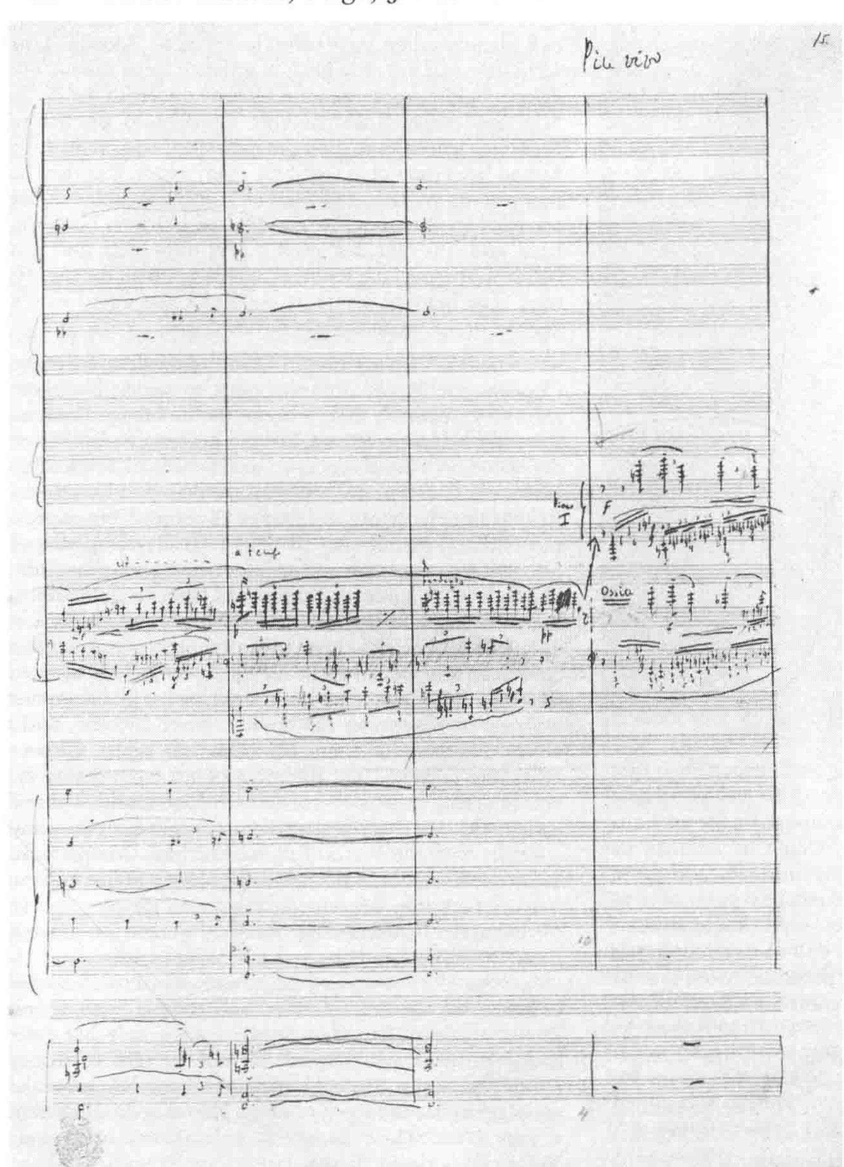
Living there in seclusion for a few months in each of the next few years, Rachmaninoff completed his Second Symphony (1906–7), his First Piano Sonata (1907), his symphonic poem *Ostrov myortvïkh* ('The Isle of the Dead', 1909) and part of an opera *Monna Vanna*. This last was a project Rachmaninoff particularly cherished: the completed piano score of Act 1 (dated Dresden, 15 August 1907) and sketches for Act 2 were among the few items he took with him when he emigrated from Russia in 1917. He had, however, encountered an insurmountable obstacle, in that the play's author, Maeterlinck, had already assigned the exclusive opera rights to the French composer Henry Février, whose version was performed at the Paris Opéra in 1909. The torso of Rachmaninoff's opera, therefore, remained as it was, though it has since been orchestrated (and recorded) by the conductor Igor Buketoff. In May 1907 Rachmaninoff took part in Diaghilev's Saison Russe in Paris, then returned to Ivanovka to join Natal′ya, who in July gave birth to their second daughter, Tat′yana.

In November 1909 Rachmaninoff began his first American tour, the programmes for which included a new work, the Third Piano Concerto, composed in the previous summer. At the end of the tour, which he loathed, he declined offers of further American contracts, and again he spent the summer at Ivanovka, recently made over to his wife and brother-in-law, but with Rachmaninoff himself effectively in charge ot its day-to-day running. It was here, during the next two or three summers, that he found the necessary relaxation to compose several important works: the 13 Preludes op.32 (1910), a setting of the *Liturgy of St John Chrysostom* (1910), the *Etudes-tableaux* op.33 (1911), the 14 Songs op.34 (1910–12) and the Second Piano Sonata (1913). The remaining months of the year were generally taken up with a taxing schedule of performing engagements; indeed, during the 1912–13 season he undertook so many concerts and become so tired that he cancelled his final appearance and took the family off to Switzerland. From there they went to Rome, where Rachmaninoff began his choral symphony *Kolokola* ('The Bells'). Work on the piece was interrupted when Tat′yana and Irina contracted typhoid; but, after they had recovered sufficiently in a Berlin hospital, the family returned to Ivanovka, where Rachmaninoff completed the score, conducting the first performance in December.

During autumn 1914 Rachmaninoff toured southern Russia with Koussevitzky, giving concerts for the war effort. Although he composed little after the outbreak of World War I, he did manage to write his finest unaccompanied choral work, the *Vsenoshchnoye bdeniye* ('All-Night Vigil'), in January and February 1915. By the end of 1916 Russia's internal affairs were in chaos: the country was gripped by strikes, and successive governments seemed able only to augment the popular discontent with the tsar. Rachmaninoff made one final visit to Ivanovka in April 1917, only to find that looting and vandalism had already taken their toll. He wrote to Ziloti in June 1917 asking if he could get him a visa to leave Russia. But Ziloti could do nothing, and after a concert in Yal′ta on 5/18 September Rachmaninoff returned to his flat in Moscow, where he revised the First Concerto, something he had been intending to do for many years. Just then he received an invitation to play in Stockholm and at once travelled to Petrograd to arrange the journey. Natal′ya, Irina and Tat′yana followed a few days later and just before Christmas the whole family left Russia for the last time. The beloved estate at Ivanovka was razed to the ground in the revolutionary ferment.

4. 1918–43. Living first in Stockholm, then settling in Copenhagen, Rachmaninoff began to widen his piano repertory, realizing that, without the money and possessions left behind in Russia, his and his family's livelihood depended on a steady income; and he was more likely to achieve that as a concert performer than as a composer. At that time he wrote to London about possible engagements there, mentioning that his repertory consisted of his own first three concertos (No.1 in the new version), Liszt's first, Tchaikovsky's first and Rubenstein's fourth. But these negotiations came to nothing. Towards the end of 1918 he received three offers of lucrative American contracts, and, although he declined them all, he decided that the USA might offer a solution to his financial worries. In November the family arrived in New York, where Rachmaninoff quickly chose an agent, Charles Ellis, and accepted the gift of a piano from Steinway, before giving nearly 40 concerts in four months; at the end of the 1919–20 season he also signed a recording contract with the Victor Talking Machine Company. In 1921 the Rachmaninoffs decided to buy a house in New York, where they consciously re-created the atmosphere of Ivanovka, entertaining Russian guests, employing Russian servants and observing Russian customs.

For the 1923–4 season Rachmaninoff cut his number of American concerts to allow more time in Europe; and it was while at Dresden in the spring that his elder daughter, Irina, announced her engagement to Prince Pyotr Volkonsky. The wedding was in September, but the marriage ended in tragedy when Volkonsky died less than a year later. Their daughter, Sofiya, was born after Volkonsky's death. It was largely for the benefit of the widowed Irina and for Tat′yana that Rachmaninoff founded in Paris a publishing firm, TAIR (derived from his daughters' names), to publish works by Russian composers, particularly himself. Deciding also to limit his American engagements even further and to sell his American property, he found himself with nine months free of all commitments at the end of 1925. His mind turned immediately to composition, for he had long wanted to add another concerto to his repertory; in fact it seems likely that he had been contemplating a fourth concerto as early as 1914. Renting a flat in New York, he worked at the concerto and completed it at Dresden during the summer. Realizing that the piece was too long (he joked to Medtner that it would have to be 'performed on successive nights, like the *Ring*'), he made a number of cuts before giving the first performance at Philadelphia on 18 March 1927. The highly critical notices made him take another look at the score, and before its publication by TAIR he made many more alterations and cuts. But it still failed to impress audiences, and he withdrew it from his programmes until he could examine the faults in detail.



3. Autograph MS from the second movement of Rachmaninoff's Piano Concerto no.3 in D minor, composed 1909 (private collection); in the printed score the final bar of the piano part is that marked 'Piano I'

In 1931 Rachmaninoff made a rare venture into politics: he had usually avoided comment on the Russian regime, but in January, together with Ivan Ostromislensky and Count Il'ya Tolstoy, he sent a letter to *The New York Times* (12 January 1931) criticizing various Soviet policies. This was countered by a bitter attack in the Moscow newspaper *Vechernyaya Moskva* (9 March 1931) and a ban on the performance and study of his works in Russia (the ban lasted for only two years, and his music was restored to favour in 1933). During summer 1931 he revised his Second Sonata and also composed his last solo piano work, the Variations on a Theme of Corelli, performing them at Montreal on 12 October. During the early 1930s, on a visit to Switzerland, Rachmaninoff decided to build for himself a villa at Hertenstein, on the shores of Lake Lucerne. He called it Senar, from the names *Ser*gey and *Na*tal'ya *R*achmaninoff. Even before this, when the family rented a holiday villa at Clairefontaine in the French countryside, one of their friends remarked that 'the whole arrangement was very much like that of an old Russian estate'. The same atmosphere enveloped Senar. It would not have occurred to Rachmaninoff to attempt a replica of Ivanovka on Swiss soil, for, hand-in-hand with tradition, he loved things that were new: he owned the first car in his rural part of Russia; on Lake Lucerne he commanded a crack speedboat; in New York he relished faddish ice-cream sodas. Senar was therefore a structure of its period, an impressively austere Bauhaus-style design. But its seclusion, its broad views over the lake and its silence save for the sounds of nature established for him the ideal, Ivanovka-like circumstances in which to compose. However cosmopolitan he had had to become during his years in exile, his outlook remained quintessentially Russian: Russian was always his main language, and at Senar, as in New York, the family observed Russian customs, entertained Russian visitors and employed Russian servants. In the following summers he wrote the Rhapsody on a Theme of Paganini (1934) and the Third Symphony (1935–6, revised 1938); and in 1937 Fokine approached



4. Serge Rachmaninoff

Rachmaninoff with the idea of a ballet based on the Paganini legend, using Rachmaninoff's music. The ballet was first given at Covent Garden on 30 June 1939, a performance that the composer could not attend as he had slipped at his home and was lame. In fact he was never again to be in England; he had given his last concert on 11 March 1939, and during the summer the family decided that, in view of the threat of war, it would be safer to leave Europe and return to the USA. There, in the autumn of 1940, he completed his last work, the Symphonic Dances; and in the following year he revised the Fourth Concerto.

Rachmaninoff decided that his 1942–3 season would have to be his last: every year since his arrival in the USA he had undertaken exhausting tours, and recently had been suffering from lumbago, arthritis and extreme fatigue. By January 1943, while on tour, he was clearly unwell. The doctor diagnosed pleurisy, but Rachmaninoff insisted that the tour should continue. On 17 February he gave what was to be his last concert, at Knoxville, becoming so ill afterwards that the family had to return to Los Angeles. There, at his house in Beverly Hills, it became evident that he was suffering from cancer, and he died early on the morning of 28 March. Requiem Mass was celebrated that night at the Los Angeles Russian Orthodox Church. Another was held the next day, and a Funeral Mass took place on 30 March. Rachmaninoff had hoped to be buried at Senar, but in these war years it was not possible to transport his body back to Switzerland,

5. Rachmaninoff with his daughters Irina and Tat'yana, 1924



6. Poster for Rachmaninoff's recital at the Queen's Hall, London, 8 November 1930

let alone back to Ivanovka in Russia. He was buried, therefore, at the Kensico Cemetery outside New York, near a town aptly called Valhalla, where his grave, marked by a simple Russian cross, stands on a quiet hillside.

His other memorial lies, appropriately enough, at Ivanovka itself. Although the estate was completely destroyed during the 1917 Revolution, it has since been restored. However much his reputation may have waxed and waned in western Europe and America, affection for Rachmaninoff and his music has never wavered in Russia. Indeed, for pianists, conductors and for general music-lovers his works have always (apart from the short ban in the early 1930s) been a staple part of the repertory. In the 1960s, in the run-up to the centenary year of 1973, interest was aroused by further discoveries about the estate from which Rachmaninoff derived so much of his inspiration. The local Tambov historian Nina Emel'yanova (see Emel'yanova, 1971 and 1977) had done much research on Rachmaninoff's activities in the area, and it was decided to approach Sofiya Satina (Rachmaninoff's cousin and sister-in-law), who was still alive and working in America, for her reminiscences about the estate's layout. On the basis of these, and with contemporary photographic evidence, a project to rebuild the smaller of the two houses (where Rachmaninoff had done most of his writing) was set in motion. It was completed by 1974, and it was officially opened as a museum on 18 June 1982. Later, plans were able to expand to include the gardens, including the 'red' tree-lined alley which was Rachmaninoff's favourite haunt (red, because there are bricks in among the soil of the path). More recently, outhouses and the garage have also been reconstructed, and on 24 September 1995 the main manor house was itself completed and officially opened to the public.

5. Rachmaninoff as a performer. Rachmaninoff managed to pursue all three of his careers – as pianist, composer and conductor – with almost equal success, admitting, however, that he found it difficult to concentrate on more than one at any given time: certainly the demands of his performing career in his later life precluded much composition. In later life his reputation perhaps fell victim to his success as a pianist. His concert manner was austere, contrasting sharply with the warm and generous personality he revealed in the company of his family and close friends. He possessed a formidable piano technique, and his playing (like his conducting) was marked by precision, rhythmic drive, a refined legato and an ability for complete clarity in complex textures – qualities that he applied with sublime effect in his performances of Chopin, particularly the B♭ minor sonata. The rest of his comparatively small repertory comprised, besides his own works, many of the standard 19th-century virtuoso pieces as well as music by Beethoven, Borodin, Debussy, Grieg, Liszt, Mendelssohn, Mozart, Schubert, Schumann and Tchaikovsky. Whatever music he was playing, his performances were always carefully planned, being based on the theory that each piece has a 'culminating point'. 'This culmination', as he told the poet Marietta Shaginian, 'may be at the end or in the middle, it may be loud or soft; but the performer must know how to approach it with absolute calculation, absolute precision, because, if it slips by, then the whole construction crumbles, and the piece becomes disjointed and scrappy and does not convey to the listener what must be conveyed' (quoted in Apetian, 1957).

6. Works. Understandably, the piano figures prominently in Rachmaninoff's music, either as a solo instrument or as part of an ensemble. But he used his own skills as a performer not to write music of unreasonable, empty virtuosity, but rather to explore fully the expressive possibilities of the instrument. Even in his earliest works (the three nocturnes of 1887–8, the four pieces probably written in 1888, and the first version of the First Piano Concerto, 1890–91) he revealed a sure grasp of idiomatic piano writing and a striking gift for melody. Some of his early works presage finer achievements: the Prelude in C♯ minor, for example, though less subtle than his mature works, is couched in the dark-hued, nostalgic idiom that pervades much of his music. And in some of his early orchestral pieces – *Prince Rostislav* (1891) and, to a lesser extent, *The Rock* (1893) – he showed the first signs of that ability for tone-painting which he was to perfect in *The Isle of the Dead* (1909) and in some of his later piano pieces and songs. In these early years, though, the textures (usually opaque and chordal) lack the variety of later works; his orchestration is often colourless and heavy; and the musical language (notably in his student opera *Aleko*, 1892) is often redolent of other Russian composers, particularly Tchaikovsky.

With his works of the mid-1890s Rachmaninoff began to strike a more individual tone: the six *Moments musicaux* (1896) have the characteristic yearning themes, combined with a rise and fall of dynamics and intricate passage-work. Even his First Symphony (1895), however 'weak, childish, strained and bombastic' (as Rachmaninoff himself described it), has many original features. Its brutal gestures and uncompromising power of expression (particularly in the finale) were unprecedented in Russian music; and, although it must be said that the work has a

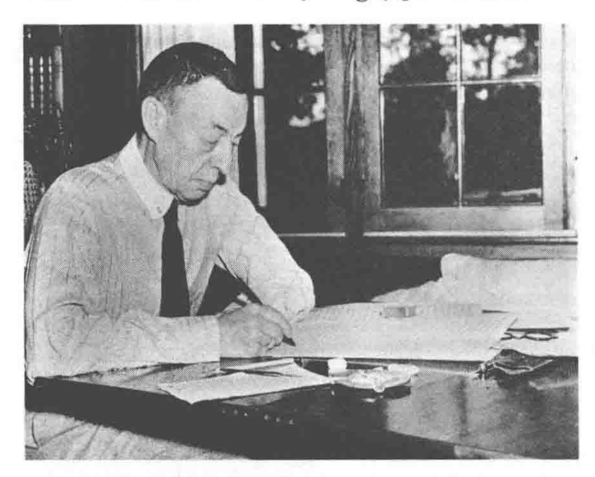
tendency to ramble, nevertheless its flexible rhythms, sweeping lyricism and stringent economy of thematic material (or, as Cui called it 'the meaningless repetition of the same short tricks') were features used with greater subtlety and individuality later on.

After the three vacuous years that followed the poor reception of the symphony in 1897, Rachmaninoff's style began to develop significantly. In the Second Piano Concerto (1900–01) the headstrong youthful impetuosity of the symphony has largely given way to Rachmaninoff's predilection for sumptuous harmonies and broadly lyrical, often intensely passionate melodies. At its most inspired, Rachmaninoff's lyrical inspiration is matchless. Taking only a few examples from many possible others, the long opening theme of the Second Concerto, the broad melodic expanse of the Second Symphony's slow movement or the central section of *The Isle of the Dead* all demonstrate an ability to imagine seamless lines stretching ever onwards to their ultimate goal. And there are certain technical developments. In place of the often garish orchestration of the symphony, the colours of the concerto are subdued and more subtly varied; the textures are carefully contrasted; and Rachmaninoff's writing is altogether more concise. The idiom of the concerto rubbed off on the other works of the period, notably the Suite no.2 for two pianos (1900–01), the Cello Sonata (1901), the Ten Preludes op.23 (1901–3), the cantata *Spring* (1902), and the 12 Songs op.21 (1900–02). In these songs he began to achieve a perfect balance between voice and accompaniment, using the piano to echo the sentiments of the text. (Some of the piano parts are, in effect, separate instrumental studies of the poems, and it is significant that Rachmaninoff later transcribed one of the finest, *Siren'* ('Lilacs', no.5), for piano solo.) This same sensitivity to mood is seen again in his two operas of the period, *The Miserly Knight* (1903–5) and *Francesca da Rimini* (1900–05); but here, despite Rachmaninoff's keen dramatic sense – particularly in the central scene of *The Miserly Knight* and in the love-duet of *Francesca* – the librettos defy successful stage performance (the former being an almost word-for-word setting of one of Pushkin's 'little tragedies', never intended for the stage; the other an anaemic adaptation by Modest Tchaikovsky of the fifth canto of the *Inferno*).

The years immediately following the premières of the two operas, spent partly in Russia, partly in Dresden, were Rachmaninoff's most fruitful as a composer, and it was during this period that his style reached full maturity. The Second Symphony (1906–7) and the Third Piano Concerto (1909) display his fully-fledged melodic style (particularly in the slow movement of the symphony), his opulent but infinitely varied and discerning use of the orchestra (notably in the symphony's scherzo), and a greater confidence in the handling of large-scale structures. Like those of the First Symphony, the opening bars of the Second contain pithy ideas that act as unifying elements, but here the material is allowed a far more leisurely expansion and development than in the First Symphony; the long-breathed themes need space to display themselves fully, and the cuts which used to be made in performances of the symphony and the concerto served only to throw them off balance. The Third Concerto is structurally a more ingenious piece than the Second, not only in the greater continuity achieved through the elimination of the abrupt full stops that occur before important themes in the First and Second Concertos, but also in the subtle recollection and metamorphosis of the first movement material: the fast central section of the slow movement, for example, is a rhythmic mutation of the opening theme.

Certain characteristics of the Third Concerto are brought to mind by the 13 Preludes op.32 (1910), just as the op.23 preludes owe much in style to the Second Concerto. The preludes have the concerto's complexity of texture and flexibility of rhythm, its pungent, chromatic harmony; and, like the concerto, they make extreme demands of agility and power on the pianist. Also, the extreme emotional demands – particularly of the more introspective preludes – represent a mode of expression which Rachmaninoff had been developing in the more contemplative of the op.23 preludes and in some of the *Moments musicaux*: the preludes in B♭ minor, B minor and D♭ major (nos.2, 10 and 13 of the op.32 set) are among the most searching and harrowing music that Rachmaninoff composed. The more lyrical preludes have the same hazy quality of his last set of songs (op.38, 1916), while the more ostentatiously dramatic pieces are set in the intense, impassioned idiom of some of the op.39 *Etudes-tableaux* (1916–17). Varied though these pieces are, they all have a common characteristic in that they demonstrate Rachmaninoff's ability to crystallize perfectly a particular mood or sentiment: each prelude grows from a tiny melodic or rhythmic fragment into a taut, powerfully evocative miniature. They are, in effect, small tone poems, and it is this vivid portraiture that, in orchestral music, reached a peak in *The Isle of the Dead*. Here the awesome gloom of Böcklin's painting is reflected in the dark colours of the opening section (where the motion of Charon's oars is imitated by the persistent 5/8 metre), enhanced, as in so much of Rachmaninoff's music, by references to the *Dies irae*; indeed, the dénouement of the piece consists of a battle between the chant (symbolizing death) and another, more wistful melody that Rachmaninoff called the 'life' theme. Similarly doom-laden is the long finale of his choral symphony *The Bells* (1913), where he was able to express, with an emotional intensity he never surpassed, the fatalistic sentiments that imbue many other works. In *The Bells* the effectiveness of the subdued finale is heightened by the other three, more vivid, movements; and in all four movements he applied the discriminating orchestration, evident in his other mature works, to convey Poe's sharply contrasting campanological symbols: silver bells for birth, golden bells for marriage, brazen bells for terror, iron bells for death. In the tenor, soprano and baritone solos he also showed the perceptive response to poetry and the sympathetic vocal writing of his two last sets of songs, opp.34 and 38.

For the 14 Songs op.34 (1910–12) he chose poems by some of the principal representatives of Russian Romanticism: Pushkin, Tyutchev, Polonsky, Khomyakov, Maykov and Korinfsky, and also the more modern Bal'mont. Most of the songs are tailored to the individual talents of certain Russian singers: the dramatic, declamatory ones, like *V dushe u kazhdogo iz nas* ('In the Soul of Each of Us', no.2), *Tï znal yego* ('You Knew Him', no.9), *Obrochnik* ('The Peasant', no.11) and *Voskresheniye Lazarya* ('The Raising of Lazarus', no.6), are dedicated to Chaliapin; the powerful *Dissonans* ('Discord', no.13) to Feliya Litvin; the more lyrical songs, such as *Kakoye schast'ye* ('What Happiness', no.12), to Sobinov; and the



7. *Serge Rachmaninoff*

wordless *Vocalise* (no.14) to Nezhdanova. Certain features of the op.34 songs (simple vocal lines; sensitive accompaniments that emphasize certain words and phrases by melodic inflections and harmonic shadings) were developed further in the six last songs (op.38). For these Rachmaninoff chose texts exclusively from the works of contemporary poets – Blok, Belïy, Severyanin, Bryusov, Sologub and Bal′mont – all of whom were prominent in the symbolist movement predominant in Russia in the late 19th century and the early 20th. Here, as in the op.39 *Etudes-tableaux*, Rachmaninoff was concerned less with pure melody than with colouring; and his almost Impressionist style perfectly matches the symbolists' mellifluous, elusive poetry in its translucent piano writing, constantly fluctuating rhythms and ambiguous harmonies.

The op.38 songs and the op.39 studies were the last important pieces that Rachmaninoff wrote before leaving Russia (apart from the substantial revision of the First Piano Concerto, done in 1917). His friend Vladimir Wilshaw, in a letter written shortly after the Soviet ban on his works had been lifted, perceptively remarked on the difference in style between the sometimes extrovert studies (during a performance of which Rachmaninoff had broken a string on the piano) and the Variations on a Theme of Corelli, his last piano work, composed in 1931. In these 20 variations (not, in fact, based on a theme of Corelli, but on the tune *La folìa* which Corelli had used in his Sonata op.5 no.12) the piano textures have an even greater clarity than in the op.38 songs, combined with biting chromatic harmony and a new rhythmic incisiveness. These were to be the characteristics of all the works composed during this Indian summer of the 1930s and 1940s, and the Corelli Variations were in a sense preparatory exercises for the Rhapsody on a Theme of Paganini (1934), a much more tautly constructed piece than the often diffuse Fourth Piano Concerto (1926). Like the Paganini Rhapsody, the other late works with orchestra – the Three Russian Songs (1926) and the Third Symphony (1935–6) – reveal Rachmaninoff's interest in individual instrumental tone qualities, and this is highlighted by his use of an alto saxophone in his last work, the Symphonic Dances (1940). In the curious, shifting harmonies of the second movement, and in the rhythmic vitality and almost Prokofiev-like grotesquery of the first and last, the Symphonic Dances are entirely representative of his late style; they also sum up his lifelong fascination with ecclesiastical chants, for he not only quoted (in the first movement) the principal theme from the First Symphony (derived as it is from motifs characteristic of Russian church music), but he also used in the finale the *Dies irae* and the chant *Blagosloven yesi, Gospodi* ('Blessed be the Lord') from his *All-night Vigil* (1915), writing at the end of the score the sadly appropriate line 'I thank thee, Lord'.

WORKS

OPERAS

op.	
—	Esmeralda (after V. Hugo: *Notre Dame de Paris*), 1888; Introduction to Act 1 and frag., of Act 3 only, all in pf score
—	Aleko (1, V. Nemirovich-Danchenko, after A.S Pushkin: *Tsïganï* [The Gypsies]), 1892; Moscow, Bol′shoy, 9 May 1893
24	Skupoy rïtsar′ [The Miserly Knight] (3 scenes, Pushkin), 1903–5; Moscow, Bol′shoy, 24 Jan 1906
25	Francesca da Rimini (prol, 2 scenes, epilogue, M. Tchaikovsky, after Dante: *Inferno*), 1900, 1904–5; Moscow, Bol′shoy, 24 Jan 1906
—	Salammbô (7 scenes, Rachmaninoff, N. Morozov and M. Slonov after G. Flaubert), 1906, scenario only
—	Monna Vanna (Slonov, after M. Maeterlinck), 1907; pf score of Act 1 and sketches for Act 2 only

CHORAL

op.	
—	Deus meus, motet, 6vv, 1890
—	V molitvakh neusïpayushchuyu bogoroditsu [In our Prayers, Ever-vigilant Mother of God], 3vv, 1893
—	Chorus of spirits for Don Juan (A.K. Tolstoy), unacc., ?1894
15	6 Choruses, female or children's vv, 1895–6: Slav′sya [Be Praised] (V. Nekrasov); Nochka [Night] (V. Lodïzhensky); Sosna [The Pine] (M.Yu. Lermontov); Zadremali volnï [The Waves Slumbered] (K. Romanov); Nevolya [Slavery] (N. Tsïganov); Angel (Lermontov)
—	Panteley-tselitel′ [Panteley the Healer] (Tolstoy), unacc., 1899
20	Vesna [Spring] (Nekrasov: *Zelyonïy shum* [The Verdant Noise]), cant., Bar, chorus, orch, 1902
31	Liturgiya svyatovo Ioanna Zlatousta [Liturgy of St John Chrysostom], unacc., 1910
35	Kolokola [The Bells] (K. Bal′mont, after E.A. Poe), choral sym., S, T, Bar, chorus, orch, 1913
37	Vsenoshchnoye bdeniye [All-night Vigil], unacc., 1915
41	3 Russian Songs, chorus, orch, 1926: Cherez rechku [Across the River]; Akh tï, Van′ka [Oh, Ivan]; Belelitsï, rumyanitsï vï moy [Whiten my Rouged Cheeks]

ORCHESTRAL

op.	
—	Scherzo, d, 1888
—	Piano Concerto, c, 1889, sketches only
—	Manfred, sym. poem, 1890, lost
1	Piano Concerto no,1. f♯, 1890–91, rev. 1917
—	Suite, 1891, lost
—	Symphony, d, 1891, 1st movt only
—	Knyaz′ Rostislav [Prince Rostislav], sym. poem after Tolstoy, 1891
7	Utyos [The Rock], sym. poem after A. Chekhov: *Na puti*, 1893
12	Kaprichchio na tsïganskiye temï [Capriccio on Gypsy Themes] (Caprice bohémien), 1892, 1894
13	Symphony no.1, d, 1895
—	Symphony, 1897, sketches only
18	Piano Concerto no.2, c, 1900–01
27	Symphony no.2, e, 1906–7
29	Ostrov myortvïkh [The Isle of the Dead], sym. poem after A. Böcklin, 1909
30	Piano Concerto no.3, d, 1909
40	Piano Concerto no.4, g, 1926, rev. 1941
43	Rhapsody on a Theme of Paganini, pf, orch, 1934
44	Symphony no.3, a, 1935–6, rev. 1938
45	Symphonic Dances, 1940

CHAMBER

— String Quartet, ?1889, 2 movts only
— Lied, f, vc, pf, 1890
— Romance, a, vn, pf ?1880s
— Piece, vc, pf
— ? String Quintet, lost
— Trio élégiaque, g, pf trio, 1892
2 2 Pieces, vc, pf, 1892: Prélude [rev. of pf piece, 1891], Danse orientale
6 2 Pieces, vn, pf, 1893: Romance, Hungarian Dance
9 Trio élégiaque, d, pf trio, 1893, rev. 1907, 1917
— String Quartet, ?1896, 2 movts only
19 Sonata, g, vc, pf, 1901

PIANO

Pesn' bez slov [Song without Words], d, 1886 or 1887
— 3 Nocturnes: no.1, f♯, 1887; no.2, F, 1887; no.3, c–E♭, 1888
— 4 Pieces, ?1888: Romance, f♯; Prélude, e♭; Mélodie, E; Gavotte, D
— 2 Pieces, 6 hands: Waltz, A, 1890; Romance, A, 1891
— Prélude, F, 1891, rev. 1892 as Prelude, vc, pf
— Russian Rhapsody, e, 2 pf, 1891
3 Morceaux de fantaisie, 1892: Elégie, e♭; Prélude, c♯, arr. 2 pf 1938; Mélodie, E, rev. 1940; Polichinelle, f♯; Sérénade, b♭, rev. ?1940
— Romance, G, 4 hands, 1893
5 Fantaisie-tableaux (Suite no.1), 2 pf, 1893
10 Morceaux de salon, 1893–4: Nocturne, a; Valse, A; Barcarolle, g; Mélodie, e; Humoresque, G, rev. 1940; Romance, f; Mazurka, D♭
11 6 Duets, 4 hands, 1894: Barcarolle, g; Scherzo, D; Thème russe, b; Valse, A; Romance, c; Slava [Glory], C
16 Moments musicaux, 1896: Andantino, b♭; Allegretto, e♭, rev. 1940; Andante cantabile, b; Presto, e; Adagio sostenuto, D♭; Maestoso, C
— Improvisations, ?1896, for 4 Improvisations, collab. Arensky, Glazunov and Taneyev
— Morceau de fantaisie, g, 1899
— Fughetta, F, 1899
17 Suite no.2, 2 pf, 1900–01
22 Variations on a Theme of Chopin, 1902–3
23 10 Preludes, 1903 (except no.5, 1901)
— Polka italienne, pf 4 hands, ?1906
28 Sonata no.1, d, 1907
32 13 Preludes, 1910
33 Etudes-tableaux, 1911: no.1, f; no.2, C; no.3 (6), e♭; no.4 (7), E♭; no.5 (8), g; no.6 (9), c♯; 3 other pieces intended for op.33 withdrawn before publication; of these, no.4, a, pubd as op.39 no.6; no.3, c, and no.5, d, pubd posthumously
36 Sonata no.2, b♭, 1913, rev. 1931
39 Etudes-tableaux, 1916–17: no.1, c; no.2, a; no.3, f♯; no.4, b; no.5, e♭; no.6, a; no.7, c; no.8, d; no.9, D
— Oriental Sketch, 1917
— Piece, d, 1917
— Fragments, 1917
— Cadenza for Liszt: Hungarian Rhapsody no.2, 1919
42 Variations on a Theme of Corelli, 1931

SOLO VOCAL

for 1v, pf unless otherwise stated

— U vrat obiteli svyatoy [At the Gates of the Holy Abode] (M.Yu. Lermontov), 1890
— Ya tebe nichego ne skazhu [I Shall Tell You Nothing] (A. Fet), 1890
— Opyat' vstrepenulos' tï, serdtse [Again You Leapt, my Heart] (N. Grekov), ?1890
— 2 monologues from Boris Godunov (A.S. Pushkin), ?1890–91: Tï, otche patriarkh [Thou, Father Patriarch]; Yeshchyo odno posledneye skazan'ye [One Last Story]
— Noch' provedennaya bez sna [A Night Spent Without Dreams], (Lermontov), ?1890–91 [Arbenin's monologue from Maskarad]
— Mazepa (Pushkin: *Poltava*), 4vv, fragment
— C'était en avril (E. Pailleron), 1891
— Smerkalos' [Twilight has Fallen] (A.K. Tolstoy), 1891
— Pesnya razocharovannogo [Song of the Disillusioned] (D. Rathaus), ?1893
— Uvyal tsvetok [The Flower has Faded] (Rathaus), ?1893
— Tï pomnish' li vecher [Do you remember the evening] (Tolstoy), ?1893
4 6 Songs, 1890–93: O net, molyu, ne ukhodi [Oh no, I beg you, forsake me not] (D. Merezhkovsky), 1892; Utro [Morning] (M. Yanov), ?1891–2; V molchan'i nochi taynoy [In the Silence of the Secret Night] (Fet), ?1892; Ne poy, krasavitsa, pri mne [Sing not to me, beautiful maiden] (Pushkin), ?1892–3; Uzh tï, niva moya [Oh Thou, my Field] (Tolstoy), 1893; Davno l', moy drug [How Long, my Friend] (A. Golenishchev-Kutuzov), 1893
8 6 Songs (trans. A. Pleshcheyev), 1893: Rechnaya lileya [The Waterlily] (H. Heine); Ditya kak tsvetok tï prekrasna [Child, thou art as Beautiful as a Flower] (Heine); Duma [Brooding] (T. Shevchenko); Polyubila ya na pechal' svoyu [I have Grown Fond of Sorrow] (Shevchenko); Son [The Dream] (Heine); Molitva [A Prayer] (W. Goethe)
14 12 Songs, 1896 (except no.1, 1894): Ya zhdu tebya [I Wait for Thee] (M. Davidova); Ostrovok [The Isle] (P. Shelley, trans. Bal'mont); Davno v lyubvi otradï malo [For Long there has been Little Consolation in Love] (Fet); Ya bïl u ney [I was with Her] (A. Kol'tsov); Eti letniye nochi [These Summer Nights] (Rathaus); Tebya tak lyubyat vse [How Everyone Loves Thee] (Tolstoy); Ne ver' mne, drug [Believe me not, Friend] (Tolstoy); O ne grusti [Oh, do not Grieve] (A. Apukhtin); Ona, kak polden', khorosha [She is as Lovely as the Noon] (N. Minsky); V moyey dushe [In my Soul] (Minsky); Vesenniye vodï [Spring Waters] (F. Tyutchev); Pora ['Tis time] (S. Nadson)
— Ikalos' li tebe [Were You Hiccoughing] (P. Vyazemsky), 1899
— Noch' [Night] (Rathaus), 1900
21 12 Songs, 1902 (except no.1, 1900): Sud'ba [Fate] (Apukhtin); Nad svezhey mogiloy [By the Fresh Grave] (Nadson); Sumerki [Twilight] (J.-M. Guyot, trans. M. Tkhorzhevsky); Oni otvechali [They Answered] (V. Hugo, trans. L. Mey); Siren' [Lilacs] (Ye. Beketova); Otrïvok iz A. Myusse [Fragment from Musset] (trans. Apukhtin); Zdes' khorosho [How Fair this Spot] (G. Galina); Na smert' chizhika [On the Death of a Linnet] (V. Zhukovsky); Melodiya [Melody] (Nadson); Pred ikonoy [Before the Icon] (Golenishchev-Kutuzov); Ya ne prorok [No Prophet I] (A. Kruglov); Kak mne bol'no [How Painful for Me] (Galina)
26 15 Songs, 1906: Yest' mnogo zvukov [There are Many Sounds] (Tolstoy); Vsyo otnyal u menya [He Took All from Me] (Tyutchev); Mï otdokhnyom [Let Us Rest] (A. Chekhov); Dva proshchaniya [Two Partings] (Kol'tsov), Bar, S; Pokinem, milaya [Beloved, Let us Fly] (Golenishchev-Kutuzov); Khristos voskres [Christ is Risen] (Merezhkovsky); K detyam [To the Children] (A. Khomyakov); Poshchadï ya molyu [I Beg for Mercy] (Merezhkovsky); Ya opyat' odinok [Again I Am Alone] (Shevchenko, trans. I. Bunin); U moyego okna [Before my Window] (Galina); Fontan [The Fountain] (Tyutchev); Noch' pechal'na [Night is Mournful] (Bunin); Vchera mï vstretilis' [When Yesterday we Met] (Ya. Polonsky); Kol'tso [The Ring] (Kol'tsov); Prokhodit vsyo [All Things Pass By] (Rathaus)
— Letter to K.S. Stanislavsky, 1908
34 14 Songs, 1912 (except no.7, 1910, rev. 1912): Muza [The Muse] (Pushkin); V dushe u kazhdogo iz nas [In the Soul of Each of Us] (A. Korinfsky); Burya [The Storm] (Pushkin); Veter perelyotnïy [The Migrant Wind] (Bal'mont); Arion (Pushkin); Voskresheniye Lazarya [The Raising of Lazarus] (Khomyakov); Ne mozhet bït' [It Cannot Be] (A. Maykov); Muzïka [Music] (Ya. Polonsky); Tï znal yego [You Knew Him] (Tyutchev); Sey den', ya pomnyu [I Remember that Day] (Tyutchev); Obrochnik [The Peasant] (Fet); Kakoye schast'ye [What Happiness] (Fet); Dissonans [Discord] (Polonsky); Vocalise, rev. 1915
— Iz evangeliya ot Ioanna [From the Gospel of St John], 1915
38 6 Songs, 1916: Noch'yu v sadu u menya [In my Garden at Night] (A. Isaakian, trans. A. Blok); K ney [To Her] (A. Belïy); Margaritki [Daisies] (I. Severyanin); Krïsolov [The Rat-Catcher] (V. Bryusov); Son [A Dream] (F. Sologub); A-u! (Bal'mont)

ARRANGEMENTS

for piano

P.I. Tchaikovsky: Manfred, 4 hands, 1886, lost; The Sleeping Beauty, 4 hands, 1890
A. Glazunov: Symphony no.6, 4 hands, 1897
Behr: Lachtäubchen op.303, pubd as Polka de WR, 1911
J.S. Smith: The Star-Spangled Banner, 1918
G. Bizet: L'Arlésienne Suite no.1: Minuet, 1922
M. Musorgsky: Sorochintsy Fair: Hopak, 1924
F. Schubert: Wohin?, 1925
F. Kreisler: Liebesfreud, 1925; Liebesleid, 1921
N. Rimsky-Korsakov: Flight of the Bumble Bee, ?1929
J.S. Bach: Violin Partita, E: Prélude, Gavotte and Gigue, 1933
F. Mendelssohn: A Midsummer Night's Dream: Scherzo, 1933
S. Rachmaninoff: Daisies op.38 no.3, ?1922, rev 1940; Lilacs op.21 no.5, 1913 or 1914
P.I. Tchaikovsky: Lullaby op.16 no.1, 1941

for piano and violin

M. Musorgsky: Sorochintsy Fair: Hopak, 1926

Principal publishers: Editions Russes, Foley, Gutheil, TAIR, Boosey & Hawkes

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GEOFFREY NORRIS

Racine, Jean (*b* nr Soissons, bap. 22 Dec 1639; *d* Paris, 21 April 1699). French dramatist. He was given a thorough classical education by Jansenist priests, and the contrast between their austere philosophy and the more libertine world of the stage was to affect him throughout his life. A natural ability to write poetry provided Racine's entrée into theatrical circles, where he became friendly with other writers, including Molière, La Fontaine and Boileau. His first play, *La Thébaïde*, was peformed in Paris in 1664, his last, *Phèdre*, in 1677. Predictably, given his classical education, he chose subject matter for all but one of his tragedies from Greek and Roman history or mythology. Given the extent of his influence on French theatre, it is remarkable that he wrote only 12 plays, 11 of them tragedies. In 1677 he was appointed Historiographer Royal to Louis XIV. He did not forsake writing, however: he provided two works for Lully, *La chute de Phaëton* (1679, incomplete) and the divertissement *Idylle sur la paix* (1685), and contemporary accounts allude to an unnamed 'petit opéra' (more likely a ballet) written by Racine and De Préaux in three days and performed during the carnival celebrations of 1683. Two religious plays, *Esther* (1689) and *Athalie* (1691), were intended as re-creations of Greek drama, complete with overtures, arias

and choruses set by Jean-Baptiste Moreau. Racine was elected to the Académie Française in 1673.

In Racine's tragedies the epitome of the French classical style was reached. Their primary characteristic is psychological conflict. There is little violence, and what there is usually takes place off stage and is then reported. The conception of the plot is simple: one overruling passion, frequently love, is the stimulus; the motives of the protagonists, on the other hand, are complex and subtly delineated. The plays adhere to the dictates of classical drama: the unities of time, place and action are observed and the main character is imbued with greatness, but with one flaw which causes his or her downfall and often that of others. The principal tragic figure is distinguished by determination and singleness of purpose.

Racine's dramas had a lasting influence on French opera. Their metre and rhythm provided the model for the recitative developed by Lully, who imitated in music the manner of declamation of Racine's verses as spoken by the great classical actress Marie Desmares, known as La Champmeslé, and renowned for her mellifluous delivery. Racine's influence was also, for some years, more direct: in 1683 he was appointed to the Académie Royale des Inscriptions, the body which determined the subject matter of an opera, regulated its acts and assigned places to the divertissements.

Racine's tragedies have provided inspiration for a variety of musical works, mostly operatic. 18th-century librettists often changed the plot to suit contemporary requirements; thus many operas drawn from his works managed to contrive a happy ending by some means: a whim of the gods, the magnanimity of a ruler or the repentance of a sinner. Besides operas, Racine's dramas also prompted other musical treatment. *Phèdre* has served as the basis for ballets by Louis de la Coste (*Aricie*, 1697) and Georges Auric (1949), a symphonic poem by Martin Lunssens, a composition for soprano and piano by Virgil Thomson (1930) and a monodrama for mezzo-soprano and orchestra by George Rochberg, first performed in New York in 1976. Handel wrote oratorios based on the religious tragedies, *Esther* and *Athalie*, the first of them reworked from a masque of 1718. A number of composers wrote incidental music for the plays, among them Mendelssohn for *Athalie*, Massenet for *Phèdre* and Saint-Saëns for *Andromaque*.

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ALISON STONEHOUSE

Račiūnas, Antanas (*b* Užliaušiai, near Panevežys, 22 Aug/4 Sept 1905; *d* Vilnius, 3 Apr 1984). Lithuanian composer. He graduated from Gruodis's composition class at the Kaunas Conservatory (1933) and continued his studies in Paris's Ecole Normale with Nadia Boulanger and Roger-Ducasse (1936–9); he also had one lesson with Stravinsky. He then taught at the Kaunas Conservatory (1939–43, 1944–9) and then at the Lithuanian State Conservatory in Vilnius (1949–60, head of composition 1949–59, appointed professor in 1958). In 1954 he was made an Honoured Worker of the Arts and in 1965 People's Artist of the Lithuanian SSR. He composed four operas of which the first one, *Trys talismanai* ('Three Talismans', 1936), based on a fairy tale, was most successful. The score of his second opera, *Gintaro krantas* ('The Amber Shore', 1940), along with that of *Trys talismanai*, did not survive; *Marytė* (1953), the so-called first Lithuanian Soviet opera, depicted the struggle between partisans and fascists while *Saulės miestas* ('City of the Sun', 1965) had as its basis an atheistic theme. His best work is to be found in his solo and chorus songs and folksong arrangements, the latter being published in three collections: *Dainuojam* (1935), *Oi tu, sakale* (1957) and *Ant viso medelio* (1980). His music is rather conservative in harmony and form, romantic in prevailing moods; in many of his compositions he makes use of traditional folk music elements and melodies. The composers Eduardas Balsys, Vytautas Barkauskas, Vytautas Klova and Bronius Kutavičius were among his pupils. The book *Valanda su kompozitorium Antanu Račiunu* [An Hour with the Composer Antanas Račiūnas], by D. Palionytė was published in Vilnius in 1970.

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ADEODATAS TAURAGIS

Racket [rackett] (Fr. *cervelas*; Ger. *Rackett, Rankett*). A double-reed woodwind instrument of the Renaissance and Baroque periods. The Renaissance or 'pirouette' type, though never in widespread use, appeared sporadically in central Europe from about the middle of the 16th century to the middle of the 17th. Its structure is ingeniously compact: within its squat cylindrical body (fig.1), nine parallel bores drilled lengthwise (consisting of eight ranged concentrically around one) connect at alternate ends to form a continuous undulating tube as shown in fig.2; into the central bore is inserted a short staple bearing a bassoon-type reed, surrounded by a large ornamental pirouette of a kind peculiar to the instrument. The double reed causes the cylindrical bore to function as a stopped pipe whose fundamental sounds an octave below that of an open pipe; thus the racket, in spite of its modest size, was rivalled only by the organ in the depth of its compass.

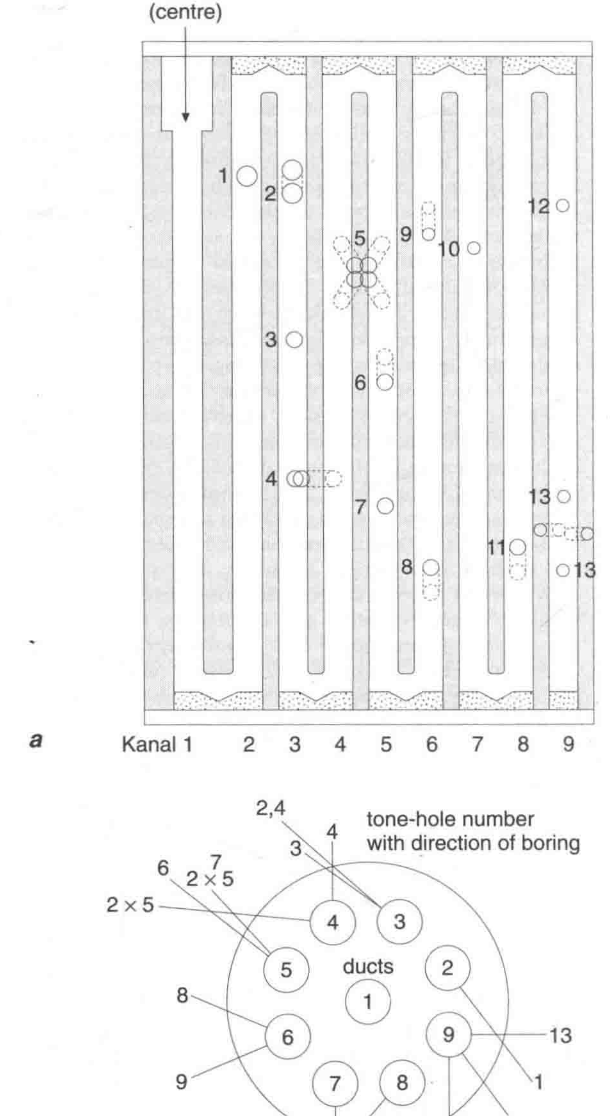
The nomenclature of the instrument is involved. An alternative though less used name is 'rankett', a word also



1. *Renaissance racket (with part of a curved cornett): detail of an ivory carving by Christoph Angermair, 1618–24 (Bayerisches Nationalmuseum, Munich)*

applied to an ORGAN STOP. This register on the organ, first noted as *Rancket* in 1564, bore a confusing resemblance in both tone and construction to the racket. Sachs (1922) derived both names from the Middle High German *ranc*, meaning 'to and fro', 'crooked'. However, Seidl (1959) argued that although after 1800 the two terms became synonymous, before that they were well differentiated in meaning; he derived *Rackets* from the Italian 'rochetta', a rock, distaff or spinning bobbin. Early forms of the word found in inventories include *ragget*, *rogetten*, *Raketpfeiffen* and *Racquetten* (which might suggest 'rocket'; see Baines, 1966). The French name *cervelat*(later *cervelas*), first used by Mersenne (1636–7), appears to be derived either from *cervelet*, meaning 'cerebellum' or little brain, or from *cervellato*, an earlier Italian word for a small sausage: whence the German *Wurstfagott*, anglicized as 'sausage bassoon'. Other early names, *cortalli* and *cortaldi*, derive (like *courtaut* and *Kortholt*) from the Latin 'curtus', 'short'. Later German names include *Stockfagott* and *Faustfagott*.

The oldest extant account of the instrument is that given by Praetorius. He described and illustrated four sizes of *Racketten* and defined a consort as consisting of seven instruments, each with a range of a 12th: two *Diskant*, *c*12 cm (*G–d'*); three *Tenor-Alt*, *c*25 cm (*C–g*); one *Bass*, *c*18 cm (*F'–c*); and one *Gross Bass*, *c*35 cm (*D'–A* or *C'–G*). Three instruments of the type described by Praetorius, which may be termed the Renaissance or pirouette racket to distinguish it from the later type, have survived, two now in Vienna and one in Leipzig. They are all made of ivory rather than the less durable wood and appear to originate from the same workshop (the catalogues of Mahillon, 2/1909, 1912, and Schlosser, 1920, give details of their construction). Those in Vienna are a matching pair of descant rackets (fig.3), already listed in 1596 in the Ambras Collection (there are facsimiles in Brussels, New York and Biebrich). The configuration of the bore in each of these instruments is the mirror-image of that in the other. The body of each is 120 mm high and 48 mm in diameter; the nine ducts, each 6 mm wide, are plugged to form a bore totalling a



2. *Diagram of central bore of the racket: (a) schematic vertical section; (b) horizontal section*



3. Pair of Renaissance descant rackets, before 1596, from the Ambras Collection (Kunsthistorisches Museum, Vienna)

little over a metre long. At intervals along this inner bore 17 holes are drilled at various angles, meeting up to form 11 external orifices which are stopped by the fingers and also three that vent the lowest note. There is also a water hole connecting through the bottom of the first duct. The positioning of the fingerholes enables the player to hold both hands at the same level on either side of the instrument, and to use the middle joints (phalanges) as well as the tips of the fingers where necessary. Each end of these instruments is covered by an ivory plate; through the centre of the upper plate is inserted a tapered metal staple on which the reed is fixed, surrounded by an ornamentally perforated, sleeve-like pirouette with an elliptical slit on top through which the reed-tip protrudes. The third surviving pirouette racket, in Leipzig (fig.4), corresponds to Praetorius's *Bass Rackett.* The pirouette of this instrument has a thin, flaring rim 51 mm wide like an eggcup; 20 holes in the bore are arranged to produce 12 fingerholes and four vent-holes. Kinsky (1925) ascribed this instrument to the same unknown maker of the Viennese pair; its base plate (now missing, but illustrated in de Wit, 1903) bore the name and crest of Carl Schurf, a court official of Ferdinand of Tyrol, active at Ambras in 1596. A replica of the instrument is in Brussels.

The pirouette of the Renaissance racket represents a further stage of development from the wind-cap of the crumhorn (where the reed was entirely outside the player's direct control) and from the pirouette of the shawm (against which the player pressed his lips, allowing the reed to vibrate freely inside his mouth). With the racket, the player's lips control the reed blades but are supported and helped very effectively by the pirouette to produce and maintain the loose embouchure demanded by the low tessitura; this device also adds, surprisingly, a considerable degree of resonance to the tone. No original reeds survive; Seidl (1959) recommended one modelled on a surviving



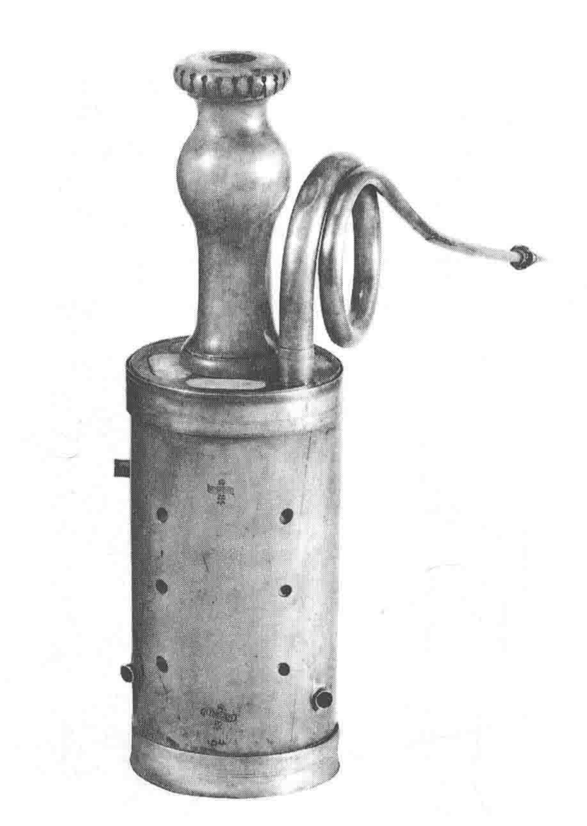
4. Renaissance bass racket, ?c1580 (Musikinstrumenten-Museum der Universität, Leipzig)

Vienna crumhorn reed: medium arch, rather soft without spine, with a blade about 30 mm long and about 18 mm wide at the tip.

A suggestion of an additional, different technique of blowing can be found in Praetorius. He indicated that, although the number of notes would usually correspond to the number of holes, an expert could produce more notes with a good reed, but that 'falsetto' playing was seldom used. This suggests that, by using a harder reed and forgoing the support offered by the pirouette in order to control the reed entirely with the lips, an expert player could extend the range upwards by overblowing; it is known that this more modern technique was already coming into use about this time on the shawm. An ivory carving by Christoph Angermair in Munich (Bayerisches Nationalmuseum; see fig.1 above), datable 1618–24, shows the instrument apparently being played in this fashion. Another roughly contemporary source has recently come to light which shows the same technique. Here the more decorated model of instrument has body and pirouette covered in tooled leather, while the ornate tips and base plate are of gilt bronze. It is perhaps significant too that Mersenne in 1636–7 showed the racket, which he called the 'cervelat harmonique', without any pirouette at all. Using this technique Seidl claimed to obtain almost an extra octave.

The racket never had a wide distribution and was rarely depicted; the only other iconographic source of one being played is an illumination (datable 1565–70) by Hans Mielich in Munich (*D-Mbs*; *see* LASSUS, fig.4). Three instruments are also depicted on the title-page of Praetorius's *Musae Sioniae*, 1609 and 1610. References in inventories in Germany, Austria, Bohemia and Italy start to appear in the last quarter of the 16th century, but there is evidence that by about 1630 the instrument had already started to fall out of use, like its other cylindrical relations the kortholt and sordun. Praetorius described the racket's tone as 'quiet, almost like blowing through a comb. The effect of an entire consort lacked grace, but when a gamba was added, or one was used alone with other wind and strings and played by an expert, it was an attractive instrument, especially effective in the bass'. Although its depth of compass exceeded that of the deepest shawms and dulcians, it lacked their tonal strength and expression and became obsolete by the mid-17th century.

A modified version of the instrument, called the Baroque racket or bassoon-racket, has survived in greater numbers. In 1730 Doppelmayr wrote that the elder Denner, Johann Christoph (1655–1707), reproduced in improved form the *Stock-* or *Rackettenfagotte* already known from early times. A racket attributable to Denner, now in Vienna (facsimile in Brussels), shows what the differences of construction were. The wooden body, 190 mm high and 87 mm in diameter, has ten cylindrical bores increasing in size from 10 mm to 23 mm; the narrowest receives a coiled brass crook (missing here) and the widest in the centre a short pepperpot bell made of ivory. The irregularly conical composite bore, with its ten fingerholes taking the range down to C and with its ability to overblow at the octave, makes the instrument correspond in range and behaviour to the contemporary dulcian. There is a further example in Nuremberg. A Denner racket was among the instruments belonging to the Medici court in Florence (inventory of 1716), and makers in Germany, the Netherlands and France also took up the



5. Baroque racket by W. Wyne, Nijmegen, late 18th century (Musikinstrumenten-Museum, Berlin)

idea. Specimens survive in the museums of Berlin and Munich (two each), Paris, The Hague and Copenhagen. These substitute a pear-shaped or shortened bassoon-type bell for Denner's perforated capsule; sometimes projecting bushes or 'teats' are added to those holes stopped with the phalanges. Some instruments are covered in leather and have two or three keys. The latest, by Tölcke of Brunswick and Wilhelmus Wyne (1730–1816) of Nijmegen (fig.5) are datable to the end of the 18th century. Macquer (1766) considered that 'ils sont fort agréables à jouer, et ont des basses très-majestueuses pour un aussi petit volume'. However, such an instrument, being essentially nothing more than a bassoon in racket form, was never more than a curiosity and failed to survive, even as a mention in contemporary reference works. Hawkins reported that one of the Stanesbys made a *cervelat* according to the dimensions given by Mersenne, 'but it did not answer expectation: by reason of its closeness the interior parts imbibed and retained the moisture of the breath, the ducts dilated, and broke. In short the whole blew up'.

In recent years modern versions of both the Renaissance and Baroque racket have been available, the former usually fitted with a plastic reed. This instrument in particular, with its deep compass and characteristic throaty tone, has been found useful in performing music of the period.

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WILLIAM WATERHOUSE

Rackstraw, William. *See* ROCKSTRO, W.S..

Racquet, Charles (*b* Paris, 1597; *d* Paris, 1 Jan 1664). French organist and composer. He was the most important member of a family of organists who flourished in Paris during the 17th century. Early in his career he returned from a journey abroad (his will mentions Germany) laden with honours – seven medallions and a silver crown. His early appointment as organist of Notre Dame in 1618, a post he held until shortly before his death, also shows him to have been highly regarded in Paris. Like his father, Balthazar, he enjoyed royal patronage as *Organiste de la musique ordinaire* to Marie de Médicis. He was also much admired by fellow musicians: Denis Gaultier honoured his memory with a *tombeau*; and Mersenne considered him 'one of the best contrapuntists of this age'. In his *Essai sur la musique ancienne et moderne* (Paris, 1780/R1972) J.-B. de La Borde called him 'the best organist of his time'.

It is to Racquet's acquaintance with Mersenne that we owe most of the surviving examples of his work: *12 versets de psaume en duo* (music examples in M. Mersenne: *Harmonie universelle*, Paris, 1636–7, chap. 'De la composition') and a piece – called *Fantaisie* in modern editions – written in response to Mersenne's request for something that would 'show what could be done at the organ' (MS in Mersenne's copy of *Harmonie universelle*: Paris, Bibliotheque du Conservatoire des Arts et Métiers; edns. of all these pieces, L'Organiste Liturgique, xxix–xxx, Paris, 1961). The last-named piece is on a large scale: a single theme is treated contrapuntally over some 100 bars, culminating in brilliant passage-work over dominant and tonic pedals. It well confirms the verdict of the age on its composer. Another five pieces (in *F-Pn* MS Neerlandais 58) are by 'Racquet', possibly Charles (see Goy). They are arrangements for carillon of more sophisticated organ or harpsichord pieces.

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F.P. Goy: 'Une source inattendue pour l'oeuvre d'un des Racquet', *RdM*, lxxx (1994), 97–113

EDWARD HIGGINBOTTOM

Racy, Ali Jihad (*b* Ibl al-Saqi, south Lebanon, 31 July 1943). American ethnomusicologist and performer of Lebanese origin. He gained the BA in Music History at the American University of Beirut (1968) and then moved to the USA to study with Bruno Nettl at the University of Illinois (MA 1971, PhD on commercial recording in Egypt, 1977). He has taught at several American universities, including Washington University, Seattle (1977–8), and in 1978 became professor of ethnomusicology at UCLA. Racy is known for his pioneering research on music of the Arab world, particularly Lebanon, Egypt and the Arab Gulf region. Although settling in the USA, he has conducted field research in Egypt and Lebanon (for example he worked among the Druze of Lebanon in 1970, he resided in Cairo during the summers of 1972 and 1973 and in 1988 he spent six months in the Arab Gulf area at Doha). In his writings, he has focussed on Lebanese laments, ecstasy in Arab music, modal improvisation, the early record industry in Egypt, Arab folk instruments, and nomadic-rural-urban musical connections in the eastern Mediterranean world. Racy is also a performer of many traditional instruments, particularly the double strings long-necked lute *buzuq* and the oblique rim-blown flute *nāy*. He has performed with and composed music for the Kronos Quartet and has played with the Sacramento SO.

WRITINGS

'Record Industry and Egyptian Traditional Music: 1904–1932', *EthM*, xx (1976), 23–48
'The Impact of Commercial Recording on the Musical Life of Egypt: 1904–1932', *Essays in Arts and Sciences*, vi/1 (1977), 58–94
Musical Change and Commercial Recording in Egypt: 1904–1932 (diss., U. of Illinois, Urbana, 1977)
'Arabian Music and the Effects of Commercial Recording', *World of Music*, xx/1 (1978), 47–55
'Music in Contemporary Cairo: a Comparative Overview', *AsM*, xiii/1 (1981), 4–26
'Musical Aesthetics in Present-day Cairo', *EthM*, xvi (1982), 391–406
'Music', *The Genius of Arab Civilization: Source of Renaissance*, ed. J. Hayes (Cambridge, MA, 1983), 119–45
'Music in Nineteenth-Century Egypt: an Historical Sketch', *Selected Reports in Ethnomusicology*, iv (1983), 157–79
'The Waslah: a Compound-form Principle in Egyptian music', *Arab Studies Quarterly*, v (1983), 396–403
'Music and Dance in Lebanese Folk Proverbs', *AsM*, xvii/1 (1985), 83–97
'Lebanese Laments: Grief, Music, and Cultural Values', *World of Music*, xxviii/2 (1986), 27–40
'Words and Music In Beirut: a Study of Attitudes', *EthM*, xxx (1986), 413–27
'Music in the Middle Eastern Societies' *The Cambridge Encyclopedia of the Middle East and North Africa*, ed. T. Mostyn and A. Hourani (Cambridge, 1988), 244–50
'Sound and Society: the *Takht* Music of Early-Twentieth Century Cairo', *Selected Reports in Ethnomusicology*, vii (1988), 139–70
'Creativity and Ambience: an Ecstatic Feedback Model from Arab Music', *World of Music*, xxxiii/3 (1991), 7–28
'Historical Worldviews of Early Ethnomusicologists: an East-West Encounter in Cairo, 1932', *Ethnomusicology and Modern Music History*, ed. S. Blum, P.V. Bohlman and D.M. Neuman (Urbana, IL, 1991), 68–91
'Lyre of the Arab Gulf: Historical Roots, Geographical Links and the Local Context', *al-Ma'thūrāt al-Sha'biyyah*, xxvii (1992), 7–17

'A Dialectical Perspective on Musical Instruments: the East-Mediterranean *Mijwiz*', *EthM*, xxxviii (1994), 37–57
'Music', *Oxford Encyclopedia of the Modern Islamic World*, ed. J. Esposito (New York, 1995), 180–83
'Heroes, Lovers and Poet-singers: the Bedouin Ethos in the Music of the Arab Near-East', *Journal of American Folklore*, cix (1996), 404–24
'Music of the Arabian Desert in the Accounts of Early Western Travellers', *al-Ma'thūrāt al-Sha'biyyah*, xliv (1996), 8–22
'Improvisation, Ecstasy and Performance Dynamics in Arabic Music', *In the Course of Performance: Studies in the World of Musical Improvisation*, ed. B. Nettl and M. Russell (Chicago, 1998), 95–112
Ecstasy in Arab Music: The Culture and Artistry of Tarab (forthcoming)

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B. Nettl and R. Riddle: 'Taqsim Nahawand: a Study of Sixteen Performances by Jihad Racy', *YIFMC*, v (1973), 11–50, enlarged as 'Taqsim Nahawand Revisited: the Musicianship of Jihad Racy', *In the Course of Performance: Studies in the World of Musical Improvisation*, ed. B. Nettl and M. Russel (Chicago, 1998), 369–93
J. Pierce: 'Rediscovering the Arab Tradition', *Middle East*, no.143 (1986), 52–3

CHRISTIAN POCHÉ

Radeck, Johann Martin (*b* ?Mühlhausen, ?1623; *d* ?Copenhagen, 1684). Danish organist and composer of German origin, son of JOHANN RUDOLF RADECK. He became organist of Trinitatis Kirke, Copenhagen, in 1660 and, after his father's death in 1662, of Helligåndskirke there as well. In 1670 he married the sister of Poul Christian Schindler; after Radeck's death she married his successor, Christian Geist. A little manuscript music by him has survived, including a cantata, *Herr, wenn ich nur dich habe* (in *S-Uu*), a set of variations for organ on the chorale *Jesus Christus unser Heiland* (in *D-Bsb*, ed. B. Lundgren, Copenhagen, 1957) and a keyboard suite in German organ tablature (in *S-L*).

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K. Beckmann, ed.: *Choralbearbeitungen des norddeutschen Barocks* (Wiesbaden, 1988) [incl. 1 work by Radeck]
K. Beckmann: 'Echtheitsprobleme im Repertoire des hanseatischen Orgelbarocks', *Ars organi*, xxxvii (1989), 150–62

JOHN BERGSAGEL

Radeck, Johann Rudolf (*b* Mühlhausen; *d* Copenhagen, 1662). Danish organist and composer of German origin, father of JOHANN MARTIN RADECK. He was Kantor of the Divi-Blasii-Kirche, Mühlhausen, from 1633 to 1635, and of St Marien, Flensburg, from 1635 to 1645. He may have visited Copenhagen in 1638 and 1639, when some of his compositions were copied there (see *The Clausholm Fragments*, ed. H. Glahn and S. Sørensen, Copenhagen, 1974, pp.40, 42ff). From 1645 until his death he was organist of the Helligåndskirke, Copenhagen. Two keyboard pieces, bearing his initials and added in manuscript to a copy (in *DK-Kk*) of Voigtländer's *Oden unnd Lieden* (Sorø, 1642, ed. in Glahn), are probably by him.

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H.P. Detlefsen: *Musikgeschichte der Stadt Flensburg bis zum Jahre 1850* (Kassel, 1959)
K. Beckmann: 'Randbemaerkninger til musikerfamilien Radeck', *Organist-bladet*, liii/2 (1987), 47–56
H. Glahn, ed.: *Music in Denmark at the Time of Christian IV*, iii: *Keyboard Music: 'The Voigtländer-tablature'* (Copenhagen, 1988)

JOHN BERGSAGEL

Radeker, Henricus (*b* 1708; *d* 1774). Dutch organist and composer. His father, Johannes, was an organ builder. Henricus went to live at Leeuwarden in 1724 and was appointed organist at the Lutheran church there. In 1729 he was made organist of the Grotekerk (St Michael) in Zwolle, and in 1734 of the Grotekerk (St Bavo) in Haarlem, where he was the first to play the large organ completed by Christian Müller in 1738. He delighted in displaying its wealth of colour by imitating birdcalls, drumrolls and battle scenes. Radeker was in demand as an inspector of organs in the Netherlands, and he also directed the collegium musicum in Haarlem. He published in Amsterdam a capriccio (op.1) and a concerto (op.2) for keyboard, as well as two sonatas (op.3) for harpsichord with obbligato violin.

Radeker's son Johannes (1738–99) was also an organist. He published two sets of three sonatas for keyboard with violin and wrote a description of the Müller organ at St Bavo, *Korte Beschryving van het beroemde en prachtige Orgel, in de Groote of St. Bavoos-Kerk te Haerlem.*

HANS VAN NIEUWKOOP

Radermacher, Erika (*b* Eschweiler, 16 April 1936). Swiss pianist, singer and composer of German birth. She studied the piano in Cologne and Vienna, won major prizes in Germany and Austria, and has performed throughout Europe. After marrying the Swiss composer Urs Peter Schneider she moved to Switzerland, where she was appointed to teach at the Berne Conservatory. She is a member of the Berne contemporary music group Ensemble Neue Horizonte. As a singer one of her principal interests is experimental improvisation. She began to compose in the 1970s and many works have been recorded by Swiss radio. Her compositions include the opera *Das Tanzlegendchen* (1990), a Concerto grosso for strings (1987–8), *Der Tod des Empedokles* for two pianos with ensemble or orchestra ad lib (1992) and a considerable number of chamber works.

WORKS
(*selective list*)

Stage: Das Tanzlegendchen, op.26 (op, after G. Keller), 1990
Orch: Conc. grosso, op.22, str, 1987–8; Der Tod des Empedokles, op.31, 2 pf, opt. ens/orch, 1992
Vocal: 7 Rosen später (P. Célan), op.5, S, ens, 1981; 21 Eisgesänge, op.23, 1v, pf, 1988
Inst: Alle Uhren, selbst die trägsten, 11 fantasies after E.T.A. Hoffmann, op.4, 2 pf, 1981–3; Chi order X, variations, op.7, vn, pf, 1983; Pf Trio, op.12, 1985; Str Qt, op.13, 1970, rev. 1984–5; Ein apokalyptisches Fragment, ritual after K. von Günderode, op.17, fl, 2 gongs, 1987; 7 Verehrungen der Glühwürmer und der Selbstzufriedenheit, op.20, pf, 1987; 11 Lobgesänge auf das Erwachen der Blüten und der Frösche, op.24, fl, pf, antique cymbals, 1989; 15 Ahnungen der Vergänglichkeit allen Lebens und der Vogelscheuche, op.25, hn, pf, 1989; 5 Glücksrufe, op.28, 3 trbn, 4 gongs, 1990

CHRIS WALTON

Radesca (di Foggia), Enrico Antonio (*b* Foggia, 2nd half of the 16th century; *d* Turin, between 17 April and 19 July 1625). Italian composer and organist. As a young man he served with the Venetian army in Dalmatia. By 1597 he had turned to a musical career and was working in Piedmont, possibly, according to Moffa (1986), in Vercelli. By 1601 he was living in Turin and may already have been working as a chamber musican in the service of Don Amadeo, brother of the Duke of Savoy. By 1604, and not earlier than 1602, Radesca had been appointed organist of Turin Cathedral, and by 1615 he was its choirmaster. He was a chamber musician at the ducal court by 20 June 1610, and by 1615 was *maestro di*

cappella there and at the cathedral. He contributed music to theatrical presentations at court. He fought with the Duke of Savoy against the Gonzagas for the possession of Monferrato; for this service he was awarded, in May 1617, a farm confiscated from the traitorous captain Costantino Radicati. Radesca was granted citizenship of Turin on 29 September 1606 and was naturalized on 14 September 1619.

Radesca seems to have been a popular and admired composer: several of his publications were reprinted, and Banchieri paid him the compliment of including an aria 'in imitation of Radesca' in the second edition of his *La barca di Venetia per Padova* (1623). He was among the earliest composers of sacred music for small vocal ensemble and continuo. His response to Florentine secular monody was, however, more equivocal. He published no real monodies until 1610, preferring instead to issue music for two voices in which the lower voice also served as an unfigured *basso seguente*. This type of duet, which enjoyed some popularity in the early 17th century, appears to have evolved as a reduction to the two outer voices of a three- or four-voice canzonetta texture. The lively and very attractive style that Radesca cultivated in his duet settings of both madrigalian and strophic texts is clearly descended from the 16th-century canzonetta: the music is largely homophonic and diatonic but contains points of imitation 'lightly touched' (to use a phrase of Thomas Morley's) and occasional chromaticism. In an interesting preface to Radesca's 1617 book (not the 1605 book as stated in *SchmitzG*) Ludovico Caligari, who had commissioned the work, stated that he had asked the composer to omit complicated passage-work, which could in any case be added by skilled singers. He also mentioned that the three-part pieces could be performed as solos for soprano or tenor or as duets for soprano and bass: the book, which consists entirely of settings of spiritual texts, was thus clearly intended for the widest possible use.

WORKS

SACRED

Messe, libro primo, 4vv, bc (Milan, 1604)
Armoniosa corona: concerti, il primo libro de motetti, salmi, et falsi bordoni, 2vv, bc (Milan, 1607[7])
Motets in G.B. Stefanini: Motetti, libro primo, 2–3vv (Milan, 1606)
Messe et motetti ... a doi chori, libro primo, 8vv, op.11 (Venice, 1620)
Compieta, 8vv; lost, cited in *MischiatiI*
15 works in *I-BRq*

SECULAR

Thesoro amoroso: primo libro delle canzonette, 3–4vv (Milan, 1599)
Canzonette, madrigali, & arie alla romana, per cantare & sonare, libro primo, 2vv, chit/spinet (Milan, 1605)
Il secondo libro delle canzonette madrigali, et arie alla romana, per cantare, & sonare ... con 2 corrente nel fine per ballare, 2vv, chit/spinet (Milan, 1606)
Il terzo libro delle canzonette madrigali, et arie alla romana, per cantare, & sonare, 2vv, spinet, chit, other insts (Venice, 2/1616) [1st edn lost]
Il quarto libro delle canzonette madrigali, et arie alla romana, per cantare, & sonare, 2–4vv (Venice, 1610)
Madrigali ... con ... partito da sonare per chi piacerà, libro primo, 5, 8vv, bc (Venice, 1615)
Il quinto libro delle canzonette, madrigali et arie, per cantare, & sonare, 1–3vv, op.9 (Venice, 1617); ed. M. Giuliani (Rodi Garganico, 1998)
Musiche per cantare, et suonare, libro quinto, 1–3vv, bc, op.10 (Milan, 1618)

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MischiatiI; SchmitzG
J. Kurtzman: 'An Early 17th-Century Manuscript of "Canzonette e madrigaletti spirituali"', *Studi musicali*, viii (1979), 149–71
J. Whenham: *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, 1982)
R. Moffa: 'Enrico Antonio Radesca c. 1570–1625, maestro di cappella di Carlo Emanuele I di Savoia: precisazioni biografiche e catalogo delle opere a stampa', *NA*, new ser., iv (1986), 119–52
R. Moffa: 'Una raccolta sconosciuta di Enrico Antonio Radesca: precisazione al catalogo delle opere', *NA*, new ser., v (1987), 239–42
S. Leopold: *Al modo d'Orfeo: Dichtung und Musik im italienischen Sologesang des frühen 17. Jahrhunderts*, AnMc, no.29 (1995)

JOHN WHENHAM

Radford, Robert (*b* Nottingham, 13 May 1874; *d* London, 1 March 1933). English bass. He studied in London, making his début in 1904 at Covent Garden as the Commendatore. He sang Hunding and Hagen in 1908 in the first *Ring* cycle in English, conducted by Richter; Pogner (*Die Meistersinger*) and Abbot Tunstall in the première of Naylor's *The Angelus*, 1909; and, in 1910, Claudius (*Hamlet*) and Tommaso in the British première of *Tiefland*. During the war years he sang with the Beecham Opera Company on tour and in London, when his roles included Boris. Returning to Covent Garden as a founder-member of the British National Opera Company in 1922–3, he appeared as Méphistophélès, the Father (*Louise*), King Mark and Osmin. His firm, resonant voice and superb diction were particularly admired in Wagner, as his recordings of Wotan in Act 2 of *Die Walküre* and of Hagen's Watch and Call of the Vassals demonstrate.

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W.G. Kloet: 'Robert Radford', *Record Collector*, xiv (1961–2), 200–30 [incl. discography by J.P. Kenyon]
W. Radford: 'Robert Radford', *Recorded Sound*, no.39 (1970), 632–8

ELIZABETH FORBES

Radić, Dušan (*b* Sombor, 10 April 1929). Serbian composer. He graduated from the Belgrade Academy of Music as a composition pupil of Živković and then spent a short time in Paris, studying with Milhaud and Messiaen. He was elected to corresponding (1972) and full (1983) membership of the Serbian Academy of Arts and Sciences. In 1979 he was appointed professor at the Academy of Art in Novi Sad.

Resembling closely the music of Stravinsky, Radić's neo-classical style is restrained and, at times, inspired by Balkan folklore. He has shown particular interest in composing for chorus and orchestra, emphasizing various ways of treating text.

He has set poetry by Vasko Popa in *Spisak* ('The List', performed in its revised version at the 1956 ISCM Festival), *Uspravna zemlja* ('The upright country'), which evokes the ancient beauty of Serbian monasteries, and *Ćelekula* ('The Skull Tower'), a cantata concerning the struggle of the Serbs against the Turks in the 19th century. *Oratorio profano* (1973), which uses a collage technique, offers an alternative vision of the contemporary world. Of his instrumental works, the Sinfonietta is serene, the Divertimento is vibrant and humorous and the *Sonata lesta* is inventive.

WORKS

(*selective list*)

Stage: Balada o mesecu lutalici [Ballad of the Roaming Moon] (ballet), 1957; Ljubav, to je glavna stvar [Love, that is the Principal

Thing] (musical comedy-ballet, after Molière: *M de Pourceaugnac*), 1962
Vocal: Spisak [The List] (Popa), 1v, pf, 1952, rev. 2 female vv, chbr orch, 1955; Predeli [Landscapes] (melodrama), reciter, 4 insts, 1953; U očekivanju Marije [Awaiting Maria] (cant., V.V. Mayakovsky), 1955; Opsednuta vedrina [The Obsessed Brightness] (Popa), chorus, 2 pf, 1956; Ćelekula [The Skull Tower] (cant., Popa), solo vv, chorus, orch, 1957; Uspravna zemlja [The Upright Country] (cant., Popa), 1965; Vukova Srbija [Vuk's Serbia] (cant.), 1971; Oratorio profano, 1973; choruses, song cycles
Orch: Varijacije na narodnu temu [Variations on a Folk Theme], 1952; 2 simfonijske slike [2 Sym. Images], 1953; Sinfonietta, 1954; Divertimento, vib, perc, str, 1961; Sym., 1968; Iz moje domovine [From My Country], 6 choreog. poems, 1970
Other inst works, incl. Sonata lesta, pf, 1950
Film scores
Principal publishers: Prosveta, Udruženje Kompozitora Srbije

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V. Peričić: *Muzički stvaraoci u Srbiji* [Musical creators in Serbia] (Belgrade, 1969)
S. Đurić-Klajn: *Serbian Music Through the Ages* (Belgrade, 1972)
M. Veselinović: *Stvaralačka prisutnost evropske avangarde u nas* [The European avant garde in our country] (Belgrade, 1983)
G. Pilipović: 'Tri grane vremena' [Three branches of time], *Zvuk*, no.4 (1989), 17–32
G. Pilipović: 'Duhovna muzika u opusu Dušana Radića' [Sacred music in Radić's opus], *Zbornik Matice srpske za scenske umetnosti i muziku* xv, 1994, 165–70
G. Pilipović: 'Dušan Radić i socijalistički realizam' [Radić and socialist realism], *Novi zvuk*, no.3, (1994), 45–60
Srpska muzička scena: Belgrade, 1995

STANA DURIC-KLAJN/ROKSANDA PEJOVIĆ

Radic, (Maureen) Thérèse (*b* Melbourne, 7 Sept 1935). Australian music historian. She studied at the University of Melbourne (MusBac 1958; MMus 1969) and gained the PhD in 1978 with a dissertation on Melbourne Musical Associations. She has published biographies of George Marshall-Hall, Dame Nellie Melba and Bernard Heinze and two anthologies of Australian folksong (*A Treasury of Favourite Australian Songs*, Melbourne, 1983; *Songs of Australian Working Life*, Melbourne, 1989). As Australian Research Fellow in the Department of Music at Monash University (1991–5) she commenced writing *A History of Music in Australia*, exploring her interest in the uses of music in the shaping of society. She has been active as an arts policy adviser (member of the executive body of the Australia Council 1984–7), with a particular concern for women in music. She has also had success with biographical plays on Percy Grainger and Dame Nellie Melba.

WRITINGS

Some Historical Aspects of Musical Associations in Melbourne 1888—1915 (diss., U. of Melbourne, 1978)
G.W.L. Marshall-Hall: Portrait of a Lost Crusader (Nedlands, 1982)
A Whip Round for Percy Grainger (Montmorency, Victoria, 1984) [play script]
Bernard Heinze (Melbourne, 1986)
Melba: the Voice of Australia (London, 1986)
Peach Melba: Melba's Last Farewell (Sydney, 1990) [play script]
ed.: *Repercussions: Melbourne 1994*

KAY DREYFUS

Radica, Ruben (*b* Split, 19 May 1931). Croatian composer. He acquired a basic knowledge of music from his grandfather, the composer Josip Hatze. At the Zagreb Academy he graduated from the conducting class of Zlatić (1957) and from the composition class of Kelemen (1958). In addition he attended classes given by Frazzi, Leibowitz, Messiaen, Ligeti, Boulez and Pouseur at Siena, Paris and Darmstadt variously. After teaching at the Sarajevo Music Academy (1959–63) Radica joined the staff at the Zagreb Academy as a lecturer in music theory.

After tending initially towards neo-classicism (i.e. in *Četiri dramatska epigrama*, 'Four Dramatic Epigrams', 1959, and the *Concerto abbreviato*, 1960), Radica became influenced by Leibowitz's interpretation of the works of Schoenberg and Webern. This first became apparent in *Lirske varijacije* ('Lyrical Variations'). His organization of musical material is aimed at communicating ideas which can also be described verbally but without recourse to programmaticism. The result is a specific kind of expressivity, demonstrated in *19 & 10* (1965) and *Pasija* ('Passion', 1981), that is perhaps typical of his style. In certain works he has included aleatory procedures, as in *Per se II*. In *K a* ('Towards A') he explores melodic texture (expressed through 'a' being both pitch and its accompanying melodic fragment) with the aim of returning to simplicity and the work's original source. His compositional interests in later works focus on the relation between accentual speech patterns and motivic musical ideas (e.g. in *Pasija* and *Prazor*, 'Primordial Sight'), resulting in a style that is reminiscent of composers such as Janaček or even Stravinsky at the turn of the 20th century.

WORKS
(selective list)

Stage: !?Koreografska muzika (dance score), ens, tape, 1962; Formacije [Formations] (media ballet), tape, 1963; Fuga (media ballet), tape, 1980; Prazor [Primordial Sight] (mystery, 10 scenes, after J. Kaštelan), 1987–90
Orch: Intrada, Andante and Finale, str, 1953; Conc. for chbr orch, 1956; Conc. grosso, str, orch, 1957; Conc. abbreviato, vc, orch, 1960; Lirske varijacije [Lyrical Variations], str, 1961; Sustajanje [Prostration], org, orch, 1967; Per se I, ondes martenot, chbr orch, 1968; Extensio, pf, orch, 1973; Barocchiana, pic tpt, str, 1984
Chbr and solo inst: Dijalog, 2 pf, 1958; 4 dramatska epigrama [4 Dramatic Epigrams], pf qnt, 1959; 2 komada [2 Pieces], pf, 1961; Komad br.3 [Piece no.3], pf, 1966; Per se II, wind qnt, 1975; K a [Towards A], 2 inst groups, synth, 1977; 3 sonetne bagatele [3 Sonnet Bagatelles] (A. Tresií-Pavičić, V. Nazor, I. Vojnović), opt. reciter, sextet, 1997
Vocal: 3 mélodies (A. Cesaire), S, pf, 1961; 19 & 10, reciter, chorus, orch, 1965; Alla madrigalesca (P. Eluard), chorus, 1979; Pasija [Passion] (D. Škurla), Bar, 3 inst groups, 1981; Skrušeno [Contritely], 12 harmonic expressions of the chorale Herzlich tut mich verlangen, chorus, 1992; XIII. ura [The 13th Hour] (2 sonnets, A.G. Matoš), 3 choruses, orch, 1994

Principal publisher: Hrvatsko društvo skladatelja

WRITINGS

'Mogućnost izbora polazišnih postupaka pri stvaranju vokalno-instrumentalnog djela: Pretpostavka za *Ranjeni dlan* [The possibility of choice of starting procedures for creating a vocal-instrumental work: a supposition for *Wounded Palm*], *Novi zvuk*, ed. P. Selem (Zagreb, 1972), 285–91
'Structural action: an (omni) (extra) temporal music constitutive constant', *Compositional Syntheses of the Eighties*, ed. M. Božić and E. Sedak (Zagreb, 1986), 143–9

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K. Kovačević: *The History of Croatian Music of the Twentieth Century* (Zagreb, 1967), 47, 58, 67
I. Supičić: 'Estetski pogledi u novijoj hrvatskoj muzici: pregled temeljnih gledanja četrnaestorice kompozitora' [Aesthetic views in newer Croatian music: an overview of the basic concepts of 14 composers], *Arti musices*, i (1969), 42, 49
E. Krpan: 'Ruben Radica ili borba protiv rasapa' [Radica or the struggle against dispersal], *Novi zvuk*, ed. P. Selem (Zagreb, 1972), 254–69
P. Selem: 'Nova hrvatska glazba' [New Croatian music], ibid., 233–4, 237–8
J. Andreis: *Music in Croatia* (Zagreb, 1974, 2/1982), 304–5

N. Gligo: 'Estetičke tendencije u razvoju hrvatske nove glazbe' [Aesthetic tendencies in the development of Croatian new music], *Vrijeme glazbe* (Zagreb, 1977), 67–9
N. Gligo: 'Fenomen "povratka" kao stanje skladateljske svijesti u aktualnom trenutku hrvatske Nove glazbe' [The phenomenon of 'return' as the composer's state of consciousness in the actual moment of the Croatian new music], *Muzička kultura* (1986), nos.4–5, pp.1–3, 7–8
M. Siriščević: 'R. Radica: *Skrušeno*, dvanest harmonijskih izraza korala *Herzlich tut mich Verlangen* [R. Radica: Contritely, 12 harmonic expressions of the chorale Herzlich tut mich verlangen]', *Baščinskiglasi*, v (1996), 141–71

NIKŠA GLIGO

Radical bass. *See* FUNDAMENTAL BASS.

Radical cadence. A CADENCE whose penultimate and final chords are both in root position, as opposed to a 'medial' or 'inverted' cadence, whose penultimate chord is in inversion.

Radicati, Felice Alessandro (*b* Turin, 1775; *d* Bologna, 19 March 1820). Italian composer and violinist. He studied violin with Gaetano Pugnani and in 1800 began his career as a performer, travelling within Italy, as well as to France, Vienna, London, Dublin and Lisbon. In 1801 he married the singer Teresa Bertinotti. During his performance tours he also wrote and had performed various orchestral and chamber compositions and operas. In 1809 his opera *Coriolano* was produced in Amsterdam, and while he was in London *Fedra* (1811) had its première. Returning to Turin in 1814, he took up the position of *maestro* at the Cappella. In 1815 he was appointed to the directorship of the Municipal Orchestra in Bologna where he remained until his death, serving also as first violinist at the Teatro Comunale (1816–17), *maestro di cappella* at S Petronio and professor of violin at the Liceo Musicale. He published his teaching method *Applicazione del mutuo insegnamento alla musica* in Bologna in 1819. His students included Giuseppe Manetti, who is credited with establishing the Bolognese Violin School in the mid-19th century.

Radicati was a strong proponent of chamber music in the late 18th and early 19th centuries, and wrote string quintets and quartets as well as trios, duets and solos for various combinations of string instruments. He drew praise from contemporaries, including Paganini and Beethoven. He also wrote two concertos, one for violin and the other for clarinet. His works are characterized by bold harmonic language and formal freedom and have been described by modern commentators as eloquent. Many of Radicati's chamber works were published during his lifetime by Artaria, Cappi, Ricordi, Schott and Weigl.

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printed works published in Vienna unless otherwise stated

OPERAS

Il sultano generoso, *c*1805, unperf.
Coriolano (L. Romanelli), Amsterdam, Italien, 1809, *I-Fc*
Fedra, London, King's, 5 March 1811
L'intrigo fortunato, 1815, unperf.
Castore e Polluce (2, Romanelli), Bologna, Corso, 27 May 1815
Blondello ossia Riccardo Cuor di Leone (A.L. Tottola), Turin, Carignano, aut. 1816
La lezione singolare, ossia Un giorno a Parigi, *c*1819, unperf.
I due prigionieri, *c*1820, unperf.
Il medico per forza, *c*1820, unperf.

OTHER WORKS

Orch: Cl Conc., 1816; Vn Conc., 1819; Sym., n.d.: *I-Bc*
Chamber: 3 qnts, 2 vn, 2 va, vc: op.17 (Mainz), op.21, op.22 (London); 9 str qts, op.8, op.11, 3 as op.14, op.15, 3 as op.16; 5 str trios, 3 as op.7, op.13, op.20; duos and variation sets, 2 vn, opp.1–4, 9, 19; Grande sonate, D, vn, va, op.10
Songs, v, orch/v, pf

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DEUMM; *FétisB*; *MGG1* (F.Göthel) [incl. detailed work-list]; *MoserGV*; *SchmidlD*
C. Pancaldi: *Cenni intorno a Felice Radicati* (Bologna, 1828)
W.T. Parke: *Musical Memoirs* (London, 1830)
G. Roberti: *La cappella regia di Torino 1515–1870* (Turin, 1880)
A. Bonaventura: *Storia di violino* (Milan, 1933)
C. Sartori: *Il Regio conservatorio di musica 'G.B. Martini di Bologna'* (Florence, 1942)
A. Bonaccorsi: 'Musiche dimenticate del Sette-Ottocento', *RaM*, xxvi (1956), 257–68

ROBERTA MONTEMORRA MARVIN

Radicati, Teresa. *See* BERTINOTTI, TERESA.

Radiciotti, Giuseppe (*b* Iesi, 25 Jan 1858; *d* Tivoli, 6 April 1931). Italian composer and musicologist. He studied music with Faini, his uncle, and then with Baffo and Puccinelli (harmony and counterpoint) at Rome, where he also took an arts degree at the university. In 1881 he taught history at the Ginnasio-Liceo, Tivoli, of which he later became director. He was an active composer (school songs, works for band, church music), but his main work was in musicology, where he implemented a historic-critical approach which was still new in Italy at that time. Much of his research was on the music of the Marche region which he scrupulously documented. He also wrote the first serious monograph on Pergolesi (1910). His most important work was the three-volume *Gioacchino Rossini* (1927–9), which, in addition to providing an impressive biography, tried to establish Rossini's originality in musical forms, harmonic language and instrumentation. When difficulties arose in publishing the work Radiciotti offered it to the Istituto Rossiniano, renouncing any commission and promising to cover printing expenses not reimbursed by sales. At his death he was preparing a similarly thorough work on Spontini.

WRITINGS

'Il sistema wagneriano', *Gazzetta italiana letteraria illustrate della domenica*, i (1883), 179–82, 267–89
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Teatro, musica e musicisti in Sinigallia (Milan, 1893/*R*)
Contributi alla storia del teatro e della musica in Urbino (Pesaro, 1899)
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I musicisti marchigiani dal sec. XVI al XIX. (Rome, 1909)
G.B. Pergolesi: vita, opere ed influenza su l'arte (Rome, 1910, 2/1935; Ger. trans., rev. A.-E. Cherbuliez, 1954)
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'La cappella musicale del Duomo di Pesaro (sec. XVII–XIX)', *La cronaca musicale*, xviii (1914), 41–8, 65–75
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CAROLYN GIANTURCO

Radino, Giovanni Maria (*b* mid-16th century; *d* after 1607). Italian composer and organist. From the dedication he wrote for his son Giulio's posthumous *Concerti per sonare et cantare* (RISM 1607[8]) we learn that he spent his early life in Carinthia in the service of the family of the Count of Frankenburg. According to Tebaldini, he applied unsuccessfully for the post of organist at the *cappella* of S Antonio, Padua in 1579. The title-page of his *Primo libro d'intavolatura di balli d'arpicordo* (1592) described him as organist of S Giovanni di Verdara, Padua, a post he still held in 1598, when his anthology, *Madrigali de diversi*, was published.

Radino's most important music is contained in the *Primo libro d'intavolatura d'arpicordo*, the first Italian collection of dances for which the harpsichord is specified. A version for lute, *Intavolatura di balli per sonar al liuto*, appeared in the same year. Each contains a passamezzo paired with a galliard, two paduanas and four separate galliards. The two versions differ, however, not only in details of texture and layout but also occasionally in structure: for example, in the lute version of the passamezzo there is an additional variation, and the order of its sections is changed. Radino's keyboard writing consists mainly of a single-line melodic part in the right hand interspersed with some chords, plus a fuller left-hand accompaniment. But whereas Marco Facoli, his predecessor in the publication of dance tablature, used only plain chords with passing tones for his accompaniments, Radino occasionally introduced imitation between the hands and at times gave the left hand the principal part. He thus made an important contribution to the development of the keyboard dance in Italy.

WORKS

all published in Venice

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HOWARD FERGUSON

Radino, Giulio (*d* before 1608). Italian composer, son of GIOVANNI MARIA RADINO. In the dedication of his posthumous *Concerti per sonare et cantare* (RISM 1607[8]), his father wrote that Giulio had been in the service of a son of the Count of Frankenburg (in Carinthia) until death 'thwarted his just hopes in the flower of his youth'. The volume contains 16 pieces by him: 13 vocal works to sacred texts and two canzonas and a ricercare for instruments; it also includes vocal pieces by four other minor composers. His father included one piece by him in his anthology *Madrigali de diversi* (RISM 1598[9]), of which no complete copy survives.

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HOWARD FERGUSON

Radio. The purpose of this article is to outline the history of music in radio and to examine the influence of radio on the dissemination and composition of music. For the development of the technical foundations of radio broadcasting, *see* RECORDED SOUND, §II.

I. Introduction. II. General history. III. Analysis by region. IV. International organizations and networks. V. Impact on musical life. VI. Radio as patron.

I. Introduction

The musical landscape of radio around the world has changed significantly since the beginning of broadcasting in the 1920s, and it continues to evolve with constant technological advances. Radio stations were used throughout the 20th century for propaganda purposes by totalitarian governments, who maintained strict control over the dissemination of information. With the fall of the Berlin wall in 1989 government control was relaxed, and some of the geographical boundaries that had separated cultures and countries, and barred international broadcasting, began to dissolve. Most democratic governments have appointed independent broadcasting authorities to monitor and regulate both private and public broadcasting since the 1960s and 70s, and no longer uphold policies that routinely affect the dissemination of radio programmes, whether cultural or concerned with current affairs. International cooperation between national broadcasting services also reached new heights in the 1990s, and cost-sharing made larger-scale music programmes possible under the auspices of regional broadcasting unions. Moreover, with the liberalization that led to the abolition of broadcasting monopolies (first in western Europe in the 1970s and 80s, followed by Asia and eastern Europe in the 1990s), private stations have carved niches in specialized programming, including classical music channels. Although some private stations are sponsored by media conglomerates that dictate programming choices, the range of fare offered to the musical public was widened because of the healthy competition between private and public broadcasting.

II. General history

The scientific developments that led to the growth of broadcasting can be traced back to the 17th century, when T. Browne and S. Reyher introduced the concepts of electricity (1646) and acoustics (1693); but only with the development of applied electricity and telegraphy in the late 19th century did transmission over long distances become possible. Helmholtz expounded the theory of hearing and resonance in 1863, Hertz discovered ether waves in 1887, Marconi invented wireless telegraphy in 1896, and in 1900 W. Duddell constructed the first arc transmitter. Meanwhile there were numerous experiments with the telephone, developed by Alexander Graham Bell in the 1870s. Some transmissions were of music: in 1881 C. Adler transmitted in stereo from the Paris Opéra to a pair of headphones at an exhibition, and music was transmitted by telephone from the Leeds Festival. The first experiments in wireless telegraphy were aimed at point-to-point transmission, mainly to extend telephone communication over the sea, and the potential of the

medium for mass communication was only gradually realized. The early development of the medium was largely the result of amateur efforts in Europe and the USA, and it is significant that although these were well under way by World War I it was not until 1919 that a government took part in such experiments, when broadcasts from Chelmsford, Essex, began.

The first radio station to transmit regular broadcasts was in Pittsburgh, Pennsylvania; it went on the air in 1920, followed in 1922 by the BBC, the first European station. Radio spread rapidly, and by 1930 Europe and the USA had comprehensive systems and several other countries were developing them. From the outset music occupied a high proportion of broadcast material, in the form of live relays, studio recordings (made on disc before World War II) and gramophone records. The record industry was well developed by the 1920s (*see* RECORDED SOUND, §I) and the two media were mutually beneficial, records being broadcast and broadcasting promoting their sales. Most pre-war stations had only a single channel broadcasting a mixture of features, news and various types of music. Increasing tension in the 1930s led to stricter government control on radio, particularly in Italy and Germany, where it was a means of propaganda; during the war many radio installations were destroyed, being strategic targets.

After the war technical developments made possible the expansion of the scope of broadcasting. Tape recording, developed by the Germans for military purposes, greatly facilitated the recording process, allowing editing, multi-track recording, higher-quality reproduction and easier storage; it also made *musique concrète* and electronic music possible. The introduction of frequency modulation (FM) in addition to amplitude modulation (AM) led to improved quality; FM was used for many of the second, third and fourth channels introduced by European stations, and made possible the introduction of stereophonic radio in the 1960s. The increase in the number of channels led in Europe to increased specialization, most networks devoting one channel to light entertainment and one to serious music and cultural programmes, although in the 1970s this trend was counteracted by the growth of local stations of the type that have remained the norm in American broadcasting.

With the decentralization of government control in information dissemination in the 1970s in western Europe, monopolies of public broadcasting systems were abolished, and private local, regional and national broadcasting licences were issued. The opening up of central and eastern Europe and of the global broadcasting market led to intense competition, and public radio stations have responded to calls to streamline their operation by reducing staff and performing ensembles, discontinuing certain specialized programmes, and focussing anew on public outreach.

Technological advances between the 1970s and the 1990s resulted in the introduction of satellite relays, connections via ISDN lines, digital transmission, and broadcasting on the Internet and the World Wide Web. Cable radio stations catering to minority audiences were also set up with private licences in many parts of the world. International radio networks tap into the technological resources to improve the sound quality of transmissions of music programmes and to reach the widest possible audience simultaneously across the globe. The 1980s saw the rise of personal radio-cassette players and headsets, which revolutionized the concept of private listening and musical space. The apparatus of the radio receiver, now a standard household item, seems likely to become obsolete as the information age advances.

III. Analysis by region

1. Western Europe. 2. Central and eastern Europe: (i) Czech Republic and Slovakia, Hungary, Poland, Romania (ii) Former Yugoslavia (iii) Albania, Turkey, Bulgaria (iv) Former USSR. 3. The Americas: (i) Canada (ii) The USA (iii) Latin America. 4. East Asia, South Asia, Pacific Rim: (i) China (including Hong Kong, Taiwan), Japan, Korea (ii) India and Pakistan (iii) Australia, Indonesia, Malaysia, New Zealand, Philippines, Singapore. 5. Middle East and Africa: (i) Egypt, Israel (ii) Africa, South Africa.

1. WESTERN EUROPE. In the alphabetical survey that follows, statistics are from the mid-1990s.

In Austria radio was developed through the work of amateur broadcasters in the years after World War I, and in 1923 the post office authorized the building of a station, Radio Hekaphon, by a private company in Vienna; it was short-lived, but stimulated interest in the possibilities of broadcasting. In 1924 a new company, Österreichische Radioverkehrs (RAVAG), was granted a monopoly, its licence specifying music broadcasts. It expanded rapidly, and by 1938 there were transmitters in the provincial capitals. The Salzburg Festival was relayed, and the facilities of the network were extended by the completion of the Funkhaus in Vienna. In 1938 RAVAG was absorbed into the Nazis' Reichsrundfunkgesellschaft, and radio became a military and propaganda medium. The Vienna and Graz stations continued to operate, while the others acted as relay stations either for them or for south German stations. After the war the occupying forces decentralized the network once more, as in Germany, and each Land (province) controlled its own station. In 1945 a second channel was created, devoted largely to cultural programmes and music, and in 1954 authority for broadcasting was passed back from the Länder to the government. In 1967 the Österreichischer Rundfunk (ÖRF) was organized as an independent public corporation. It provides about 200 hours of radio each day in the form of three national and nine local stations. Österreich 1 is Austria's cultural network and provides a 24-hour national service with an emphasis on news, arts and education, literature, science, and especially classical music. About 54% of its output is devoted to music – mainly classics, but some specific programmes of jazz, contemporary and light music. Of the music broadcasts, 56% are studio productions (either live or from tapes), 32% recordings and 12% relays, repeats or productions from other networks. The ÖRF SO was founded in 1969, with special emphasis on contemporary music. It gives its own concert series in Vienna (at the Konzerthaus and Musikverein) and appears at the Salzburg Festival. Many of its concerts are broadcast, and some are subsequently released as commercial recordings. Ö1 has listener share of 6·9%, while Ö2 and Ö3 make up 39·7%. Ö2 features folk music and local news, and Ö3 broadcasts popular music. Blue Danube Radio was founded in May 1992 as the fourth radio channel for the international community, and broadcasts in English, featuring much popular music. Ö3 was split into two stations, Ö3 and FM4, in January 1996. SCYPE (Song Competition for Youth Programmes in Europe) is an annual competition founded by Ö3 to

discover new talent in popular music. ÖRF's broadcasting monopoly lasted until 1994.

The development of broadcasting in Belgium was affected by the fact that two languages are spoken there. Early experimental broadcasts were stopped by World War I. Radio Belgique was established as a private station in 1923. Development was rapid in the 1920s, and in 1930 the Institut National Belge de Radiodiffusion (INR) was founded as a state monopoly. In 1940 it was taken over by the German government, and some exiled Belgian officials set up the Office de Radiodiffusion Nationale Belge in London in 1942; in 1945 the INR was restored. In 1960 it was reorganized as Belgische Radio en Televisie (BRT) and Radiodiffusion-Télévision Belge (RTB), having separate wavelengths for Flemish and French programmes, both of which give prominence to music. BRT and RTB lost their monopoly in 1980, when private radio licences were issued. In 1991 BRT was renamed Belgische Radio en Televisie Nederlands (BRTN) and RTB was renamed Radio-Télévision Belge de la Communauté Français (RTVB). Of the three national channels, Radio 3 broadcasts classical music and cultural programmes and has an audience share of 2·5%. Although in the 1970s there were three permanent radio orchestras and choirs, they were reduced to one orchestra and choir by 1995. Radio 21 is the national channel for contemporary popular music. Popular music is also featured in regional and national information channels. Bruxelles Capitale caters to older audiences for popular music.

In Denmark amateur broadcasters were active as early as 1907. Not until 1925 was a state network, Statsradiofoni, established, controlling all broadcasting. The broadcasting centre in Copenhagen was started in 1934 but was not completed until 1945, having been delayed by the German occupation; its concert hall opened in 1946. There was one station until 1951; a third began broadcasting in 1962. From 1959 Danmarks Radio (DR) was reorganized as an independent public institution. In 1996 there were three national channels, of which Channel 2 broadcasts classical music and Channel 3 popular music. The Danish RSO, founded in 1926, is considered the world's oldest radio orchestra. DR is the country's largest employer in the field of classical music, supporting, in addition to the Danish RSO, a radio choir, concert orchestra (for musicals, light classics and operettas), big band and girls' choir. Commissions have been given to orchestras, choirs and composers to promote the development of Danish music. Approximately 20 CD recordings are produced each year by the various ensembles of DR. Channel 2 arranges about 140 concerts a year (the Danish RSO performs once a week in the DR concert hall during the season) and organizes many competitions both nationally and internationally. DR enjoyed the broadcasting monopoly until 1988.

Regular broadcasting was started in Finland by an association of amateurs in 1924. The state station was founded in 1926, known at first as Oy Suomen Yleisradio and later renamed Oy Yleisradio (YLE). The Finnish RO (later RSO) was established in 1927; it is based in Helsinki, where it gives weekly concerts. A chamber choir was formed in 1962. A second channel for cultural programmes was established in the mid-1960s. By the mid-1980s the Finnish media were deregulated, and in 1995 there were 55 private radio stations in operation. YLE was further reorganized in 1993 with a management structure more like that of a business enterprise. It is still the principal radio station in Finland, with three channels. Channel 1 is devoted to classical music and cultural programmes, and Channel 2 to popular music during the day (but classical music through the night). Channel 1 has a national audience share of 7%. A champion of Sibelius and his music, YLE is host to the Sibelius International Violin Competition (inaugurated in 1965) and International Jean Sibelius Conducting Competition (1995). The Finnish RSO's 1995 series included many outreach programmes, including those described below (§V). Of the private local stations, Classical FM in Helsinki competes for its audience with Channel 1.

France was the scene of many of the earliest advances in radio; as early as 1881 a performance at the Paris Opéra was transmitted by telephone to listeners at an exhibition. In 1910 a commission studied the possibilities of radio, and in 1915 the first French–American radio link was made, from the top of the Eiffel Tower. Development was halted by World War I, but after 1918 private stations developed and in 1923 there were regular broadcasts, also from the Eiffel Tower. In the same year the government reaffirmed control over all broadcasting, but licences were issued to private stations, some of which formed part of the government's national network established in 1926. By 1933, 14 state and ten private stations were on the air, many of the latter associated with newspapers and largely devoted to politics. With the outbreak of war private broadcasting declined, and in 1941 all stations were taken over for military purposes; after 1945 all broadcasting was controlled by Radiodiffusion-Télévision Française (RTF). In 1963 the Maison de la RTF in Paris was opened, completing the process of centralization in French broadcasting. The radio orchestra, now the Orchestre National de France, was founded in 1934. From the 1950s cultural and educational programmes became more numerous, and music broadcasts were mainly on the France-Inter channel. In 1964 broadcasting came under the control of the Office de Radiodiffusion-Télévision Française (ORTF), a newly created body with a greater degree of autonomy, and in 1975 it was divided into six companies in an effort to decentralize control. Music is broadcast on all three channels: France-Inter, France-Culture and, above all, France-Musique, which carries music of all types. In addition to the Orchestre National, French radio supports the Orchestre Philharmonique Radio de France, the Choeur National de Radio France and the Maîtrise de Radio France (children's choir), all of which perform abroad as well as in France. The concert season offered by Radio France includes many choral, orchestral and chamber series. There are also annual festivals celebrating contemporary music (e.g. Présences), music from other cultural traditions, jazz and early music.

German scientists succeeded in transmitting music and speech as early as 1913, and music was broadcast to the troops during World War I. In 1923 a licence was granted to a station in Berlin, and in the following year studios were built in Leipzig, Hamburg, Munich, Cologne, Stuttgart, Frankfurt, Breslau and Königsberg. A national company was established in 1926, advised by regional 'cultural committees'. In the 1920s several of the stations, notably those of Berlin and Frankfurt, gave support to modern music, but with the rise of the Nazis the radio became increasingly used as a propaganda weapon, and

by late 1933 all the provincial companies were dissolved and radio centralized under Goebbels; the only music permitted was that of the German masters, with the exception of Mendelssohn. Other stations, including those of Austria and Czechoslovakia in 1938, were absorbed into the Reichsrundfunkgesellschaft as the Germans expanded their territories.

With the German defeat in 1945 the Allies controlled facilities in the western zones and developed a system free of government control. It was passed back into German hands in 1948–9. Radio was decentralized and organized partly according to the old states: Südwestfunk (SWF, Baden-Baden); Sender Freies Berlin (SFB, established in 1954 to succeed a subsidiary station of NDR founded in Berlin in 1946); Radio Bremen; Westdeutscher Rundfunk (WDR, Cologne); Hessischer Rundfunk (HR, Frankfurt); Norddeutscher Rundfunk (NDR, Hamburg); Bayerischer Rundfunk (BR, Munich); Saarländischer Rundfunk (SR, Saarbrücken); and Süddeutscher Rundfunk (SDR, Stuttgart and Heidelberg). WDR and NDR were originally part of Nordwestdeutscher Rundfunk, but separated in 1956. These stations are members of the Arbeitsgemeinschaft der Öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland (ARD), the main purpose of which is the coordination of programmes. Each station broadcasts on two or three channels, one of which caters for 'minority' interests. An additional Berlin station, RIAS–Berlin, was formed in the American sector after the war; it was reorganized as part of DeutschlandRadio in 1993. From 1945 to 1990 East Berlin was the cultural centre of the German Democratic Republic (DDR), and the main cultural stations there were Radio DDR2 and Deutschlandsender (formerly Stimme der DDR), which later combined to form DSKultur (1990–94). Since the mid-1980s private radio stations have co-existed with public networks. After the reunification of Germany in 1990 the ARD expanded its membership to former East German networks: Mitteldeutscher Rundfunk (MDR, Leipzig) and Ostdeutscher Rundfunk Brandenburg (ORB, Potsdam). DeutschlandRadio (DR) is a corporation (incorporating RIAS and DSKultur) under the joint auspices of ARD and Zweites Deutsches Fernsehen (ZDF), and broadcasts two news and cultural programmes nationally from Cologne and Berlin, including much classical music. Of the regional stations, the following are categorized as 'cultural programmes', in which serious music (from symphonies to jazz) are broadcast: HR2, MDR Kultur, NDR3, Radio Brandenburg, Radio Bremen 2, SFB3, SR2 KulturRadio, S2 Kultur (from SWF and SDR) and WDR3. Bayern4 Klassik offers its listeners classical music 24 hours a day. Among the leading popular music stations are MDR Sputnik, N-Joy Radio (NDR) and WDR Radio Eins Live.

There have been many German radio orchestras, some devoted to 'serious' music: SWF-Sinfonie-Orchester Baden-Baden (founded 1946, Grosses Orchester des SWF until 1966), Kölner Rundfunk-Sinfonieorchester (1947, WDR), Radio-Sinfonie-Orchester Frankfurt (1929, Grosses Orchester des Südwestdeutschen Rundfunks until 1934, Grosses Orchester des Reichssenders Frankfurt until 1945, HR), NDR-Sinfonieorchester (1954), Radio-Philharmonie Hannover (1950, NDR), MDR-Sinfonieorchester and MDR-Kammerphilharmonie (1924, Ensemble of Mitteldeutscher Rundfunk until 1934, Orchester der Reichssenders Leipzig until 1939), BR-Symphonieorchester (1949), Rundfunk-Sinfonieorchester Saarbrücken (1937, merged with SR-Kammerorchester 1972, SR), Radio-Sinfonieorchester Stuttgart (1945, SDR). There are also orchestras and bands that offer lighter fare (operettas, dance and musicals): Kölner Rundfunkorchester (1947, formerly Orchester Hermann Hagestedt, WDR), WDR Big Band (1947, formerly Tanz- und Unterhaltungsorchester Adalbert Luczkowski), HR-Big-Band (1946, formerly Tanzorchester des Radio Frankfurt), NDR-Bigband (1945), Münchner Rundfunkorchester (1952, BR) and SDR Big Band (an independent ensemble associated with SDR). During the 'cold war' (1945–90), there were a number of radio orchestras in East and West Berlin. In 1994 the Rundfunk-Orchester und -Chöre Berlin took over the administration of the Rundfunk-Sinfonieorchester Berlin (1925, Grosses Funkorchester Berlin until 1945), Deutsches Symphonie-Orchester Berlin (1946, Radio-Symphonie-Orchester Berlin until 1953, RIAS), RIAS Jugendorchester (1948), RIAS Tanzorchester (1948), Rundfunkchor Berlin (1945) and RIAS Kammerchor (1948). Radio choirs include the Kölner Rundfunkchor (1948, WDR), NDR-Chor (1946), MDR-Chor (1946), MDR-Kinderchor (1948), Rundfunkchor des BR (1946) and Südfunk-Chor Stuttgart (1946, SDR). German radio stations remain a major force in the musical cultural landscape of the country, organizing festivals and competitions, promoting the avant garde and commissioning compositions (see §VI below).

In Greece the first station to begin regular broadcasting was established in Thessaloniki in 1928, and the government sponsored further stations in 1929. In 1936 it set up its own station, commercially operated by the Telefunken company, which went on the air in 1938; the radio orchestra was established in the same year. With the outbreak of war the government took over the station, but in 1941 it came under German control. In 1945 the Ethnikon Idryma Radiofonias (EIR) was established. It became a public institution holding the monopoly for broadcast media until 1975, when it was renamed Elliniki Radiofonica Tileorassi (ERT) on merging with the television station. ERT's third programme is the main carrier of Western art music. With the rise of private radio stations, a regional station specializing in Western classical music, Melodia, came to prominence in 1993 with an audience share of 3·3%. ERT also operates a light orchestra. Popular music and Greek national and folk music dominate the airwaves in the country.

Ríkisútvarp Íslands (RUV; Icelandic State Broadcasting Service) began operation in 1930. There are two national radio stations that cover the whole of Iceland, as well as three regional programmes. In addition, there are six private radio stations. Icelandic musical culture is diverse, and the radio stations broadcast the entire range from indigenous traditional music through classical to popular music. The Iceland SO (founded in 1950 with financial contributions from the state, the city of Reykjavík and RUV) makes regular radio broadcasts.

In the Republic of Ireland the first station, Radio Éireann, was founded in 1926, followed by another a year later; a more powerful transmitter was built in Athlone in 1932. Radio Éireann was reorganized in 1953; its symphony orchestra, the only one in the republic, contributes significantly to Irish musical life. The station also maintains a light orchestra and a choir. A national service was established in 1960 and renamed Radio Telefis

Éireann (RTÉ) in 1961. There are four stations on RTÉ; FM3 is devoted to classical music. The broadcasting monopoly of RTÉ was abolished in 1988, and almost all of the private commercial stations that have since flourished broadcast popular music or Irish folk music.

In Italy radio was under strict government control from its inception. The Unione Radiofonica Italiana (URI) was created in Rome in 1924, with regional stations in Milan, Naples and Palermo. During the 1920s Mussolini further tightened his control of broadcast material, and even opera and other music broadcasts were subject to approval by the government. In 1928 URI was replaced by a new broadcasting authority, Ente Italiano Audizioni Radiofoniche (EIAR); Ente Radio-rurale was created in 1933 partly with the aim of raising the cultural level of the rural population. In 1944 EIAR was transferred from Rome to Turin by Mussolini, while the Rome station was renamed Radio Audizioni Italia (RAI); with Mussolini's defeat EIAR ceased to exist. By 1958 RAI had three national networks, the third being devoted to cultural programmes and music, although music is also broadcast on the first network: it accounts for over half of the total output. Radio orchestras are maintained in Rome, Naples (1957), Milan (1925) and Turin (1931). An electronic studio, the Studio di Fonologia Musicale, operated in Milan from 1955 to 1977. Since the 1970s foreign radio stations have been allowed to broadcast in Italy. RAI began broadcasting in stereo in 1982. Among the classical programmes are important opera series, broadcast from regional opera houses around the country.

Despite its small size, Luxembourg developed one of the most widely heard stations in Europe, particularly important in serious music before World War II. The first amateur station went on the air in 1924, broadcasting concerts and drama. Interested citizens promoted the formation of the Société Luxembourgeoise d'Etudes Radiophoniques, a commercial station that was granted a monopoly by the government in 1930, when it was renamed the Compagnie Luxembourgeoise de Radiodiffusion (CLR). By that time it had listeners in France, Belgium, the Netherlands, Denmark, Germany, the British Isles and elsewhere. Serious music, both live and on record, was predominant between 1933 and 1939, exceeding that of any other pre-war station. In 1933 a radio symphony orchestra was formed, and from 1936 more time was devoted to light music. The station ceased operation with the outbreak of war, and in 1940 was taken over by the Germans as part of the Reich network; it was destroyed in 1944 by the retreating Nazis but restored after the war with foreign aid. In the 1950s a local FM station took over the cultural part of the service, and the AM station, popularly known as 'Radio Luxembourg', has become predominantly commercial in character, most broadcasts being of popular music. Luxembourg citizens were able to tune into broadcasts from neighbouring countries long before the dismantling of the broadcasting monopoly of CLT (Compagnie Luxembourgeoise de Télédiffusion, successor to CLR) in 1991. CLT is a private corporation whose owners include Belgian and French financial and media groups; these, however, have no influence on programming.

In the Netherlands specialized broadcasting began in Amsterdam in 1920; the first station to broadcast to the general public was that in Hilversum, opened in 1923. In 1925 it increased in power and became Hilversumsche Draadloze Omroep (HDO). Subsequently five broadcasting bodies developed, each representing a section of the population: the Algemeene Vereeniging Radio Omroep (AVRO), Katholieke Radio Omroep (KRO), Nederlandsche Christelyke Radio Vereeniging (NCRV), Vrijzinnig Protestantse Radio Omroep (VPRO) and Vereeniging van Arbeiders Radio Amateurs (VARA). These five organizations, each with its own studio and orchestra, shared broadcasting time on two stations at Hilversum, the technical administration of which was the responsibility from 1935 of Nederlandsche Omroep Zender Maatschappij (NOZEMA), owned largely by the state. The station was taken over by the Germans during the war, but the five organizations were restored afterwards and in 1947 organized themselves into the Nederlandse Radio Unie (NRU), again sharing time on two networks. In 1965 NRU was replaced by Nederlandse Omroep Stichting (NOS), and the monopoly of the pre-war companies was broken. In 1987 the Nederlandse Omroepproductie Bedriff (NOB) was founded to streamline the administration of the Dutch public broadcasting system in the face of competition from private stations. The radio sector of the NOS was renamed Nederlandse Omroepprogramma Stichting, comprising eight broadcasting bodies. The NOS system operates five public radio stations around the country; Radio 4 presents classical music, and Radio 3 (which enjoys 27% of the market share in audience) popular music. At the local level, there are 350 legal radio stations in operation. The average Dutch citizen listens to the radio for three hours a day. The NOS also broadcasts many concerts from the Concertgebouw and organizes its own 'Matinee Concerts' series. During the Amsterdam Mahler Festival of 1995, the NOS and its international network, Radio Netherlands, broadcast and recorded all of the performances (by the Berlin PO, the Vienna PO and the Concertgebouw Orchestra) for worldwide distribution via international radio networks. Other Radio Netherlands programmes include 'Live! at the Concertgebouw' and 'Live! from Rotterdam'. Hilversum is the centre of Dutch public broadcasting. Since 1995 most of the radio ensembles under the NOS – the Radio PO (founded in 1945), RSO, Radio Chamber Orchestra, Metropole Orchestra and Radio Choir – have regrouped under the Muziekcentrum van de Omroep (Music Centre for Broadcasting), which is financially separate from the NOS. However, some networks still make occasional use of their own ensembles, such as AVRO's 'Skymasters' Big Band. All of these ensembles tour nationally and internationally.

Private Norwegian broadcasting companies were active in Oslo from 1924, and by 1929 there were 13 stations. A state monopoly over broadcasting was established with the Norsk Rikskringkasting (NRK) in 1933. Schools broadcasts have been particularly important in Norway since 1931, except during the German occupation. The radio orchestra was formed in 1946. A national network, impeded by the mountainous nature of the country, was complete by 1965. Music occupies 40% of broadcast time, including relays from the Bergen Festival and concerts by the Oslo PO. The state monopoly was abolished in 1981, and by 1992 there were 422 local radio stations in operation, from which popular and classical music were broadcast. The eastern part of the country receives Swedish radio and television broadcasts.

In Portugal the Emissores Associados de Lisboa, a commercial concern, was formed by the union of various private stations that developed during the 1920s. In 1930 the government assumed control of all broadcasting, and in 1940 the Emissora Nacional de Radiodifusão (EN) was created. In 1974 the EN was reorganized in the wake of political changes. The newly founded Radiotelevisão Portuguesa-Empresa Pública (RTP/EP) runs a station Antena Dois that presents classical music and cultural programmes. The Portuguese RSO was formed in 1934. Private radio stations came into being from 1974, the most prominent being Rádio Renascença (organized by the Catholic party), whose second channel broadcasts popular music exclusively.

In Spain a concert was broadcast experimentally in 1920, followed by opera transmissions from Madrid in the next year. Amateur broadcasters were also active. In 1923 the state issued directives for the running of radio, but did not establish its own station. In that year Radio Ibérica began regular broadcasts, mainly of concerts and lectures, and during the 1920s many local stations were founded. In the 1930s they expanded their scope, with Union Radio, Radio España and Radio Sevilla becoming the largest stations. Cooperation between the stations developed, and from 1929 a state-owned organization was planned, but the Civil War of 1936–7 intervened. The government then took over Radio España, with Union Radio becoming the Sociedad Española de Radiodifusión (SER) and growing into the largest Spanish network. In 1942 Red Española de Radiodifusión was created, renamed Radio Nacional de España (RNE) in 1944. In 1951 all stations came under state control, although they were not absorbed into RNE; smaller stations include Radio España de Barcelona, Rueda da Emisoras Rato (RER) and various stations attached to the government political party, the church and the trade unions. In 1977 Spanish public radio was reorganized. Pro-Franco radio stations were consolidated and became the commercial Radio Cadena Española (RCE). As the classical station, Radio 2 of RNE broadcasts performances of Spanish orchestras (including the National RO), while Radio 3 caters to the young popular music audience. Since deregulation Spain has seen significant developments in private radio networks, the largest being Sociedad Española de Radiodifusión (SER), which has the biggest audience share, exceeding that of the RNE.

Broadcasting in Sweden, developed by amateurs in the early 1920s, came under government control in 1924, and in 1925 all broadcasting rights were vested in a single company, Radiotjänst. It remained independent during the war, thanks to Sweden's neutrality, and expanded considerably thereafter, particularly in the domain of music and cultural programmes. An FM network was established in 1955, carrying most of the serious music transmissions, and in 1959 the organization was renamed Sveriges Radio (later Sveriges Radio Television, SRT). Swedish broadcasting monopoly was abolished in 1979. As well as the Sveriges Radio network, of which the second channel is devoted to classical music, Stockholm has a private, local, 24-hour classical music station. Swedish Radio has long been a supporter of new music, with a radio symphony orchestra (formally constituted in 1937) based in Stockholm. Utbildningsradio (UR) is another national network that focusses on schoolchildren and educational programmes, in which classical music also plays a part.

The first official Swiss broadcasting station was established in 1922 in Lausanne and transmitted weather reports and recorded music. In 1923 a private organization, Utilitas, was formed to broadcast to French-speaking Switzerland. A network of stations quickly developed throughout the country, catering for all four languages spoken there: Radiogenossenschaft Zürich (1924), Radiogenossenschaft Bern (1925), Société des Emissions de Radio-Genève (1925), Radiogenossenschaft Basel (1926), Ostschweizerische Radiogesellschaft (St Gallen, 1930) and Società Cooperativa per la Radiodiffusione nella Svizzera Italiana (Lugano, 1930). In 1931 they formed a coordinating confederation, the Société Suisse de Radiodiffusion (SSR; Ger. Schweiz Rundspruchgesellschaft), and during World War II all were controlled by the Service de la Radiodiffusion Suisse. Their former independence was restored in 1945. In 1964 the SSR was reorganized in three sections, catering to the French-, German- and Italian-speaking populations. Most of the serious music broadcasts are on the FM second network, established in 1956, and account for 30% of broadcast time. Music is also the most commonly treated subject in school broadcasts. The main radio orchestras are the Beromünster Studio Orchestra (Zürich, 1945, renamed the Beromünster RO in 1958; transferred to Basle in 1970, and renamed the Basle RSO), Orchestra della Svizzera Italiana, Lausanne SO and Orchestre de la Suisse Romande (Geneva), the last two employed only part-time by the SSR. Local, private stations were established when the SSR lost its monopoly in 1983. Swiss radio is active in promoting its music festivals worldwide, distributed by SRI (Swiss Radio International).

Since the beginnings of broadcasting in the UK, the BBC has used its unrivalled position to spread the knowledge and love of great music. It put out its first programme on 14 November 1922, striving in music as in other fields to attain the standards of excellence inculcated by John Reith, general manager of the British Broadcasting Company and later, when the company became a corporation under royal charter in 1927, the first director-general. Having the use of its own orchestras and choirs in the major cities, it has been able to disseminate music on a scale hitherto undreamt of. From 1923 onwards, London, Birmingham, Manchester and other centres broadcast symphony concerts, chamber music and studio opera productions. During the early years orchestras were enlarged, and choruses maintained as nuclei for large-scale performances of oratorios and other choral works. Among the earliest BBC concerts were six symphony concerts given in 1924 in the Central Hall, Westminster. The orchestra was the 'Augmented Wireless Orchestra', and the conductors included Elgar and Harty.

The outstanding event in the BBC's early musical history was the formation of the BBC Symphony Orchestra in 1930. With Boult as its permanent conductor, it consisted at first of 114 players, raised to 119 in 1934. The world's most famous conductors appeared as guests with the BBC SO soon after its foundation, among them Strauss, Weingartner and Walter, and in 1935 it was the first British orchestra to be conducted by Toscanini. In 1934 the BBC Northern Orchestra (from 1967 the BBC Northern Symphony Orchestra and from 1982 the BBC

Philharmonic) was founded as part of the general BBC policy to set up regional orchestras. The other two main regional orchestras were founded in 1935: the BBC Scottish Orchestra (BBC Scottish Symphony Orchestra, 1967), which began by playing light music and gradually acquired a more serious repertory; and the BBC Welsh Orchestra (BBC Welsh Symphony Orchestra, 1974, BBC National Orchestra of Wales, 1993), which evolved from an ad hoc assembly of players known as the Cardiff Studio Orchestra. The expansion of the BBC during the 1920s made new premises a necessity, and in 1932 its London headquarters were transferred from Savoy Hill to Broadcasting House. In 1934 extensive music studios were established in Maida Vale, and in the provinces the regional headquarters and studios were altered and enlarged.

At the outbreak of war in 1939 the national and regional programmes were combined into a single Home Service, later supplemented by a Forces Programme. In July 1945 the system of Home Service and Regional Programmes was resumed, with the Light Programme (successor to the Forces Programme) as an alternative. The inauguration of the Third Programme on 29 September 1946 was of far-reaching significance for all the arts, for music in particular. It devoted over half its time to music and had no fixed points, which meant that a whole evening could be devoted to an unfamiliar work, and audiences could be guided through the vast range from medieval to avant-garde music. A further expansion in music broadcasting began on 30 August 1964, when the Music Programme was introduced. This channel, running from early morning until the Third Programme took over in the early evening, provided an enormously wide range of music, including non-Western music, and many illustrated talks. A development comparable with the setting up of the Third Programme came to fulfilment in 1970, when the radio networks were reorganized on the lines recommended in the report *Broadcasting in the Seventies*. Under the concept of 'generic broadcasting', serious music was mostly segregated into Radio 3, pop music into Radio 1 and light music into Radio 2, while Radio 4 was mainly given over to the spoken word, though some serious music was still broadcast on this channel.

The BBC Singers (formerly the BBC Chorus, originally the BBC Wireless Chorus) are a permanent professional choir of 28 who sing regularly with the BBC SO. They also perform as professional 'stiffening' to the amateur BBC Symphony Chorus. Concerts given by outside orchestras, and performances by opera companies, are also often broadcast, and in that sense the BBC acts as a patron of many British musical organizations; it consciously aims to reflect national musical life at every level. It also acts as a patron of composers by commissioning new works, including much incidental dramatic music, often from leading composers.

The BBC's effective monopoly in the domestic broadcasting of serious music was broken in 1991, when the Independent Radio Authority awarded Britain's first national commercial radio franchise to Classic FM. The new station came on air in the summer of 1992, and with its recipe of classical 'hits' and easy chat was soon reaching an audience of over four million – more than twice that of BBC Radio 3. The success of Classic FM undoubtedly influenced some of the changes at Radio 3 during the following years, especially the creation of more 'accessible' programmes aimed at a wider, non-specialist audience. Not everyone was convinced by Radio 3's vehement denials that it was becoming too populist in its approach. But at the dawn of the new millennium the BBC remained unsurpassed for the breadth and quality of its musical output, and for its commitment to the commissioning and broadcasting of a wide range of new works.

2. Central and eastern Europe. State control of information dissemination (including broadcasting) was liberalized from 1989 in most countries in this area. Many governments not only allowed private radio to operate, but also permitted international radio networks, such as the BBC, Voice of America and RFI to enter the market. However, specialized music radio stations for classical music remain scarce, while most private commercial stations focus on news and current affairs, and young audiences and popular music.

(i) Czech Republic and Slovakia, Hungary, Poland, Romania. Czech radio began in 1923 as Radiojournal, based in Prague; Slovakian radio followed three years later in Bratislava. The radio histories of these two countries with compatible languages were intertwined until 1993, when the Czech Republic and Slovakia came into being. Partly taken over by the state in 1925, the radio system in Czechoslovakia relayed performances from the National Theatre (Smetana's *The Two Widows*) and Smetana Hall in Prague. The first studio opera production, Dvořák's *The Stubborn Lovers*, was broadcast in 1931. Radio orchestras were founded in 1925 in Prague and Brno (independent from 1956 as the State PO of Brno), growing from small ensembles to symphonic size in the late 1930s. In 1938 the stations were taken over by the Germans; they were nationalized in 1948. The Prague Spring Festival was relayed from 1946, and regular stereo broadcasting began in 1968. Since the war several orchestras have been founded, including the Prague RO, the Little RO of Brno (1945–51), the Brno Orchestra of Folk Instruments (1951) and radio orchestras in Bratislava (1926), Koşice and Plzeň (1946). In the mid-1960s Vladimír Lébl and Eduard Herzog promoted electronic music in Czechoslovakia by means of courses arranged in collaboration with Czechoslovak Radio. After 1989 state radios were decontrolled, and from 1991 Czech Radio (CR) and Slovak Radio (SR) evolved separately, while many private radio stations were set up, and foreign stations (e.g. the BBC, Voice of America, ÖRF International) were allowed to broadcast in both countries. The national classical music station of CR, Vltava (CRo 3), broadcasts 52% classical music, the rest being contemporary, ethnic, jazz and other cultural programmes. CR's non-broadcasting activities include many competitions: Concertino Praga (young soloists), Concerto Bohemia (national youth orchestras), Prix Bohemia (international original radio works festival, founded in 1976) and Prix Musical de Brno (radio music programmes). Ensembles and orchestras organized by the CR include the Prague RSO, Plzeň RO, Disman Children's Dramatic Ensemble and the Children's Radio Choir. In 1995 CR established its own record label; about 30 titles have been issued, mainly from the archives. SR broadcasts two national programmes, S1 and S2, both of which carry much music, S2 being the main cultural and classical music programme. There is a strong sense of regional identity in Slovakia, where two networks, Elan and

Regina, both concentrating on folk music, combined to form S3 in 1991. There are many private radio stations in both the Czech Republic and Slovakia, some of which are joint ventures with other European private stations. One of the most popular private stations in Slovakia, Rock FM Radio, is partly owned by British interests. Rock FM Radio has the second largest market share after S1, the principal news and information station.

There were telephone broadcasts in Hungary as early as 1893, and experimental radio broadcasts after World War I. A state broadcasting enterprise under the control of the post office was established in the mid-1920s. Commercial broadcasting developed in the early 1930s, but was abandoned after World War II when a nationwide service, centralized in Budapest and strictly controlled by the government, was set up. In the late 1950s some local stations were established, and in 1958 a new broadcasting authority, Magyar Rádió és Televízió, was founded. As in most parts of eastern Europe the education of youth is stressed, and radio has played a large part in the general raising of musical culture characteristic of postwar Hungary. More than 60% of broadcast time is devoted to music, and many festivals are promoted by the radio. Magyar Rádió remains a government-controlled institution despite the end of the 'cold war' and political changes throughout eastern Europe. From 1988, however, private stations were allowed, most of which carry popular music.

In Poland, Polskie Radio was established commercially in 1925. A radio orchestra, formed in 1934, was based in Warsaw until 1939, when its activities were interrupted by the war; in 1945 it was re-established in Katowice. Other radio ensembles exist at Warsaw, Katowice, Poznań and Kraków, where the choir and orchestra formed in 1938 have produced a comprehensive series of recordings covering the history of Polish music. Polskie Radio has actively supported the avant garde, and in the 1950s an experimental electronic studio was established in Warsaw. Channel 2 of Polskie Radio broadcasts classical music and cultural programmes daily (20 hours on the air). It also works closely with the production unit of Polish Radio Recordings, and promotes Polish new music and folk culture in its programmes. Its listeners constitute 8% of the country's radio audience.

Romanian radio was begun in 1926 (with regular broadcasts from 1928), centred on Bucharest. A radio symphony orchestra was formed there in 1933 and a studio orchestra in 1955. Radiodifuzinea-Televiziunea Română built a studio and concert hall in Bucharest in 1967. With the fall of the communist regime in 1989, radio stations were no longer controlled by the state. Since 1991, of the three nationwide stations that carry music, Romania Cultural has focussed on classical music, whereas Romania Tineret broadcasts popular music. In 1993 music accounted for about 60% of broadcast time.

(ii) Former Yugoslavia. In Yugoslavia (1918–90), the development of radio was determined by a complex cultural background, and only during World War II was radio fully centralized. There were experimental broadcasts in the years following World War I, and in 1926 a radio club began regular broadcasts in Zagreb, followed by private stations in Ljubljana (1927) and in Belgrade (1929). In 1940 all the stations were nationalized, but most were devastated during the war. Postwar reconstruction led to the establishment of eight regional stations of Jugoslovenska Radiotelevizija (JRT), at Belgrade, Ljubljana, Novi Sad, Pristina, Sarajevo, Skopje, Titograd and Zagreb; these operated independently, although there was a certain amount of programme exchange. Second channels were transmitted from Belgrade, Ljubljana, Novi Sad and Zagreb, and carried most of the serious music programmes; third programmes were introduced at Belgrade and Zagreb in 1965.

With the dissolution of Yugoslavia in 1991–3, regional stations that were originally subsumed under the JRT became independent, many of them no longer under any government control. A significant number of private radio stations were set up in the 1990s. Bosnia and Hercegovina, because of the unrest, saw a decrease in the percentage of music programming (from 22% to 19%) as radio became increasingly the primary means of news dissemination. Croatian national radio (Hrvatski Radio, Zagreb) now operates four channels, the second of which broadcasts classical music, whereas the third focusses on light music; more than 60% of broadcast time is devoted to music. Serbia and Montenegro (the two former Yugoslav states that make up Greater Serbia) decided to continue operating as part of JRT, which remains under total government control. 55% of JRT's broadcast time (among five channels) is devoted to music, of which 61% is popular, 13% folk and 26% classical. Slovenska Radiotelevizija (RTV) became a public organization in 1992, operating three national radio stations. Its second channel broadcasts music and cultural programmes. Music occupies 51% of total broadcast time, comprising 69% popular music, 22% classical, 8% folk and 1% specifically for children.

(iii) Albania, Turkey, Bulgaria. The first successful transmission in Albania was made in 1938 from Radio Tirana, which was under the control of successive totalitarian governments (Italian fascist, German between 1939 and 1945, communist after World War II) until it finally became independent in 1992. It broadcasts mainly music programmes 20 hours a day and has its own symphony orchestra. Albanian residents are able to receive radio programmes broadcast from neighbouring countries. The Turkish government issued the first broadcast licence in 1926. Radio Istanbul and Radio Ankara were founded in 1927 and 1928 respectively. Programmes broadcast on Turkish national radio (Turkiye Radyo Televizyon Kurumu) include traditional Turkish and popular music. The station also runs its own radio orchestra. Private radio stations in Turkey broadcast much American popular and rock music. Bulgarian National Radio (Balgarska Narodna Radio; BNR) broadcasts a wide range of music programmes on two channels; it also supports a symphony orchestra, an orchestra for traditional music, adult and children's choirs, a string quartet and a big band.

(iv) Former USSR. The Khodyne transmitter built in Moscow in 1914 was used by the Soviets during the Revolution. Broadcasting in the USSR was under strict state control until the dissolution of the union. The first regular station, devoted largely to music, went on the air in 1922, and an extensive network subsequently developed throughout the union; numerous local stations catered to the over 85 languages used in the republics. Until the early 1960s only one channel was available in any area, but a multi-channel network developed during the 1960s, from which time music occupied about half of broadcast time on the four stations, subsumed under the

authority of Vsesoyuzno (All-Union) Radio. Three of the four national networks broadcast much classical music and critical commentary on cultural topics. In 1990 All-Union Radio (renamed Ostankino in 1992) lost its broadcasting monopoly as the member states of the Soviet Union gradually became independent from Russia and Moscow. Ostankino's Radios 1 and 2 continue to broadcast throughout Russia and all the former Soviet Union states, carrying similar cultural programmes. The Moscow RO, founded in 1930, has been reorganized but continues to perform in Russia and abroad. In 1992 Radio Orpheus began to broadcast exclusively classical music in Russia, with evening broadcasts of full-length operas.

Many private stations have established themselves in all the former Soviet states, with heavy emphasis on Western popular music, appealing to younger audiences. The national radio in Belarus operates two channels, one of which carries cultural and classical music programmes. The Estonian classical music channel, ER Klassikaraadio (Eesti Raadio 3), is exceptional among newly founded public stations in supporting its own choir, light orchestra and children's ensemble.

3. THE AMERICAS.

(i) Canada. The Canadian Broadcasting Corporation (CBC)/Société Radio-Canada (SRC) was formed in 1936, three years after the start of broadcasting by a government system. Regular CBC productions in 1937 and 1938 included symphonic, chamber and choral music performed by existing groups and others organized by the CBC itself. During the war years the CBC continued to commission new works and held competitions on the air for young concert artists. The CBC Vancouver Orchestra (founded in 1939 and known as the CBC Vancouver Chamber Orchestra until 1980) commissions and records many new Canadian works. It records regularly on the CBC's own label. In 1952 the CBC founded its full-scale radio orchestra, the CBC Symphony; in 1962 Stravinsky accepted an invitation to conduct it in a programme of his own music for broadcast and recording. A number of performers played for both the CBC Symphony and the Toronto Symphony, and in 1964, after joint discussions, the CBC Symphony was disbanded as such so that the best orchestral resources of Toronto could be concentrated in one unit. In 1968 the Canadian Radio-Television Commission (CRTC) was established as the regulatory and licensing authority for public and private, local and national services. Of the two complementary English and French national radio networks of CBC, CBC/SRC Radio 2 is the music and arts network. Programmes such as 'Choral Concert', 'Radio Two in Performance' and 'Symphony Hall' promote Canadian ensembles and music festivals, giving them a national forum. The Glenn Gould Studio, a state of the art concert hall which opened in 1992 at the new CBC Broadcast Centre in Toronto, provides a live performance and broadcasting venue for national and international performing groups.

(ii) The USA. From the early days of experimental radio to modern stereophonic FM radio, music programmes have been an important integral part of the history of broadcasting in the USA. As early as 1910 (13 January) *Cavalleria rusticana* (with Caruso) and *Pagliacci* were broadcast from the stage of the Metropolitan Opera House, and on 2 November 1920, when the first pre-arranged and pre-announced programme was broadcast over KDKA Pittsburgh (many stations in the USA take their names from call signs), election returns were interspersed with records. Notable milestones in radio music include the first KYW broadcast from Chicago (Chicago Civic Opera, 11 November 1921); the first National Broadcasting Company (NBC) network programme (by Mary Garden, the New York SO, Oratorio Society and Goldman Band, 15 November 1926); and the first broadcast by the Columbia Phonograph Broadcast System, later CBS (an orchestra conducted by Howard Barlow, and Deems Taylor's opera *The King's Henchman*, 18 September 1927). Regular broadcasts in the 1920s featured both live and recorded music, readings, lectures, news and weather announcements. A typical programme, the first commercially sponsored evening programme on WBAY (later WEAF) New York, on 28 August 1922, included short recital pieces by a singer and a violinist as well as records and player-piano music.

Concert music lent prestige to music broadcasts, and networks vied for famous singers and conductors; personalities became more important than the quality of the music. An early radio performer, in 1922, was Percy Grainger. The NBC organized its own concert agency in 1928 because of the increased demand for artists' personal appearances. In 1930 Stokowski, an early believer in the potential of radio to disseminate symphonic music, directed the Philadelphia Orchestra in a broadcast by conducting with his right hand and adjusting the tone control with his left.

While many music programmes were single concerts or in short series, some continued for years and became an important part of the American cultural scene. In 1928 the Radio Corporation of America began its 'RCA Educational Hour', which continued until 1942 as the 'NBC Music Appreciation Hour'. Through this series, directed by Walter Damrosch, hundreds of thousands of schoolchildren were introduced to the European tradition. The NBC SO, established for and conducted by Arturo Toscanini, broadcast regularly from 25 December 1937 to 4 April 1954. The longest-standing series, the Saturday afternoon Metropolitan Opera broadcasts, started on 25 December 1931 with *Hänsel und Gretel*. The Texaco company began its sponsorship of those transmissions in 1940, when the programmes were broadcast from the commercial NBC network. In 1960 the Texaco-Metropolitan Opera International Radio Broadcasts were established as a network of 100 stations, including non-commercial ones. Live relays to Europe were inaugurated in the 1990–91 season. The 1995–6 season was transmitted digitally via satellite to 325 radio stations in the USA, CBC French and English networks, and 21 countries belonging to the EBU.

The type of music presented has changed considerably over the years, paralleling changes of public taste and reflecting the commercial demands of privately owned broadcasting companies. Critics have generally deplored the quality of programmes, which invariably included time-worn favourites. The early salon pieces were categorized as 'potted palm' music, referring to the typical pieces played in hotel lounges. B.H. Haggin, writing in *New Republic* (20 January 1932), spoke of the 'little snippets of music' and 'barrel organ excerpts' of opera. Little avant-garde or American music has ever been given,

although in 1936, when American music was in vogue, the CBS commissioned Copland, Gruenberg, Hanson, Harris, Piston and Still to write works for radio.

The broadcasting of concert music has declined because of increasing costs for performers and productions and low audience ratings. After 1944 recorded music became the standard fare; by the 1970s most radio schedules consisted of large blocks of time devoted to recordings of popular music presided over by disc jockeys, with serious music almost exclusively the province of specialist stations in the metropolitan areas.

Classical music programming on public radio was revolutionized by National Public Radio (NPR) and Public Radio International (PRI). NPR, founded in 1971 and based in Washington, DC, is the world's first non-commercial satellite-delivered radio system. It carries programmes to 590 member stations, including popular daily programmes such as 'Performance Today', which reaches an audience of 17 million across the USA. PRI, based in Minneapolis, was founded in 1983 as a public radio network by five leading public radio stations; by 1996 it had more than 500 affiliated stations. The network's music offerings include 'Sound & Spirit' (exploring the common spiritual roots of music from around the world) and 'ECHOES' (a contemporary music programme). Minnesota Public Radio (MPR), in partnership with PRI, developed 'Classical 24' in 1995, a round-the-clock music service designed to support public radio stations committed to presenting classical music. Orchestral music series offered by PRI included those of the Baltimore SO (produced by WJHU-FM), the Minnesota Orchestra (MPR) and the Pittsburgh SO (WQED-FM).

The classical music radio market in the USA is concentrated in the principal metropolitan areas. The San Francisco bay area is served by KDFC, founded in 1948 and one of the oldest classical music radio stations in continuous operation; it runs its own international syndication service. It is the radio home of the San Francisco SO, and puts out a weekly programme 'Bay Area Concert Hall', which promotes performances by regional professional ensembles. The Seattle area is served by KING FM, founded in 1948 as one of the first FM stations in America, when it began broadcasting classical music six hours a day. This privately owned station was donated in 1994 to the Seattle SO, Seattle Opera and the Corporate Council for the Arts, with the stipulation that the dividend from its profits be shared among them. KING FM presents a weekly programme of live performances from its studio, and broadcasts innovatory classical music programmes for children on Saturday mornings. WCLV, based in Cleveland, was founded in 1962. In 1965 it began weekly Cleveland Orchestra radio broadcasts, which have become the longest-running series by an American orchestra. Local live broadcasts include a monthly series featuring the Cleveland Institute of Music and complete coverage of the Cleveland International Piano Competition. WQXR, New York, started in 1936 and was acquired by the *New York Times* in 1944. It added FM programmes in 1939 and began to transmit in stereo in 1961. The only classical music station in the greater New York area in the 1990s, WQXR broadcasts a daily programme, 'On the Town', highlighting New York's cultural scene, a weekly 'Young Artists Showcase', and numerous orchestral and operatic series. Its music director, George Jellinek, presents 'Vocal Gold: 25 Years of the Vocal Scene', using many archival recordings and interviews. In 1997 WQXR began to produce 'Time Warner Presents: The New York Philharmonic Live!', syndicated across the nation by WCLV. WFMT, the radio division of Window to the World Communications, began operation in Chicago in 1951. In 1976 it created the WFMT Fine Arts Network to distribute broadcasts of the Chicago SO and Lyric Opera of Chicago. It is the exclusive BBC and Deutsche Welle outlet in the USA. In 1986 WFMT began to provide a satellite-delivered music service, the Beethoven Satellite Network, which has since become a 24-hour programme used by more than 300 stations in North and Central America. Other radio stations that broadcast 24-hour classical music programmes in major metropolitan areas include WGMA (Washington DC) and WQED-FM (Pittsburgh). Many university stations have made classical music a mainstay in their programming. KUSC in Los Angeles is the leading classical music station in southern California and presents much cultural programming distributed by PRI and NPR. The privately owned WGKA, known as 'The Voice of the Arts in Atlanta' (Georgia), presents mixed programmes of music in a wide range of styles.

(iii) Latin America. Latin American countries operate on the American model of private radio stations, although some public radio stations are directly run by government ministries. Amateur radio broadcasts began in 1921, but the Mexican government never developed a national public radio system (although it owns a few national stations) and has allowed commercial, private stations to flourish. The first radio networks, XEW and XEQ, were both founded in 1938 with American capital as subsidiaries of RCA and CBS respectively. Of the 923 radio stations operating in 1991 in Mexico, only 93 were identified as 'cultural stations'. Radio Educación and Radio Universidad, both non-commercial, are the two main 'cultural' stations in Mexico City. Radio Universidad is the exclusively classical music station, which broadcasts live concerts from the university's philharmonic orchestra and specialized music programmes ranging from the Middle Ages and Renaissance to works by contemporary Mexican composers; Radio Educación (run by the Education Ministry) devotes 30% of its output to classical music programmes, including a weekly series of live concert broadcasts by the Mexican SO. There is one commercial classical music station, XELA, in Mexico City, on the AM band.

The Brazilian government, like the Mexican, issued private radio licences. Although the Bolivian official station, Radio Illimani, broadcasts 35% music programmes, the 'cultural' station of the country is that of the university in Tarija. Many Latin American local stations carry programmes from Deutsche Welle, RFI and the BBC.

4. East Asia, South Asia, Pacific Rim.

(i) China (including Hong Kong, Taiwan), Japan, Korea. The Chinese Central Broadcasting Station (CCBS), founded in 1940 in Yanan, is the sole broadcasting authority in China. Of the six national channels, one FM stereo channel broadcasts cultural programmes ranging from traditional opera and theatre through light music to Western music. The Broadcasting SO was first established in 1949; disbanded during the Cultural Revolution, it was reorganized in the late 1970s. The orchestra presents live

concert broadcasts in association with Chinese National Television, performs the Western symphonic repertory and employs a composer-in-residence. In association with government ministries it has commissioned, performed and recorded much new music.

The first radio broadcasts took place in Hong Kong in 1928, and the official, publicly funded Radio Hong Kong was established in 1948. In 1976 it was renamed Radio Television Hong Kong (RTHK), to reflect its increased television output. RTHK operates seven radio channels; Radio 4, inaugurated in 1974, is the 'fine music' station and also broadcasts jazz and world music, a weekly full-length opera, and other educational programmes. RTHK has transmitted live performances by local orchestras and visiting international artists, and presents the long-running series 'Hong Kong Concert Hall' and 'Studio 1 Recitals', platforms for fostering chamber music and recitals respectively, by local and overseas performers. It also relays programmes from the BBC and Deutsche Welle.

The Broadcasting Corporation of China (BCC) was founded in 1928 in Nanjing, and moved with the nationalist government from the Chinese mainland to Taiwan in 1949. It functions as the official organ of the ruling nationalist party. By 1992 there were 20 further private stations operating from the principal cities in Taiwan. The BCC operates a 'fine music' channel as well as broadcasting much light music.

In Japan, stations were established in Tokyo, Osaka and Nagoya in 1925, run mainly by newspapers. In 1926 they were merged in a single state company now known as Nippon Hōsō Kyōkai (NHK), based in Tokyo. Much Western music is broadcast, as well as music education programmes. The NHK SO was founded in October 1926 as the New SO; it was known as the Japan SO from 1942 until 1951, when it became the broadcasting orchestra. It has performed around the world under internationally renowned conductors, giving on average 60 concerts a year, which are either broadcast live or recorded by the NHK. An electronic music studio was established by the station in about 1953.

Radio broadcasts in Korea began in 1927. In South Korea, the Korean Broadcasting System (KBS) was reconstituted as a public broadcasting organization in 1973. There are four national channels of which two broadcast in FM stereo, one presenting mainly Western classical music (65·9% programme time) and some Korean traditional music (24·4%), the other transmitting Korean and Western popular music. The two remaining channels broadcast in AM; one focusses on light music, accounting for 27% of programme time. The KBS supports professional ensembles: the KBS SO (founded 1956), the KBS Television Chorus and the Korea Traditional Orchestra. All three perform in the KBS Hall, opened in 1991. Another major national radio network is the Munhwa Broadcasting Corporation (MBC), owned by a private news agency.

(ii) India and Pakistan. The first programme in India was broadcast by the Radio Club of Bombay in 1923. It was followed by the establishment of a Broadcasting Service, which began operation in 1927 on an experimental basis in Bombay and Calcutta. After Indian independence (1947), All India Radio (AIR) was established as the only national broadcasting organization in India; it is controlled by the Ministry of Information and Broadcasting. The domestic services are regionalized, with headquarters at Delhi, Bombay, Madras and Calcutta. There are nine principal broadcast and 51 local languages, served by numerous local stations with a total of over 60 channels. More than 40% of total programme time in AIR is given over to music. Between 1952 and 1961 AIR popularized Hindu classical music as India's 'national' music. Part of its effort included founding the 27-piece AIR Vadya Vrind (National Orchestra) in New Delhi and commissioning new compositions. The concept was an entirely Western one and was poorly received by listeners; the orchestra was soon disbanded. Hindu classical music, however, flourished through the influence of radio. In 1957 the Vividh Bharati station was founded to broadcast popular music and provide light entertainment, and in 1969 Yuv Yani was set up to broadcast popular music for the urban youth market. AIR began stereophonic broadcasting in 1988. Western classical music occupied 4%, Indian classical music 13%, folk music 4%, light music 11% and film music 6% of total AIR programme time in the 1980s. The Pakistan Broadcasting Corporation was founded on the birth of the country in 1947. It was the radio that popularized film music in Pakistan in the early 1950s and the 1960s, film being the mainstay of national entertainment.

(iii) Australia, Indonesia, Malaysia, New Zealand, Philippines, Singapore. The Australian Broadcasting Commission (later Corporation; ABC) was established in 1932; it is state-supported. In association with civic and state authorities it maintains orchestras in each of the country's six states; the first two, in Sydney and Melbourne, date from the first year of broadcasting, whereas those in Adelaide, Brisbane, Perth and Hobart were formed in 1936, when the original two were enlarged. As early as 1932, ABC launched the first of its 'Australian Composers' competitions to encourage local talent. In addition to the regional orchestras, the ABC also founded choruses, dance bands and the National Military Band. The Australian Broadcasting Authority was established in 1992 to regulate private and public broadcasting in the country. ABC Classic FM is the main national stereophonic network for classical music (including some jazz), with an emphasis on Australian performers, concerts, festivals (e.g. the Festival of Perth and the Adelaide Festival) and compositions, with programmes such as 'New Music Australia', 'Australia Made' and 'Young Australia'. 'Sunday Live' broadcasts concerts in collaboration with local venues and communities. ABC Classic FM also organizes such events as the annual Young Performers Awards, Recording Awards and 24 Hours Listeners Choice Awards. One of its most innovatory programmes, 'The Listening Room', explored imaginative programming: in October 1997 it broadcast live an interactive improvisation by musicians in Melbourne and Frankfurt, linked by ISDN lines. ABC's six orchestras employ over 480 musicians, performing more than 670 concerts to a total audience of over 900,000 a year. Concert presentations range from outdoor 'pops' programmes to the symphonic repertory and new music in the concert hall. ABC also releases commercial recordings made by the orchestras. Triple J, the ABC national youth network, broadcasts much popular music, particularly by indigenous Australian artists. ABC Classic FM collaborates with ABC-TV in simulcasts of operas, ballets and concerts.

Radio Republic Indonesia (RRI) began operation in 1945. As the government station, it provides mainly news and information. By the 1990s more than 600 private local and regional stations were operating in the country, under the aegis of the Federation of Indonesian Commercial Broadcasters. Most of the private stations broadcast indigenous and imported contemporary popular music and entertainment programmes. Of note is Radio Klasik FM, based in Jakarta, which broadcasts 20% 'popular classics' (Anglo-American popular music from the 1950s to the 1970s) and 80% 'Western classics' (18th- and 19th-century symphonic, chamber and instrumental repertory).

Radio Malaya began operation in 1946, soon after its independence. By 1992 there were four national radio networks broadcasting in four languages, with music occupying 70% of the programmes. Cable radio, offering five channels, began operating in the three main cities, Kuala Lumpur, Penang and Ipoh, in the early 1990s, allowing more specialized programmes including classical music broadcasts.

The New Zealand Broadcasting Service (NZBS) was created in 1936 from the government Broadcasting Board (1932) and was amalgamated with a public radio station (1926) in 1943; it became the New Zealand Broadcasting Council (NZBC) in 1962 and was reorganized as New Zealand Public Radio in 1989. A string orchestra was formed in 1939, followed in 1947 by the National Orchestra of the NZBS, which became the NZBC SO in 1962 and the New Zealand SO in 1975. Concerts by the New Zealand SO (and its predecessors) have been broadcast regularly on public radio since the late 1940s. The orchestra became an independent institution in 1988, and has since recorded for international commercial radio labels. In 1989 New Zealand On Air was established by the Broadcasting Act as the regulatory body for private and public radio and television. New Zealand On Air promotes the country's indigenous music, both classical and popular. There are two public radio networks, National Radio and Concert FM. Up to 14% of the music broadcast by the latter is by New Zealand composers.

Radio Broadcasting in the Philippines started in 1922. Although the government runs two national radio stations, it is the few hundred provincial stations that provide the population with popular musical entertainment.

The first radio transmission in Singapore was in 1938. The Radio Corporation of Singapore (RCS), founded in 1980, is a private body that manages and operates ten local and three international (short-wave) stations. The local stations in this multilingual city-state consist of four English, three Mandarin, two Malay and one Tamil stations. Symphony 92·4 FM, the classical music station, broadcasts 18 hours a day. It is the official station of the Singapore SO and the Singapore Dance Theatre and also presents a popular weekend programme entitled 'Jazz Club', which introduces the audience to music from Broadway shows to fusion jazz.

5. Middle East and Africa.

(i) Egypt, Israel. Egyptian Radio and Television Union (ER-TU), the state broadcasting system, operates a notable network, 'Voice of the Arabs', throughout the Arab world, including a special programme for Palestine. 16% of the programmes centre on European culture and music.

The Palestine Broadcasting Service was established by the British in 1936; programmes were presented in English, Hebrew and Arabic. In 1948 it was renamed the Zionist World Organisation Broadcasting Service and later became the Israel Broadcasting Service (IBS) broadcasting nationally in Hebrew and Arabic. Culture and serious music shared programming in Channel A (in Hebrew), the news and information station until 1983, when Channel B, in stereo, also known as 'Voice of Music', was created. Channel B is on the air 19 hours a day, of which 60% consists of recordings, the rest comprising broadcasts of live symphonic and chamber concerts, and the station's own archival tapes. Channel C, which began in 1966, is the station for jazz and popular music. Channel D, the Arabic-language station, broadcasts 18 hours a day, of which 45% comprises music programmes. The Jerusalem SO is the resident radio orchestra of the IBS. In 1990, with the change in broadcasting laws, commercial and regional broadcasting licences became available.

(ii) Africa, South Africa. In Africa broadcasting services are run directly by the state in all countries except South Africa, Zimbabwe, Kenya, Malawi, Nigeria and Ghana, where there are autonomous public corporations under government control. African stations are generally on the air for less time than their European counterparts (often under 12 hours a day) and less time is given to music.

In South Africa amateur broadcasting began in 1924, and stations were established in Durban and Johannesburg in the same year. In 1936 the South African Broadcasting Corporation (SABC) was established, and in 1954 it was centralized in Johannesburg, with other studios maintained elsewhere, the largest being in Cape Town. In the same year the SABC SO was formed; it became the National SO in 1971, and plays much contemporary music. SABC's English-language arts and culture station, SAfm, broadcasts music series including 'Sunday Recital' and 'Thursday Concert', as well as arts and cultural programmes promoting South African performers, including its own radio orchestra.

IV. International organizations and networks

The International Telecommunications Union (ITU) was established in Geneva in 1865 to promote international cooperation in the domain of the telegraph, and is responsible for the technical coordination of the world's telecommunications systems, primarily through the allocation of wavelengths. In 1925 the Union Internationale de Radiodiffusion was founded with the aim of promoting and coordinating international programme exchange. Its activities were interrupted by the war, but a successor, the Organisation Internationale de Radiodiffusion (OIR), was formed in Brussels in 1946. In 1949 the stations of western Europe and Yugoslavia withdrew, and the OIR moved its headquarters to Prague, becoming the Organisation Internationale de Radiodiffusion et Télévision in 1959. An offshoot, Intervision, coordinated the exchange of music programmes among its member states, which included Vietnam, Mongolia, Iraq and other Arab countries, and, until the mid-1960s, China and Albania, in addition to the USSR and the Warsaw Pact countries. In 1949 the western European stations formed the European Broadcasting Union (EBU), which organizes concert tours and live relays in addition to exchanges of recorded music. With the fall of the Berlin wall and the dissolution of the Soviet Union and the Eastern bloc in the early 1990s, countries of eastern and central Europe joined the EBU, although the OIR remained in existence.

In 1996 the EBU had 117 members in 79 countries and operated two satellite channels. The EBU's Music Programme Group organizes the annual Euroradio season, with about 100 coordinated music events, divided between series covering concerts, opera, jazz, early music and live, whole-day themed broadcasts. It also offers exclusive access to the Texaco-Metropolitan Opera International Radio Broadcasts. In addition, the EBU coordinates members' exchange programmes, which number around 1600 a year. Euroradio offers about 250 live broadcasts of summer festival concerts. Other programmes organized by the EBU included Euroclassic-Notturno (a night-time music channel transmitted by satellite and produced by the BBC on behalf of the EBU, using recordings of live events made available by EBU members), a CD series of traditional music on the Ocora label, Euroring (a big-band music venture) and the EBU Jazz Festival. It also contributes to the Masterprize (London) and the International Forum of Young Performers (IFYP) competitions, and publishes many reports and proceedings of meetings, helping its member stations in targeting audiences and in technological and programme development.

Similar organizations (though none comparable in scope to the EBU) exist in other parts of the world; these include the British Commonwealth Broadcasting Conference (1945; renamed Commonwealth Broadcasting Association in 1974), Asociación Interamericana de Radiodifusión (Mexico, 1948), Université de Radio-Télévision Internationale (1949), Communauté Radiophonique des Programmes de la Langue Française (1955), Union of National Radio and Television Organizations of Africa (1962), the Asian Broadcasting Union (1964) and Arab States Broadcasting Union (1969). There are various religious broadcasting unions, the oldest of which is UNDA (Lat.: 'wave'), formed in 1927 as the International Catholic Radio Bureau and renamed in 1945.

The American NPR and PRI, along with the WFMT Fine Arts Network, Beethoven Satellite Network and the Texaco-Metropolitan Opera International Broadcasts, are exemplary in showing the vitality of the classical music market outside direct state subsidy. The distribution of the Texaco-Metropolitan Opera series through the EBU establishes another level of international collaboration. Numerous broadcasts are made by cable and on the Internet, and the accessibility and sound quality of such transmissions continue to reach ever higher levels of sophistication.

V. Impact on musical life

When broadcasting began there were many who claimed that the immediate availability of music in the home would make live concerts obsolete. There is no evidence to suggest that this has been the case. On the contrary, radio has inspired the development of musical life in many areas without established musical traditions. Both the radio and the gramophone have been criticized for being 'sterile' as a result of studio recording. Naturally 'live' or recorded relays of public concerts or operas convey the atmosphere of an event, which includes a sense of tension and audience participation that often manifests itself both in technical imperfections (usually edited out of commercial recordings) and in a more vital performance. Indeed many artists are at their best only in the presence of an audience. Texaco-Metropolitan Opera International Broadcasts and concerts such as the BBC Proms have been successful in attracting radio listeners because they are transmitted live.

Many national public broadcasting organizations are the chief employers of professional musicians in ensembles ranging from symphony and concert orchestras to choirs and big bands. At the beginning of radio broadcasting in the 1920s there were few commercial records available, hence the need to broadcast a large amount of music on the air, with the consequent founding of radio orchestras. Although many radio stations now have an extensive archive of commercial recordings and others made by their own ensembles, such performing groups continue to make a valuable contribution to the public profile of their parent institutions, as many of their concerts (and some studio recordings) are given in front of an audience. These performances are by their nature outreach programmes and therefore affect the concert life of their countries of origin. A radio orchestra, free from commercial marketing constraints, is able to explore the widest possible repertory and to perform new works. It also enjoys the guarantee of an audience among radio listeners loyal to 'fine' and 'serious' music programmes. Extended orchestral, chamber and recital series have been common – cycles of Beethoven quartets, for example, or Bach's cantatas in their entirety – and programmes have become far more diverse in response to the broadening of taste effected by radio. Mixed programming, in which the standard repertory is played alongside new works, has become common practice since 1945 for the BBC Promenade concerts and some German radio series. British and German radio orchestras played a key role in performances of the post-1945 avant garde, participating in radio new music festivals and giving world premières of commissioned works. In Denmark since the mid-20th century, nearly all records of Danish orchestral music have featured performances by the Danish RSO. Many radio orchestras tour nationally and internationally, achieving wider public recognition of their nations and their respective radio stations. The Finnish RSO's 1995 series, for example, included tours to rural areas of Finland, concerts in parks and railway stations, the introduction of new and old music, and crossover genres (e.g. works for electric guitar and orchestra). Some radio orchestras also record on their stations' own labels or with other commercial companies; one of the most distinguished collaborations between a commercial record company and radio orchestras is Decca's series Entartete Musik, begun in the 1980s and including many recordings first made for German radio stations.

Radio has had a powerful influence on public taste in record buying. In the 1920s and 30s a wide variety of gramophone records became commercially available, and those introduced into the home by radio tended to sell best; that is still true of popular music, whose development in the 20th century was inseparably connected with broadcasting, but it applies also to serious music, which is served by review programmes and selections of new releases to keep the public informed of what is available. In the late 1980s reissues on CD of landmark recordings from the earlier part of the century were promoted assiduously by commercial radio stations. As new record labels have proliferated, radio has become a valuable promotional tool. Commercial stations broadcasting classical music have made airtime and programme slots

available through direct sponsorship, while public radio stations promote such new recordings for their artistic worth or because they focus attention on a neglected repertory.

An ethical question faces all broadcasting organizations: to what extent they should cater for public demand and to what extent mould it, and how they should balance entertainment and education. In the early days the missionary zeal and cultural confidence of men like John Reith of the BBC led to a strong emphasis on education and high standards in general (and political factors may lead to similar attitudes in some countries). But it is now fully recognized in the broadcasting and recording worlds that serious music is listened to only by a minority. In the USA the commercial basis of radio means that this type of music is restricted to the local 'fine music' stations, some of them run by universities. The BBC Third Programme took a decisive step (and set an example widely followed in Europe) in deliberately catering for a cultural minority; its purpose on its launching in 1946 was to aim at 'the alert and receptive listener, who is willing to make an effort and select his programme in advance and then meet the performer halfway by giving his whole attention to what is being broadcast'. The enormous advantage of running such 'minority' stations free from commercial pressures is that they provide opportunity for experiment and instruction within the sphere of serious music; even a cursory survey of the broadcast repertory reveals a mixture of established and unfamiliar works and styles, including a means of bridging the gap between the contemporary composer and a mass audience (see §VI below).

Since the 1950s German public radio has also organized (or produced in association with municipal authorities) music festivals, often broadcast live. By the 1980s many of these festivals were attempting to bridge the divide between 'serious' and 'light' music, high art and entertainment. The occasional nature of such festivals fits into the outreach policy of German radio, enhancing their cultural value and justifying public radio's existence amid competition from private commercial stations. Most German summer festivals organized by regional radio stations combine jazz, orchestral, world music and popular programmes in order to attract the widest possible public. The Schwetzinger Festpiele, founded by SDR in 1952, puts on world and German premières of operas, drama and ballet, including many newly commissioned works. Performance sites include not only concert halls but also city public spaces and parks, where tens of thousands can attend. These public festivals exist alongside conventional new-music series, which continue their tradition, established after World War II, of supporting the avant garde (see §VI below).

The ability of radio to 'educate by stealth' must take much of the credit for the enormous broadening of musical taste that occurred during the 20th century. The standard 18th-century and Romantic repertory remains central to the broadcasting networks of European cultures – indeed, its central position has partly been supported by them – but much music of other periods and other cultures has been made known by the radio. Pioneers in the broadcasting of early music include the London Chamber Orchestra under Anthony Bernard in the 1930s and after World War II, and the Capella Coloniensis established by WDR in 1954 under August Wenzinger. The long historical series on the BBC Third Programme in the late 1940s was probably the first systematic attempt to give full broadcast coverage of the whole tradition of Western music. Programmes of traditional indigenous music had become a staple in radio broadcasting throughout the world by the 1980s, and projects initiated to preserve folk and national music came to the fore in public radio policy. Crossover music (incorporating jazz and popular elements, or such 20th-century genres as American musical theatre) has also found niches in broadcasting, and experiments to extend listeners' horizons are being conducted continually, such as the live improvisation broadcast in ABC's 'Listening Room' described above (see §III, 4(iii)).

The trend towards specialization has been manifested in the tendency to build programmes containing a diversity of music connected by a specific theme (music written in a single year; contrasting works of a single composer; settings of the same poet; the development of a genre; historic organs etc.). The consequent moulding of the public's musical attitudes is reflected in the record market, which since the mid-1960s has seen a striking proliferation of boxed complete works and other composite anthologies; but the phenomenon must also depend upon economic factors, and is restricted to the more affluent parts of Europe, the USA, Canada, Australia, Japan and other westernized countries.

In terms of music education, radio has probably had as great an effect simply through the broadcasting of music as through formal education programmes to be listened to in the classroom, but the significance of music appreciation programmes in school broadcasting should not be underestimated. At the higher, non-formal levels of music education – biography, analysis and history – radio is particularly effective, and most serious music stations carry talks or musical series with introductory notes. Talks and magazine-style programmes have an enormous advantage over their printed equivalents in that they can illustrate their points with the music itself. Feature programmes on composers can also draw on the radio's abilities to stimulate the visual imagination, using the techniques of the radio play, and are often more effective than their television counterparts. Radio's largest contribution to music education, however, has simply been to make a vast amount of music immediately available in the home.

The tendency of radio to carry Western culture (particularly Anglo-American popular music) throughout the world is widely recognized as a danger by public broadcasting authorities, many of whom, according to responses to an EBU questionnaire in 1995, require a minimum percentage of 'indigenous music' to be included in public radio programmes. A greater danger, in the view of many serious musicians, is the tendency of broadcasting organizations and other media to decrease musical appreciation through saturation and the provision of music to accompany every human activity. (A number of commercial classical music stations concentrate on Baroque music because audience statistics indicate that it is the preferred historical period for background music to everyday activity.) Much popular music is produced with the purpose of not being listened to, and there are composition techniques designed to produce mood-influencing music: for relaxation in restaurants and alertness while driving, to generate the impulse to buy in

shops and to maintain productivity in factories. Several broadcasting organizations have recognized the need for light music of high quality, and the BBC, SDR, Bayerischer Rundfunk and Czech and Dutch radios, among others, have organized festivals of light music and sponsored works for the occasion; even so, the popular-music stations tend to restrict themselves to music of uniform style and duration (with rare exceptions, the BBC broadcasts jazz and more serious kinds of popular music safely out of the way on Radio 3). In 1969 the International Music Council passed a resolution denouncing 'the intolerable infringement of individual freedom and the right of everyone to silence, because of the abusive use, in private and public places, of recorded or broadcast music'. The economic gains to be derived from the psychological effects of such 'musical wallpaper' are nevertheless likely to ensure its continued use. With the introduction in the 1970s of personal headsets and battery-operated radio-cassette players, allowing individual choice of what to listen to while performing daily tasks, radio has gained the potential to reach the widest possible audience.

VI. Radio as patron

In most parts of the world, radio has become not only one of the leading employers of performing musicians but also the most important patron of new music; its technical and artistic resources, financial independence and influential position make it the modern equivalent of the courts of previous centuries in this respect. The ISCM was founded in 1922, the same year as the BBC, and in Europe at least new music and broadcasting have developed in close association. The effect of radio on composition has in some ways been ambivalent; it has removed the composer further from direct contact with the public (thus accentuating a trend already evident in the first two decades of the century, before the advent of public broadcasting), but has also made new music generally available, bringing works to the attention of those who would not normally make the effort to go to a concert or buy a record of contemporary music.

New music commissioned or promoted by radio falls into two categories: that written for traditional concert performance, and that written with the specific medium of radio in mind. In the early days of broadcasting, the former predominated, although the dividing line between the two has been eroded by the introduction of electronic techniques of the type used in broadcasting (notably the tape recorder and the synthesizer) into concert performances. Among the notable works written for radio before World War II were Weill and Hindemith's cantata *Der Lindberghflug* (1929), Turina's *Radio Madrid* for piano (1931) and Copland's orchestral *Prairie Journal* (1937). It was only after the war, however, that technical advance enabled radio to offer composers anything really new (although radio drama had always provided opportunities for original uses of music). Most European electronic music studios are supported by or work in collaboration with a radio station; the pioneers were the Groupe de Recherche de Musique Concrète (GRMC), founded in 1951 and affiliated to the RTF, under whose auspices Pierre Schaeffer and Pierre Henry developed *musique concrète*, using various natural or mechanical noises 'composed' on tape (itself developed in the 1940s) and thus ideally suited to radio broadcast. Electronic music was created by Herbert Eimert in the Studio für Elektronische Musik at WDR in Cologne (1951) and was subsequently developed there by Stockhausen. The former DDR has maintained its position as a leading patron of the avant garde: the Donaueschingen Festival is run by SWF; Hessischer Rundfunk gives active support to the Darmstadt summer courses; and other German stations have important contemporary music series (WDR's 'Musik der Zeit', NDR's 'das neue werk' and Bayerischer Rundfunk's 'Musica viva'). The ORTF was an important French patron of the avant garde through the Groupe de Recherches Musicales (1958), which developed from Schaeffer's activity with the GRMC and was linked from 1964 with the Royan Festival. In Italy the RAI Studio di Fonologia Musicale (1953) aided the development of such distinguished figures as Berio, Nono and Maderna. The avant garde has also been supported by radio organizations in Canada, Japan, Poland and Sweden. (*See also* ELECTRONIC INSTRUMENTS.)

Of the more traditional forms, opera has been the one most suited to conception in terms of radio. The enormous capacity of radio (particularly after the introduction of stereophonic sound) to create powerful pictorial images through the simplest combinations of music and sound effects has made possible a quite different approach to opera from that dictated by the theatre. Generally, the possibilities for aural symbolism and the sublimation of psychological or supernatural elements into the action are greater; but plots must be concise, using a handful of characters and lasting no more than 45 minutes, in order not to try the understanding and patience of a non-captive audience. Composers have tended to choose modern rather than historical or mythological subjects, and have concentrated on transparency, economy and sharp delineation. Notable works of this and similar genres include Cadman's *The Willow Tree* (NBC, 1932); Egk's *Columbus* (Bayerischer Rundfunk, 1933); Sutermeister's *Die schwarze Spinne* (Swiss radio, 1936); Martinů's *Comedy on the Bridge* (Czech radio, 1937); Menotti's *The Old Maid and the Thief* (NBC, 1939); Wladimir Vogel's *Thyl Claes* (Swiss radio, 1938–45); Honegger's *Les battements du monde* (Swiss radio, 1944); Dallapiccola's *Il prigioniero* (Israel Broadcasting Authority, 1949); Chevreuille's *D'un diable de briquet* (Belgian radio, 1950); Pylkkänen's *Sudenmorsian* (Finnish radio, 1950); Henze's *Ein Landarzt* (NDR, 1951); Ton de Leeuw's oratorio *Job* (Belgian radio, 1956); Zillig's *Die Verlobung in St Domingo* (NDR, 1956); Miyoshi's *Ondine* (Japanese radio, 1959); Claude Prey's *Le coeur révélateur* (RTF, 1961); Butterley's *In the Head the Fire* (ABC, 1966); H.U. Engelmann's *Der Fall van Damm* (WDR, 1968); Ohana's *Cris* (ORTF, 1968–9); and Kox's *In Those Days* (NOS, 1970). The Italia Prize, inaugurated in 1948, is awarded to members or associate members of the EBU for a musical work with text and for a dramatic work with or without music; a new prize for stereophonic radio works was created in 1961.

A number of non-operatic works have been written specifically for radio since the war, such as Theodor Berger's *Musikalischer Nachrichtendienst* (1953) and Cage's *Radio Music* (1956); however, because of the development of electronic music independently of broadcasting stations and the spread of the gramophone, radio has lost its unique position in this sphere, and most later works commissioned by radio stations are suitable for concert performance. The BBC commissions orchestral works annually for the Promenade Concerts.

As live performance in broadcasting became progressively less viable financially in the 1980s, many radio stations faced budget cuts that had a detrimental effect on classical music programmes, because listener surveys showed that such programmes attracted no more than 6–8% of any nation's potential audience. However, music departments of radio stations have resisted the dismantling of symphony orchestras and abandonment of new composition commissions and music festivals, preferring to meet the challenge of changing times by extending the scope and style of music programmes. German radio stations have remained staunch in their support of new music, although the number of commissions has decreased. The idea of the radio music festival, however, has also become more populist: programmes have become all-embracing, with the aim of educating as well as entertaining all age groups.

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SIEGFRIED GOSLICH, RITA H. MEAD, TIMOTHY ROBERTS/JOANNA C. LEE

Radiohead. English rock band. Formed in 1988 by Thom Yorke (*b* Wellingborough, 7 Oct 1968; guitar and lead vocals), Ed(ward John) O'Brien (*b* Oxford, 15 April 1968; guitar), Colin (Charles) Greenwood (*b* Oxford, 26 June 1969; bass), Phil(lip James) Selway (*b* Hemingford Grey, nr Huntingdon, 23 May 1967; drums) and John Greenwood (*b* Oxford, 5 Nov 1971; guitar and keyboards). The band became prominent in 1992 following the American success of the single *Creep*, which, by a British middle-class art-rock band, summed up the disaffection of grunge-era 'Generation X' in the States. Unlike Britpop bands such as Suede, Blur and Oasis, Radiohead were an Anglo-American commercial success. Their early music was a melodic re-articulation of the quiet–loud sonic structures of American grunge music, typified by Nirvana. Their album *The Bends* (Parl., 1994) was, however, considerably more ambitious and sophisticated, with a greater deployment of acoustic guitar and use of ballad structures, revealing Yorke as an emotionally effective lyricist and a distinctive vocalist, his fey, slightly nasal delivery simultaneously touching and grating. However, it was their major work *OK Computer* (Parl., 1997) that distinguished the band as a new, more pop-based and fashionable version of Pink Floyd. This seamless and daring album in the progressive rock tradition was both inventive and melodically affecting; in 1998 the readership of *Q* magazine voted it the best album made to date. The singles *Paranoid Android*, *No Surprises* and the sublime *Karma Police*, were also backed by consistently inventive videos. The critical and commercial reation to their current release, *Kid A* (2000), a more avant-garde and electronic direction for the band, has yet to be seen.

DAVID BUCKLEY

Radio Telefís Éireann. *See* DUBLIN, §§3, 5–7, 9–11.

Radleier (Ger.). See HURDY-GURDY.

Radolt, Baron **Wenzel Ludwig von** (*b* Vienna, bap. 18 Dec 1667; *d* Vienna, 10 March 1716). Austrian lutenist and composer. He was a nobleman of independent means, from an old Austrian family of court and public servants, and was also the heir to possessions in Italy (his grandmother was an Italian countess); the Radolt family vault, established by his forebears, is still in the Dominican church in Vienna. His only publication is *Die aller treieste, verschwigneste und nach so wohl fröhlichen als traurigen Humor sich richtende Freindin* (Vienna, 1701; two works in DTÖ, l, Jg.xxv/2, 1918/*R*); it consists of five partbooks and is dedicated to the Emperor Joseph I. It begins with an explanation of the French lute tablature to which are appended important instructions about the technique of embellishment, special fingerings and ensemble playing in small groups. It also explains the meaning of French terms such as *martellement* and *étouffement*. The volume contains eight concertos, whose movements are either dance forms commonly found in the suite, or freer forms, as well as pieces in the *galant* style showing French influence; *symphonie*, capriccio, toccata and *tombeau* (in place of a sarabande) are among the forms represented. The music is conceived for two concertante lutes with violin (or flute), bass viol and basso continuo, and it calls for various groupings. In Austrian and Bohemian court circles *c*1700 Radolt was, with Weichenberger, the most important composer of delicately balanced ensemble writing with the lute prominently featured. Unlike Weichenberger, he is only rarely represented in manuscripts.

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WOLFGANG BOETTICHER

Radom, Nicolaus de. *See* RADOMSKI, MIKOŁAJ.

Radomski, Mikołaj [Nicolaus de Radom] (*b* ?Radom; *fl* first half of the 15th century). Polish composer. A number of references to individuals named Mikołaj who came from Radom are found in Polish records from between around 1380 and 1480, especially in those from Kraków. These individuals (some of whom may be identical) included a student at Prague University in 1379; a priest endowed with incumbencies in the presbytery of Kraków by Pope Boniface IX in 1390 (the composer's style and technique owed much to Antonius Zachara de Teramo, who worked at Boniface's court); a graduate and bachelor of laws who was vicar of Droginia, near Kraków; the donor of four manuscripts to the library of Kraków University, two of them dating from the second half of the 15th century; and various students at Kraków University between 1420 and 1470.

There are two further contemporary references to musicians called Nicolaus, but these do not specify any place of origin: 'Nicolaus clavicembalista dominae reginae Poloniae' was mentioned in 1422 (the composer probably had links with the royal court in Kraków, although definitive proof of this is lacking); and the author of a musical treatise in *A-Gu* 873 was described as 'venerabilis magister Nicolaus ferrimulatoris pollonici teritorii magister parisiensis in septem artibus'. The acrostic NICOLAUS is also found in the texts of several compositions copied in central Europe in this period; it is not known whether or not these refer to Radomski.

Radomski's works bear witness to the use of international stylistic conventions and to the development of mature musical techniques at the eastern boundaries of western Europe during the period of transition from the Middle Ages to the Renaissance. They are preserved in two Polish manuscripts copied around 1440: *PL-Wn* 8054, known as the Krasiński manuscript, and the lost *PL-Wn* 378, now preserved only in facsimile. Only the latter source includes the Polish toponymic form of the composer's name ('Radomski').

The Gloria–Credo pairs and the ballades exhibit the characteristics of the late French and Italian Ars Nova of around 1400, being a stylistic replica of the works of Antonius Zachara de Teramo and in general of the Paduan circle of Johannes Ciconia. They are characterized by a three-voice ballade technique in the manner of the

conductus, a lack of any plainchant cantus firmus, unresolved harsh dissonances and free use of parallel perfect consonances. The three-voice *Alleluia* added to one of Radomski's Glorias is melodically linked to Guillaume DuFay's chanson *Bon jour, bon mois*. The *Magnificat* recalls the earliest phase of the 15th-century Burgundian school, and with its improvised sections 'per bordunum' provides evidence of early fauxbourdon techniques as used also by DuFay. The two surviving ballades follow the conventions of the 'Reina codex' repertory (*F-Pn* n.a.fr.6771). They may originally have had Polish amatory texts, but these are now lost: one is transmitted without any text, while the other has a contrafact text, the hymn *Hystorigraphi aciem* (1422) by Stanisław Ciołek in honour of the royal family.

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Gloria, Credo, 3vv
Gloria, Credo, 3vv
Gloria, Credo, 3vv
Magnificat, 3vv
Alleluia, 3vv, ?contrafact version of chanson
Hystorigraphi aciem (Stanisław Ciołek), 3vv, contrafact version of ballade
Ballade, 3vv (untexted)

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MIROSŁAW PERZ

Radoux, Jean-Théodore (*b* Liège, 9 Nov 1835; *d* Liège, 20 March 1911). Belgian teacher and composer. He began his musical training on the bassoon with Bacha, whom he succeeded as professor at the Liège Conservatoire in 1856. The same year he took a *premier prix* for piano and started composition studies with Daussoigne. In 1859 he won the Belgian Prix de Rome, and he later spent four years in Paris under Halévy. In 1872 he was appointed director of the Liège Conservatoire, succeeding Soubre. Radoux's compositions include five comic operas, several oratorios and cantatas, symphonic works and songs. (S. Dupuis: *Notice sur J.-Th. Radoux* (Brussels, 1925))

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WILLIAM WATERHOUSE

Radoux-Rogier, Charles (*b* Liège, 30 July 1877; *d* Liège, 30 April 1952). Belgian composer, pianist and critic. He studied at the Liège Conservatory with his father Jean-Théodore Radoux, and in 1907 he won the Belgian Prix de Rome with his cantata *Geneviève de Brabant*. Appointed professor of harmony at the Liège Conservatoire in 1905, he was inspector of music education from 1930 to 1942. He founded a piano quartet, and was for a long time active as a music critic. His interest in Walloon folk music resulted in the publication of several collections of songs with his own accompaniments. He employed leitmotifs, and his vocal style is clearly influenced by Wagner, as is the composer's use of the orchestra to comment on the actions and emotions of the characters. His musical style is thus hardly original, but he was at his best in his operas and choral works, where his lyrical facility was most pleasing.

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(*selective list*)

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Vocal: TeD; 7 cants.; 13 other choral works; 65 melodies with (pf) (str qt) (orch); folksong arrs.
Inst: Burlesque orch; La glèbe heureuse, orch; Impromptu, orch; Lamentatation on a Bach Prelude, eng hn, pf; Sym., orch; 2 works for chbr orch; 3 works for vn, pf; 3 works for vc, pf; 2 pf pieces
Principal publislier: Schott

HENRI VANHULST

Radovanović, Vladan (*b* Belgrade, 5 Sept 1932). Serbian composer. After graduating from the Belgrade Academy of Music (1956) he became a teacher at the Stanković Music School. In 1972 he was appointed head of the electronic studio he co-founded at Radio Belgrade. Additionally, he has worked at the Experimental Studio of Polish Radio (1966) and at studios in Paris, Utrecht and Budapest. His compositional output encompasses a range of styles: works written between 1949 and 1953 have an expressionistic quality, while those of his middle period, 1953–7, betray influences of neo-classicism; later works belong to avant-garde maximal music; with developed and complex textures and expression. His experiments in the 1950s with 'vocovisual' works, polymedia and tactile forms, though arrived at independently, resembled developments in Western avant-garde art at that time. He is also a visual artist, writer (he had published numerous essays on the arts generally) and the originator of works for computer and a synthesis of media. Indeed, amalgamating all artforms lies at the core of his aesthetic. The work *Rebel* (1989) was commissioned by the French Ministry of Culture and *Yuevents* (1990) by the Bourges International Festival of Electro-Acoustic Music. His works have won a number of prizes, including awards at Bourge in Sao Paulo, the Gianfranco Zafrani award at the Prix Italia and the October Prize of the City of Beograd.

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(*selective list*)

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'Komponovanje kao osluškivanje' [Composing as Eavesdropping], *Muzicki talas*, no.1 (1994), 19–23

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M. Veselinović-Hofman: *Umetnost i izvan nje: poetika i stvaralaštvo Vladana Radovanovica* [Art and beyond: the poetics and creativity of Radovanović] (Novi Sad, 1991)

V. Pasic: 'Neokoasicizam u srpskoj muzici seste i sedme decenije XX veka' [Neo-classicism in Serbian music of the 1950s and 60s], *Novi zvuk*, nos.4–5 (1994–5), 182–3; Eng. trans. in *New Sound*, nos. 4–5 (1994–5), 183–5

ROKSANDA PEJOVIĆ

Radulescu, Horatiu (*b* Bucharest, 7 Jan 1942). French composer of Romanian birth. He studied the violin privately with Nina Alexandrescu, a pupil of Enescu, and subsequently composition at the Bucharest Academy of Music (MA 1969), where his teachers included Niculescu, Olah and Stroe, some of the leading figures of the newly emerging avant garde. In 1969 Radulescu moved to Paris (he became a French citizen in 1974); here, initially inspired by Stockhausen, he began to develop his version of SPECTRAL MUSIC. In the early 1970s he attended classes given by Cage, Ligeti, Stockhausen and Xenakis at the Darmstadt summer courses, and by Ferrari and Kagel in Cologne; later, from 1979 to 1981, he studied computer-assisted composition and psycho-acoustics at IRCAM. From the mid-1970s Radulescu's works were performed at leading European festivals including La Rochelle, Metz, Royan and Donaueschingen; in 1983 he founded the ensemble European Lucero in Paris to perform his works, and in 1991 the Lucero Festival. His many awards include a DAAD composer residency in Berlin (1988–9) and a French Villa Medici fellowship (1989–90).

The essentials of Radulescu's compositional thinking are expounded in the booklet *Sound Plasma: Music Of The Future Sign* (Munich, 1975). Asserting that the historical categories of monody, homophony, polyphony and heterophony were by then exhausted, Radulescu replaces them with the concept of sounds in a constant state of flux. The resulting 'sound plasma' is articulated, above all, by the periodic or aperiodic appearance and disappearance of particular spectral components, in which dynamics and timbre (especially transitions between clear pitch and noise) play a fundamental role; this constitutes a 'spectrum pulse'. For Radulescu, the notion of 'sound plasma' also implies an almost neo-Boethian distinction between 'planetary' and 'cosmic' music. It is this aspect – in many respects akin to Stockhausen's outlook – that most clearly distinguishes Radulescu's music from the 'instrumental synthesis' (also spectrally based) pursued by composers like Grisey and Murail from the 1970s onwards. While the latter composers' work is in some respects scientific and clinical, expounding clear acoustic processes, Radulescu's aims are essentially spiritual and magical, drawing not only on Catholicism but also on Daoism (in particular, Laozi's *Daode jing*).

From the start, Radulescu's music was extravagant in its conception, duration and means. Its religious aspirations are already evident in early titles such as *Flood for the Eternal's Origins* (1970) and *Everlasting Longings* (1970), and also in use of 'sound icons' (grand pianos laid on their side, and played with bows or gold coins). As for duration, his first spectral piece, *Credo* for nine cellos (1969) lasts 55 minutes, while *Wild Incantesimo* (1978) lasts nearly two hours. The latter work also calls for enormous resources: nine orchestras, whose music is projected on 19 screens using over 4400 slides. Other instances of unusual resources include *Byzantine Prayer* (1988) for 40 flautists playing 72 flutes, and *Do Emerge Ultimate Silence* (1984) for 34 children's voices with 34 monochords; in both these works, Radulescu explores large ensembles, whose constituent instruments possess similar basic spectra.

String instruments play a central role in Radulescu's work. This partly reflects their capacity to make pitch–noise transitions by moving the bow towards and away from the bridge, but above all for their flexibility of tuning. Most of Radulescu's works for strings call for a 'spectral scordatura' in which each string is tuned as an overtone of a low (sometimes sub-audio) fundamental. A particularly spectacular instance is '*infinite to be cannot be infinite, infinite anti-be could be infinite*' (String Quartet no.4) (1976–87) for nine string quartets, eight of which may be prerecorded; here each of the 128 strings of the prerecorded quartets has a separate tuning. For many of these works, conventional notation is inadequate, and Radulescu has devised his own forms of graphic or 'action' notation, sometimes involving the use of several different colours.

In most of Radulescu's music, melody *per se* plays little or no role; form is articulated in terms of changing registers and densities, and evolving spectral and timbral qualities. However, in some works of the 1990s, and especially those for piano (sonatas nos. 2 and 4, and the Piano Concerto), Radulescu has sought, with success, to integrate elements such as Romanian folk melodies into a spectral context.

WORKS
(*selective list*)

Orch and large ens: Taaroa, op.7, orch, 1969; Everlasting Longings, op.13a, 24 str, 1970; A doini, op.24, 17 players with sound icons, 1974; Lamento di Gesu, op.23, 1975; Wild Incantesimo, op.17b, 9 orch, 1978; Thirteen Dreams Ago, op.26, 33 str, 1978; Outer Time, op.42, 23 fl, 1980, arr. va, vc, db, 1986, arr. perc, 1989, arr. 2 pf, 1990, arr. 4 tpt, 4 trbn, 1992; Iubiri, op.43, 18 players, 1981; Byzantine Prayer, op.74, 40 fl, 1988; Angolo divino, op.87, 1994; The Quest (Pf Conc.), op.90, 1996

Other inst: Credo, op.10, 9 vc, 1969; Flood for the Eternal's Origins, op.11, global sound sources, 1970, perf. 1972; Capricorn's Nostalgic Crickets, op.16h, 7 wind, 1972; 'infinite to be cannot be infinite, infinite anti-be could be infinite' (Str Qt no.4), op.33, (str qt, tape)/str qt, 1976–87; Das Andere, op.49, vn/va/vc/db, 1984; Unde incotro, op.55, 11 str, 1984; Dizzy Divinity I, op.59, fl, 1985; 'being and non-being create each other' (Sonata

no.2), op.82, pf, 1991; 'before the universe was born' (Str Qt no.5), op.98, 1993; 'like a well . . . older than God' (Sonata no.4), op.92, pf, 1993; 'practising eternity' (Str Qt no.6), op.91, 1993; 'animae morte carent', op.85, ob d'amore, pf, 1995; l'exil à l'intérieur, op.98, vc, pf, 1997

Choral: Doruind, op.27, 48vv, 1976; Do Emerge Ultimate Silence, op.30, 34 children's vv, 34 bowed monochords, 1984; Vetrata, op.84, chorus, 3 sound icons, 1992

Principal publisher: Edition Modern (Lucero)

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Sound Plasma: Music of the Future Sign (Munich, 1975)
'Musiques de mes univers', *Silences*, no.1 (1985), 50–57
'Enter the Sound', *Musica falsa*, no.4 (1998)

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H. Möller: 'Trying to Understand Horatiu Radulescu's String Quartet Op.33 "infinite to be cannot be infinite, infinite anti-be could be infinite"', *The Ratio Book*, ed. C. Barlow (The Hague, 1999), 132–58

RICHARD TOOP

Radulphus Laudunensis. Theorist. He was from the collegiate church (*de abaco*) at Laon, and is known solely by a conventional music treatise, the last part of which consists of a section on semitones. With another treatise on semitones, it survives in a 13th-century manuscript formerly belonging to the famous abbey of St Victor, Paris (now *F-Pn* lat. 15120).

GORDON A. ANDERSON/C. MATTHEW BALENSUELA

Radvilovich, Aleksandr Yur'yevich (*b* Leningrad, 28 Feb 1955). Russian composer. He studied at the Leningrad Conservatory with Sergey Slonimsky (composition) and Sof'ya Khentova (piano). In 1980 he began teaching composition at a children's music school, was an editor with Sovetskiy Kompozitor publishers in Leningrad (1984–92), and since 1996 has taught the contemporary music course at the St Petersburg Conservatory. Since 1989 he has been the artistic director and general manager of the festival *Zvukovïye puti* [Sound Ways]; under the same name he has set up a seminar, masterclasses for young composers (since 1990), a creative association and ensemble. He has been involved with the ISCM master-classes, the Darmstadt summer courses, the Brandenburg colloquium of new music and the Mozarteum Festival in Salzburg among others. He was awarded a diploma at the Queen Marie-José International Competition in Geneva (for his composition *De Profundis* for two pianos). Outside Russia, his work has been heard in the USA, Germany, Holland, Poland Yugoslavia and Bulgaria. Concerned primarily with symphonic and chamber music, the stylistic orientation of his work is associated with an attempt to combine features of postmodernism (with references to classicism and late Romanticism) and elements of the avant garde; he has also made original use of the programmatic principle in instrumental music.

WORKS
(*selective list*)

Vocal: Grustnïye pesni [Sad Songs] (L. Staff), song cycle, S, pf, 1976; 3 pesni [3 Songs] (old Fr. songs), female chorus, 1976; Sym. no.1 (K.Vala), male chorus, orch, 1977; Yegípetskiye pesni [Egyptian Songs] (ancient Egyptian texts], chorus, 1978; Plach po Ozirisu [Lament for Osiris] (ancient Egyptian texts), S, chorus, 1982; 4 stikhotvoreniya [4 Settings], Bar, pf, 1982; Leningradskiye pesni [Leningrad Songs] (contemporary Russian poets), chorus, 1986; Perevyornutïy mir [A World Turned Inside Out], 8 interludes, S, Bar, vn, hpd (Ger. folk texts), 1990; Pater noster, Bar, org, 1991

Inst: Ėlegiya, chbr orch, 1975; Kamernaya syuita [Chbr Suite], fl, pf, 1975; Poėma, vn, orch, 1976; Legenda o skripache [The Legend of the Violinist], sym. poem, 1984; Aria, tpt, org, 1985; Elegiya i serenada [Elegy and Serenade], 2 gui, 1985; Conc. eng hn, str, orch, 1986; Dramaticheskiye fanfarï [Dramatic Fanfares], 3 tpt, perc, 1987; Kamernïy kontsert [Chbr Conc.], hpd, str,1987; Sym. no.2, 1989; O muzïkantakh, o dirizhyore i o sebe [On Musicians, on the Conductor, on Myself], fantasy, str, orch, 1990; De profundis, 4 pss, 2 pf, 1991–2; Baltic Music, brass qnt, bells, org, 1992; Propavsheye poslaniye (Verlorengegangener Brief), ob, vc, pf, 1993; Mol'ba (Flehen), vn, va, vc, pf, 1992; Flautissimo, a fl, b flute (1 performer). 1994; Muzïka dlya 3 [Music for 3] cl, vn, pf, 1994; Zerkala [Mirrors], cl, vn, 1994; Cherez Stiks [Across the Styx], 5 fl (1 performer), perc, 1995; Pifiya [Pythia], vn, pf, 1996; solo pf works; pieces for spkr and inst acc.

Principal publishers: Kompozitor, Ut

M. GALUSHKO

Radziwiłł, Prince **Antoni Henryk** (*b* nr Vilnius, 13 June 1775; *d* Berlin, 7 April 1833). Polish cellist and composer. He arranged weekly concerts in his mansion in Berlin, and was friendly with Beethoven, Zelter, Mendelssohn, Goethe and others: Beethoven and Mendelssohn dedicated works to him – the former his Overture op.115, the latter his Piano Quartet op.1. In 1815 Radziwiłł became governor of the Grand Duchy of Poznań, which at that time formed part of Prussia, following the partition of Poland in 1795. His house in Poznań became a centre of cultural life; he himself was an amateur performer of chamber music, including Beethoven's quartets. With his wife Friederike Dorothea Luise (sister of Friedrich Wilhelm, King of Prussia) he gave support to the Polish theatre and encouraged Polish education; but he was nevertheless criticized for adhering to Prussian policy and failing to defend the Polish cause. He was an admirer and close friend of Chopin, whom he first knew in May 1825 and later entertained at his summer residence at Antonin, near Poznań; there Chopin wrote for Radziwiłł his Introduction and Polonaise for piano and cello, and also dedicated to him the Trio in G minor.

As a composer, Radziwiłł is known particularly for his music to Goethe's *Faust* which he began to compose before 1810 and completed in 1831. Extracts were performed in Berlin in 1816, and at Monbijou, near Berlin, in 1820; the whole work was given in Berlin on 25 October 1835, and the score was published there in the same year. Although not uniform in style, *Faust* was admired by some of the Romantics (including Chopin and Loewe). He composed songs, among them *Trois romances* (Leipzig, 1802), the duet *Im hohen Schilfe* (Oranienburg, 1804) and *Do Emmy*, to a Polish translation of a Schiller text; and he also wrote piano pieces, including the four-hand *Drei National-Polonaisen* (Berlin, n.d.).

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Z. Jachimecki and W. Poźniak: *Antoni Radziwiłł i jego muzyka do 'Fausta'* (Kraków, 1957)

ALINA NOWAK-ROMANOWICZ

Radziwiłł, Prince **Maciej** (*b* Szydłowiec, ?1751; bur. Nieśwież, 1800). Polish composer and librettist. Around 1780 he lived at Nieśwież, the house of Karol Radziwiłł, governor of Vilnius Province, who maintained a company of actors, musicians and dancers there and at his estates in Alba, Ołyka, Słuck, Biała and elsewhere. At Nieśwież Radziwiłł wrote the libretto (MS in *PL-Wn*) for J.D. Holland's opera *Agatka, czyli Przyjazd pana* ('Agatha, or The Master's Arrival'), performed on 17 September 1784 during King Stanisław August's visit to Nieśwież. He also

wrote the libretto (MS in Zieliński Library, Płock) and presumably the music for the three-act opera *Wójt osady albiańskiej* ('The Headman of the Settlers at Alba'). Radziwiłł became castellan of Vilnius Province in 1788 and moved to the town of Vilnius where he composed some instrumental and orchestral music.

WORKS

Wójt osady albiańskiej [The Headman of the Settlers at Alba] (op, 3, Radziwiłł), Alba, 4 Nov 1786; Sonate, pf, vn, G (Kraków, 1972); Divertimento, D, orch (Kraków, 1970); Serenada, B♭, str qt (Kraków, 1972); 6 polonoises, orch, *D-Dlb*; 3 polonoises, pf, *Dlb*

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A. Nowak-Romanowicz and others, eds.: *Z dziejów polskiej kultury muzycznej* [From the history of Polish musical culture], ii (Kraków, 1966)

T. Marek: *Wstęp do sonaty M. Radziwiłła* [An introduction to Radziwiłł's sonatas] (Kraków, 1972)

ALINA NOWAK-ROMANOWICZ

Radziwiłł, Marcelina. *See* CZARTORYSKA, MARCELINA.

Radzynski, Jan (*b* Warsaw, 18 June 1950). Israeli-American composer. Following a wave of anti-Semitism in Poland he moved to Israel in 1969. He studied at the Rubin Academy at Tel-Aviv University, obtaining diplomas in cello and composition (1974), and after study with León Schidlowsky an artist's diploma in composition (1977). In 1977 he moved to the USA, studying composition at Yale with Penderecki and Druckman (MM 1980, DMA 1984). A composition professor at Yale between 1981 and 1994, Radzynski became the professor of composition at Ohio State University in 1994. Among his many awards are the Morse (1985) and Mellon (1987) fellowships at Yale and the Research and Creative Work Grant of the Rothschild Foundation (1995). Radzynski has continued to elaborate the post-Romantic style of his viola and cello concertos, utilising and developing Penderecki's string and percussion techniques. Long and expressive melodic lines, rich textures, chromatic sighing motifs, through-composed yet solid structures and witty virtuoso writing are significant in these concertos, as in most of his works. Although a US resident, his influence on contemporary music in Israel is constant, and many of his works exhibit facets of Jewish and Israeli identity. Premières of his works have often taken place in Israel. His most significant vocal work, *Shirat Ma'ayan* (1997) is a setting of psalms 46 and 137 in the accent and diction of spoken Hebrew. Elaborate use of patterns of Ashkenazi cantilation is clearly evident in *Shirat Ma'ayan*, *Mizmorim* (1983) and the String Trio (1995). In his eloquent, virtuoso symphony *David* (1987) and the vibrant *Encounters* (1989), Radzynski incorporates Middle Eastern, quasi-Arabic elements into his Jewish style, revealing a further facet of Israel's cultural heritage.

WORKS
(*selective list*)

Orch: Kaddish: to the Victims of the Holocaust, 4 fl, 6 perc, pf, str, 1979; David, sym., 1 movt, 1987; Encounters, 1989; Time's Other Beat, 1990; Va Conc., 1990; Vc Conc., 1990–92

Vocal: Shirat Ma'ayan (Psalms), Mez, T, orch, 1997

Chbr and solo inst: Str Qt, 1978; Canto, pf, 1981; Mizmorim, va, 8 vc, 1983; Take Five, brass qnt, 1984; 3 Hebrew Melodies, pf qnt, 1984; Sonata, vn/va, 1985; Str Trio, 1995; Summer Charms Rag, vn, pf, 1997; Personal Verses, vn, pf, 1999

RONIT SETER

Raecke, Hans-Karsten (*b* Rostock, 12 Sept 1941). German composer, instrument maker and performer. He studied composition with Wagner-Régeny, the piano with Walter Olbertz and choral conducting with Fritz Höft at the East Berlin Hochschule für Musik (1962–8), and then was lecturer in theory at the musicological institute of the East Berlin Humboldt University (until 1974). His studies were completed in Paul Dessau's masterclass at the German Academy of Arts (1972–4). In 1974 he founded the East Berlin 'Klangwerkstatt'. In 1980, concerned about East German cultural and educational policy, he moved to West Germany. Since then he has given performances in Western Europe and in the USA on instruments he has made himself. He has received scholarships to work in the electronic studios at Freiburg (1981) and at the IRCAM (1982). He taught music to students of music therapy in Heidelberg between 1986 and 1993.

Raecke's early compositions were for traditional instruments and draw on serial and aleatory elements. Since the 1970s, however, most of his work as both composer and instrument maker has included electronic elements, and has involved prepared piano (employing a self-constructed preparation system and two composition cycles) and the construction of new wind (and combined wind and string) instruments.

WORKS
(*selective list*)

Orch: Stufenspiele und Variationssuite, 1968; Extrakte 1–4, orch, pf, 1970

Vocal: Klagegesang gegen den Krieg (R. Schwachhofer), chorus, 12 chorus soloists, Bar, spkr, projections, 1972; Eine neue Geschichte vom Soldaten, spkr/dancer/actor, sound-expanded pf (2 players), elec sounds, gui, trbn/sax, 1986–7; Adaptation of Mussorgsky: 'Pictures at an Exhibition' (H.-K. Raecke), chorus, vv, 2 synth, brass, perc, 1992–4; Denn wir sollten die Natur wieder lernen (G. Raecke), sound-expanded pf, live elecs, spkr, 1994

Pf: 5 Variations, 1967; Sonate auf D, 1968; Jazz 1–2, 1969; Klangstücke 1–11, 1969; Klangstücke 12–24, 2 pf, 1969; Cycle 'Kleeblätter – Bilder eines Buches', 1–2 sound-expanded pf (1–4 players, 2 beat players)

Chbr: Formationen, 2 gui, 1971, rev. 1996; Extrakte 1–2, pf, synth, 1970, rev. 1991; Raster 1–9, 1–2 sound-expanded pf (1–6 players, 2 beat players), 1972–91; Cycle 'Verbindungen', various solo insts, tape, 1975–; Klanggeneratoren (graphic scores for various insts), 1993–4

New insts: Kalamos, bamboo shawm, tape (1978); 'So ...?: ein Warnlied – ... oder so?: ein Lied der Umkehr', t bambuphone, tape, 1978; Bauszene: ein Bambuphon wird gebaut, action-music, 1979; Aus der Ruhe, variable plug-bambuphone, iron triangle, 1979; In der Zugluft, wind-bamboo-wire-tin, 1979; Biotron, tape, 1979–80; Wassermusik, rubberphone with and without water, 1979–80; Luft-Druck-Zonen, pulling-metalluphone, 1980; 'Das Mecklenburger Pferd – Warmblüter', suraphone, RASTER 5 (for sound-expanded pf with 4 players), 1981; Erdmusik, b bambuphone, 1982, rev. 1997; 'Das Mecklenburger Pferd – Kaltblüter', valve-pulling-metalluphone, RASTER 1 (for 2 sound-expanded pf with 4 players), 1983; Protonen-Aufgalopp, brass-wind-pipes, tape, 1984–8; Conc., wind-metal-tin-harp, 1984–; 'Feuer-, Wasser- und Rauch-Musik', pipe-pot, 1992, rev. 1997

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U. Stürzbecher: *Komponisten in der DDR: 17 Gespräche* (Hildesheim, 1979), 332–48

G. Crepaz: 'Spass und bitterer Ernst: einige Bemerkungen zu Hans-Karsten Raecke', *Neuland*, iii (1982–3), 78–80

D. Töpfer: 'Mit selbstgebauten Instrumenten: Hans-Karsten Raeckes Blasrohr- und Saitenmusik', *MusikTexte*, no.9 (1985), 32–6

ECKART SCHWINGER/LARS KLINGBERG

Raes, Godfried-Willem (*b* Ghent, 3 Jan 1952). Belgian composer. He studied at the Ghent Conservatory and Ghent University. Since 1982 he has been teaching experimental music and composition at the Ghent Conservatory. In 1968 he founded Logos, which consists of an ensemble built round the nucleus of the Logos Duo

(Raes and Moniek Darge), a centre for documentation and research on new music, and the publication of a monthly periodical. Between 1971 and 1980 he organized the International Festival of Mixed Media. In 1982 he won the Louis-Paul Boon Prize. Raes's critical view of society informs both his publications and his musical activities. He styles himself a *muziekmaker* (music maker) and has undertaken a great variety of projects: street animation with *Zingende fietsen* (Singing Bicycles), improvisation, computer programs for composing, music machines and instruments of his own invention. Although he has started composing with algorithms, his recent pieces are rather simple. He experiments using the latest technologies, for example the holosound, designed in 1983 and since then improved many times, an 'invisible instrument' that translates the performer's movements into sounds using a system of pure interactive algorithmic composition. This system is also used in the *Book of Moves* and in *Songbook*.

WORKS
(*selective list*)

Inst music theatre: Liesolee, 1970; Ohre, 1981; Pneumafoon, 1983; Songbook, 1995
Orch: Musik Für, 1972; Choices, 1974; Shifts, 1986; Fugadeca, 1991; Summer '94, 1994 [also version for computer]; Winter '96, 1996 [also version for computer]
Chbr: Logos 3/5, vn, vc, ob, pf, 1969; Octet, 8 euphoniums, 1986; Primes, fl, ob, db, pf, 1989; A Book of Fugues, variable ens, 1991–3; Str Tr no.1, 1993; Fall '95, player piano, 6 insts, 1995
Elec, mixed media: Holosound, musical theatre, 1983; Hex, perf./installation, 1988; Shifts, live elec, 1989; A Book of Moves, musical theatre, 1992–3; Betapi, computer, 1994
Music for pf, player pf, solo insts; happenings and events

Principal recording companies: Logos, IGLOO, LEX871, XI 117

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'Musikwissenschaft und Ideologie', *Interface*, iii/1 (1974), 55–88
'De dood van de Avant-Garde', *Restant*, xii/1 (1983), 229–35
'The Absurdity of Copyright', *Interface*, xvii/3 (1988), 145–50
'Het onzichtbare instrument', *Celesta*, iv (1990), 6–14

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J.-P. Van Bendegem: 'Godfried-Willem Raes', *Yang*, no.121 (1985), 8–16
Y. Knockaert: 'Muziekmaker Godfried-Willem Raes', *Kunst en cultuur*, xxvii/3 (1994), 18–19

YVES KNOCKAERT

Raesel, Andreas. *See* RASELIUS, ANDREAS.

Raff, (Joseph) Joachim (*b* Lachen, nr Zürich, 27 May 1822; *d* Frankfurt, 24/5 June 1882). German composer, critic and teacher. His father, a teacher and organist who had fled to Switzerland from the Black Forest to avoid military conscription during the Napoleonic wars, taught him to play the violin and organ and to sing. He attended the Gymnasium in Rottenburg (Württemberg), then followed the family to Schwyz, where in 1838 he enrolled in the Jesuit Gymnasium to study philology. He taught in a primary school in Rapperswil between 1840 and 1844, during which time he decided to become a musician. He became an accomplished pianist and organist, and began composing for the piano. In 1843 he sought the opinion of Mendelssohn, who praised the works and recommended their publication to Breitkopf & Härtel (they appeared as opp.2–6). Upon leaving school service, Raff received help from Franz Abt to establish himself in Zürich, where he taught the piano, gave concerts and copied music to make a living. Raff met Liszt in the summer of 1845, though his daughter Helene's account of her father's pilgrimage on foot to Liszt in Basle is probably fictional. Nevertheless, Liszt did immediately take the young composer under his protection, upon which Raff left Switzerland. Liszt helped him find employment in Cologne in a music and piano store, where he worked for two years until unguarded critical comments he made in the *Allgemeine Wiener Musik-Zeitung* caused him to move to Stuttgart in 1847. During the Cologne period, Raff met Mendelssohn (1846) and remained in contact with Liszt. In 1847 he was faced with the choice of working for Liszt or studying with Mendelssohn in Leipzig: Mendelssohn's death in November brought the one plan to naught, and Liszt's travels thwarted the other. In Stuttgart he met Bülow who became a lifelong friend, and began composing for larger ensembles. In 1848 he moved again, to Hamburg, where he worked for the publisher Schuberth as an arranger. While in Hamburg, Raff met Liszt and decided to follow his renewed invitation.

Raff followed Liszt first to Bad Eilsen, and then at the beginning of 1850 to Weimar, where he served as the newly appointed court Kapellmeister's assistant, in instrumentation and in the copying and preparation of manuscripts. He also wrote polemics on behalf of Liszt and other composers associated with Weimar (including Wagner). Raff continued to work as composer under Liszt's supervision, achieving performances of such works as the opera *König Alfred* (1851), Psalm cxxi (composed in 1848 and first performed on 20 April 1855) and the choral fairy tale *Dornröschen* (first performed on 24 May 1856). In Weimar he also made the acquaintance of Brahms, Joseph Joachim, and his future wife Doris Genast (1826–1912), an actress and daughter of the Weimar theatre director Eduard Genast. Raff befriended such fellow Lisztians as Cornelius, Hans Bronsart von Schellendorf and Richard Pohl. As time passed, Raff realized that his career opportunities in Weimar were slight, yet he also had no success with applications for positions elsewhere, in part because of his association with the radical movement of Liszt and Wagner. Even though Liszt frequently helped Raff out of financial difficulties and even eased the conditions of Raff's incarceration in Weimar in 1853 (for an unpaid debt incurred in Switzerland), Raff felt oppressed by the commanding figure of Liszt. He also resented the more radical and partisan aspects of the new movement, feelings that found expression in his book *Die Wagnerfrage* and ultimately resulted in the alienation of his New German colleagues. Thus, in the summer of 1865, Raff exchanged the circle of Weimar for independent production in Wiesbaden, where Doris was working and where he taught the piano, singing and harmony for 21 years. His unpublished letters to Doris from Weimar are an important source on Liszt's Weimar circle of the early 1850s. Coupled with manuscript evidence, these letters help establish the extent of Raff's assistance or collaboration on individual musical and literary projects undertaken with Liszt.

In Wiesbaden Raff produced the majority of his numbered compositions, and achieved his first broad public recognition. Especially noteworthy was the popularity of the Cavatina for violin from *Six morceaux* op.85 in 1859, the year of his marriage to Doris. Many other salon works were written during this time, as well as the First Symphony 'An das Vaterland', for which he won a

prize in 1863 from the Gesellschaft der Musikfreunde. Chamber and sacred music occupied Raff during the late 1860s, as did the Third Symphony 'Im Walde', and the comic opera *Dame Kobold*. In the 1870s he was one of the most frequently played German composers, with five new symphonies, including the still-performed 'Lenore' Symphony, and various concertos.

In 1878 Raff became director of the new Hoch Conservatory in Frankfurt, for which he was able to recruit the baritone Julius Stockhausen as well as Clara Schumann. Despite his heavy administrative and teaching responsibilities, he found time to compose such works as the last two symphonies, an opera (*Benedetto Marcello*) and the apocalyptic oratorio *Welt-Ende*. His last days were embittered by differences with the conservatory's board of directors. Raff died of a heart attack in the night of 24–5 June 1882. Unfortunately, Raff's over-confidence in his lasting fame meant that he did not make financial arrangements for his family in the case of his death. The distraught Bülow was a major contributor to a monument for Raff, which was sculpted by Ludwig Sand and erected in 1903. In 1972 a monument was erected in Raff's honour in his birthplace, Lachen.

Any analysis of Raff's music must confront the historical criticisms of his eclecticism and quantity of production. On the one hand, Raff considered himself an independent creator and thus distanced himself from Liszt and Wagner, even though during his time in Weimar he did circumspectly adopt elements of the New German style; on the other hand, he clearly modelled his work on various predecessors (Mendelssohn, Schumann, Liszt). The perception of Raff's inability to achieve a consistent personal style, which was heightened by his frequent forays into the realm of salon music, was coupled with the widely held view that his speed of production precluded the creation of significant, deeply felt works. These perceptions undoubtedly contributed to Raff's failure to achieve long-term success. In her diary, Clara Schumann recognized Raff's talent and fantasy, yet also observed the ephemeral nature of his popularity. By the time of his 60th birthday, Raff himself had come to give credence to the opinions of critics and friends (including Bülow), who accused him of over-production and thereby caused him to doubt the credibility of his music, a recognition that clouded the last years of his life.

Raff's aesthetic position reflected the eclecticism of his music: he wished to link the old with the new. This led him to infuse traditional genres and forms (such as the sonata form) with programmatic elements, a compromise that was viewed by Riemann as an 'aesthetic lie'. In giving shape to his music, Raff emphasized traditional contrapuntal and motivic work over a more harmonic orientation, which he saw (and criticized) in Wagner's music. This preference for learned styles led to criticism of his own music as lacking emotion, an opinion expressed by Liszt in his review of the choral fairy tale *Dornröschen* (1856). Nevertheless, Raff was able to give to his music a strong sense of drive and direction, and his orchestration was quite effective, even though his forces did not normally exceed Beethoven's in size. Raff's stylistic eclecticism is particularly evident in his themes, which tend to be diatonic and brilliant in his faster movements, but often adopt a sentimental salon style in slow movements.

Raff's influence was wide in his day, and his music was valued by Mendelssohn, Liszt and Bülow (albeit with decisive reservations). The symphonies were of significance for the development of that genre and the symphonic poem in the later 19th century, having an impact upon such composers as Bruch and Strauss. He was also an esteemed teacher; among his pupils were Edward MacDowell and Alexander Ritter. Raff's only daughter, Helene (1864–1942), became a painter, writer and pianist of note. Upon her death, Raff's entire estate of musical manuscripts, letters and other literary and familial documents was bequeathed to the Bayerische Staatsbibliothek in Munich.

WORKS

printed works published in Leipzig unless otherwise stated

many works also appeared in other arrangements by the composer; for full details see Schäfer (1888)

some early opus numbers were duplicated in published and unpublished works

MSS in D-Mbs

STAGE

operas unless otherwise stated

König Alfred (4, G. Logau), 1848–50, Weimar, Hof, 9 March 1851; rev. 1852, Weimar, 13 March 1853

Samson (musikalisches Trauerspiel, 5, J. Raff), 1853–7, unperf.

Die Parole (3, Raff, after von Saldern), 1868, unperf.; lib (Wiesbaden, 1873)

Dame Kobold (komische Oper, 3, P. Reber, after P. Calderón de la Barca), op.154, 1869, Weimar, Hof, 9 April 1870, vs (Berlin, 1871), ov., fs (Berlin, 1870), lib. (Wiesbaden, 1870)

Benedetto Marcello (lyrische Oper, 3, Raff), 1877–8, unperf.

Die Eifersüchtigen (komische Oper, 3, Raff), 1881–2, unperf.

CHORAL WITH ORCHESTRA

all printed works published in full score

op.	
—	Psalm cxxi, solo vv, chorus, orch, 1848
—	Te Deum, chorus, orch, 1853
—	Dornröschen (musical fairy tale, W. Genast), solo vv, chorus, orch, 1855
80	Wachet auf! (E. Geibel), solo vv, male vv, mixed vv, orch, 1858 (Mainz, 1862)
100	Deutschlands Auferstehung (M. von der Werra), male vv, orch, 1862–3 (1864)
141	De profundis (Ps cxxx), mixed vv, orch, 1867 (1868)
171	2 Gesänge, chorus, orch, 1871 (1872): Im Kahn (A. Börner), Der Tanz (P. Flemming)
186a	Morgenlied (J.G. Jacobi), chorus, orch/pf, 1873 (1874)
186b	Einer Entschlafenen (Börner), S, chorus, orch/pf, 1873 (1874)
209	Die Tageszeiten (cant., H. Raff), chorus, pf, orch, 1877–8 (1880)
—	Die Sterne (H. Raff), chorus, orch, 1880; also arr. pf acc.
212	Welt-Ende, Gericht, Neue Welt (Revelation), orat, solo vv, chorus, orch, 1879–81 (1883)

CHORAL UNACCOMPANIED

97	10 Gesänge, male vv, 1853–63 (1865)
122	10 Gesänge, male vv, 1853–63 (1867)
—	4 Marianische Antiphonen, 5, 6, 8vv, 1868
195	10 Gesänge, male vv, 1860–70 (1876)
198	10 Gesänge, mixed vv, 1860–74 (1875)

Kyrie and Gloria, 6vv, Pater noster, 8vv, Ave Maria, 8vv, all 1869

OTHER VOCAL

Vocal ensemble with pf: 12 zweistimmige Gesänge (Hoffmann von Fallersleben and others), op.114, 1860–64 (1865); 6 Gesänge (Geibel), 3 female vv, op.184, 1870–73 (1873)

Songs with orch: Traumkönig und sein Lieb (Geibel), op.66, 1854 (Mainz, 1875); 2 scenas (T. Schleiden), op.199, 1875 (1875): 1 Die Jägerbraut, 2 Die Hirtin

Songs with pf: 3 Lieder (Byron), op.16, 1844, lost; 3 Lieder (J. Scheffel), op.18, 1844, lost; 3 Lieder (J.G. Fischer), op.47, 1848 (1850); 2 Lieder (G. Logau), op.48, 1848 (1852); 3 Lieder (Fischer), op.49, 1848 (Magdeburg, 1852); 2 italienische Lieder

(C.O. Sternau), op.50, 1849 (Magdeburg, 1852); 5 Lieder (Geibel), op.51, 1849–50 (1853); 3 Lieder (Sternau), op.52, 1850 (Berlin, 1853); 2 Lieder vom Rhein (Sternau), op.53, 1849 (Cologne, 1853)

Sangesfrühling (various poets), 30 songs, op.98, 1855–63 (1864); Maria Stuart (M. Stuart), cycle, op.172, 1872 (1873); 8 Gesänge (T. Moore and others), op.173, 1868–70 (1872); Blumensprache (G. Kastropp), 6 songs, op.191, 1874 (1874); Blondel de Nesle (H. Raff), cycle, op.211, 1880 (1880); Ständchen (Sternau), 1859 (Stuttgart, 1861); Frühlingslied (E. Neubürger) (Mainz, 1879)

SYMPHONIES

op.	
—	Grosse Symphonie, e, 1854, lost
96	Sym. no.1 'An das Vaterland', D, 1859–61 (1864)
140	Sym. no.2, C, 1866 (Mainz, 1869)
153	Sym. no.3 'Im Walde', F, 1869 (1871)
167	Sym. no.4, g, 1871 (1872)
177	Sym. no.5 'Lenore', E, 1872 (1873)
189	Sym. no.6, d, 1873 (Berlin, 1874)
201	Sym. no.7 'In den Alpen', B♭, 1875 (1876)
205	Sym. no.8 'Frühlingsklänge', A, 1876 (1877)
208	Sym. no.9 'Im Sommer', e, 1878 (1879)
213	Sym. no.10 'Zur Herbstzeit', f, 1879 (1882)
214	Sym. no.11 'Der Winter', a, 1876 (1883)

SOLO INSTRUMENT AND ORCHESTRA

Pf: Ode au printemps, G, op.76, 1857 (Mainz, 1862); Conc., c, op.185, 1873 (1874); Suite, E♭, op.200, 1875 (1876)

Vn: La fée d'amour (Die Liebesfee), a, op.67, 1854 (Mainz, 1878); Conc. no.1, b, op.161, 1870–71 (1871); Suite, G, op.180, 1873 (1873); Conc. no.2, a, op.206, 1877 (1878)

Vc: Conc. [no.1], D, op.193, 1874 (1875); Conc. no.2, G, 1876

OTHER ORCHESTRAL

Incid music to Bernhard von Weimar (W. Genast), 1854, ov., rev. as Ein feste Burg ist unser Gott, op.127, 1865 (1866), 2 marches (Munich, 1885)

Suites: no.1, C, op.101, 1863 (Mainz, 1865); no.2 'in ungarischer Weise', f, op.194, 1874 (Berlin, 1876); Italienische Suite, 1871 (Berlin, 1884); Thüringer Suite, 1877

Other works: Fest-Ouvertüre, G, 1851–2, lost; Jubel-Ouvertüre, C, op.103, 1864 (1865); Fest-Ouvertüre, A, op.117, 1864 (1865); Konzert-Ouvertüre, F, op.123, 1862 (1866); Festmarsch, C, op.139, 1867 (Mainz, 1878); ovs. to Shakespeare plays, 1879: The Tempest, Macbeth, Romeo and Juliet, Othello; Elegie, 1880 [orig. 3rd movt of Sym. no.10]; Grosse Fuge, 1882, inc.

CHAMBER

Pf, str: Pf Qnt, a, op.107, 1862 (1864); 2 pf qts, G, c, op.202, 1876 (1876, 1877); Pf Trio, g, 1849, lost; 4 pf trios, c, op.102, 1861 (1864), G, op.112, 1863 (1865), a, op.155, 1870 (Berlin, 1872), D, op.158, 1870 (1871); 5 vn sonatas, e, op.73, 1853–4 (1859), A, op.78, 1858 (1861), D, op.128, 1865 (1867), g, op.129, 1866 (1867), c, op.145, 1868 (1869), all ed. F. David (1876); Aus der Schweiz, vn, pf, op.57, 1848 (Hanover, 1853); 2 Fantasiestücke, vn, pf, op.58, 1850, 1852 (Magdeburg, 1854); 3 duos, on themes from Wagner's ops, vn, pf, op.63, 1853 (Aachen, 1856); 6 morceaux, vn, pf, op.85, 1859 (1862); Volker, cyclic tone poem, vn, pf, op.203, 1876 (1877); Suite, A, vn, pf, op.210, 1879 (1880); Duo, vn, pf, 1882; Vc Sonata, D, op.183, 1873 (1873); Duo, vc/vn, pf, A, op.59, 1848 (Hanover, 1855); 2 Fantasiestücke, vc, pf, op.86, 1854 (1862); Duo, vn, pf, 1882

Str: Octet, C, op.176, 1872 (1873); Sextet, g, op.178, 1872 (1873); Qt, C, 1849–50, lost; 5 qts, d, op.77, 1855 (1860), A, op.90, 1857 (1862), e, op.136, 1866 (1868), a, op.137, 1867 (1869), G, op.138, 1867 (1869); 3 qts, op.192, 1874 (1876): Suite in älterer Form, Die schöne Müllerin, Suite in Kanonenform

Other works: Fest-Ouvertüre, B♭ ww, op.124, 1865, arr. pf 4 hands (Bremen, 1865); Sinfonietta, F, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, op.188, 1873 (1874); 2 Romanzen, hn/vc, pf, op.182, 1873 (1873)

PIANO SOLO

Sérénade, op.1, 1842 (Offenbach, 1843); 3 pièces caractéristiques, op.2, 1842 (1844), rev. as 3 morceaux, 1876 (1877); Scherzo, op.3, 1842 (1844); Fantaisie brillante, on themes from Donizetti's Maria di Rudenz, op.4, 1842 (1844), rev. as Fantaisie, 1881 (1881); 4 galops brillants, op.5, 1843 (1844), rev. as 4 galop-caprices, 1878 (1878); Fantaisie et variations brillantes, op.6, 1843 (1844), rev. as Variations, 1878 (1878); Rondo brillant, on Io son ricco e tu sei bella from Donizetti's L'elisir d'amore, op.7, 1843 (1844); 12 romances en forme d'études, op.8, 1843 (1845)

Impromptu brillant, op.9, 1843 (1845), rev. as Introduction et rondeau, 1875 (1876); Grand capriccio, op.10, 1843 (1845); Air suisse, op.11, 1844 (1845); Fantaisie gracieuse, op.12, 1844 (1846), rev. as Fantaisie, 1881 (1881); Sonate avec fugue, op.14, 1844 (1845), rev. as Grande sonate, 1881 (1882); 6 poèmes, op.15, 1845 (Mainz, 1846); Album lyrique, op.17, 1845 (Hamburg, 1846), rev. 1849 (1874–7); 2 Paraphrasen on Liszt lieder, op.18, 1845 (Cologne, 1846): Du bist wie eine Blume, Mild wie ein Lufthauch; Fantaisie dramatique, on themes from H. Esser's Les deux princes, op.19, 1845 (Brunswick, 1847)

2 morceaux de salon, op.20, 1845 (Brunswick, 1847); Loreley, op.21, 1846 (Vienna, 1846); 2 rhapsodies élégiaques, op.22, 1846 (Vienna, 1846); 3 pièces caractéristiques, op.23, 1845 (1845); Valse mélancolique, op.24, 1846 (Vienna, 1846); Romance-étude, op.25, 1846 (Vienna, 1846); Den Manen Scarlattis, op.26, 1846 (Vienna, 1846); Angelens letzter Tag im Kloster, op.27, 1845–6 (1846); Tarantelle, op.31, 1846 (Vienna, 1847); Am Rhein, op.32, 1846 (Vienna, 1847); 6 Lieder, op.34, 1847 (Stuttgart, 1847)

Capriccietto, on themes from Weber's Der Freischütz, op.35, 1847 (Stuttgart, 1848); Fantaisie militaire, on themes from Meyerbeer's Les Huguenots, op.36, 1847 (Stuttgart, 1848); Fantasie, on themes from Bellini's La sonnambula, op.37, 1847 (Stuttgart, 1848); Grande mazurka, op.38, 1847 (1847); Notturno, after Liszt, op.39, 1847 (1847); Capriccietto à la bohémienne, op.40, 1847 (1848); Romanze, op.41, 1847 (1853); Le prétendant, after Kücken, op.42, 1847 (1847); Divertimento, on themes from Halévy's La Juive, op.43, 1848 (Stuttgart, 1848)

Fantaisie, on themes from Rossini's Il barbiere di Siviglia, op.44, 1848 (Stuttgart, 1848); Reminiscenzen aus Mozarts Don Juan, op.45, 1848 (Stuttgart, 1848); The Last Rose of Summer, op.46, 1849 (Hamburg, 1849); Tanz-Capricen, op.54, 1852 (Berlin, 1853); Frühlingsboten, 12 pieces, op.55, 1850–52 (Magdeburg, 1853); 3 Salonstücke, op.56, 1849 (Hanover, 1854); Schweizerweisen, 9 pieces, op.60, 1851 (1855)

[4 pieces], op.61: 1 Caprice, on themes from Wagner's Lohengrin, 1853 (1855), 2 Reminiscenzen, on themes from Wagner's Der fliegende Holländer, 1853 (1855), 3 Fantasie, on themes from Wagner's Tannhäuser, 1853 (1859), 4 Capriccio in Rondo form, on themes from Schumann's Genoveva, 1855 (1863); 3 Salon-Etüden aus Wagners Opern, op.62, 1853 (Berlin, 1855); Capriccio, op.64, 1855 (1857); [2 pieces], op.65, 1855 (1865): 1 Fantasie, on themes from Berlioz's Benvenuto Cellini, 2 Caprice, on themes from Raff's König Alfred

5 Transkriptionen, op.68, 1857 (1857) [on works by Beethoven, Gluck, Mozart, Schumann and Spohr]; Suite, a, op.69, 1857 (Erfurt, 1857); Trovatore et Traviata, 2 salon paraphrases after Verdi, op.70, 1857 (1857); Suite, C, op.71, 1857 (Weimar, 1858); Suite, e, op.72, 1857 (Weimar, 1858); 3 Klavier-Soli, op.74, 1852 (1859); Suite de morceaux pour petites mains, 12 pieces, op.75, 1858–9 (1859–60); Cachoucha-caprice, op.79, 1858 (1861); [2 pieces from Verdi's Les vêpres siciliennes], op.81, 1858 (1861): 1 Sicilienne, 2 Tarantelle; Mazurka-caprice, op.83, 1858 (Mainz, 1861)

Chant de l'Ondin, op.84, 1858 (1861); Introduction et allegro scherzoso, op.87, 1858 (1862); Am Giessbach, op.88, 1858 (1862); Villanella, op.89, 1859 (1862); Suite, D, op.91, 1859 (1862); Capriccio, op.92, 1860 (1862); Dans la nacelle, op.93, 1860 (1862); Impromptu-valse, op.94, 1860 (1862); La polka de la Reine, op.95, 1861 (1863); 3 sonatilles, a, G, C, op.99, 1861 (1864–5); Le galop, op.104, 1861 (1864); 5 églogues, op.105, 1861 (1865); Fantaisie-polonaise, op.106, 1861 (1865); Saltarello, op.108, 1863 (1865); Rêverie-nocturne, op.109, 1863 (1865)

La gitana, op.110, 1863 (1865); 2 Capricen, op.111, 1856 (1857); Ungarische Rhapsodie, op.113, 1863 (1865); 2 morceaux lyriques, op.115, 1864 (1865); Valse-caprice, op.116, 1864 (1865); Valse favorite, op.118, 1864 (1865); Fantasie, op.119, 1864 (1865); Spanische Rhapsodie, op.120, 1864 (1865); Illustrations de L'Africaine de Meyerbeer, op.121, 1864 (Berlin, 1866); [3 pieces], op.125, 1865 (1865): 1 Gavotte, 2 Berceuse, 3 L'espiègle; 3 Klavierstücke, op.126, 1865 (Bremen, 1866); 2 études mélodiques, op.130, 1866 (1867)

Styrienne, op.131, 1866 (1866); Marche brillante, op.132, 1866 (1866); Elegie, op.133, 1866 (1867); Vom Rhein, 6 pieces, op.134, 1866 (1867); Blätter und Blüten, 12 pieces, op.135, 1866 (1867); Fantaisie, op.142, 1867 (1869); Barcarolle, op.143, 1867 (1869); Tarantelle, op.144, 1867 (1869); Capriccio, op.146, 1868 (1869); 2 méditations, op.147, 1868 (1869); Scherzo, op.148, 1868

(1869); 2 élégies, op.149, 1868 (1871); Allegro agitato, op.151, 1868 (1871); 2 romances, op.152, 1868 (1871); Valse brillante, op.156, 1870 (1871)

[2 pieces], op.157, 1870 (1871): 1 Cavatine, 2 La fileuse; Suite, g, op.162, 1870 (Berlin, 1871); Suite, G, op.163, 1871 (1871); [3 pieces], op.164, 1871 (Berlin, 1872): 1 Sicilienne, 2 Romance, 3 Tarantelle; La cicerenella, op.165, 1871 (1872); [2 pieces], op.166, 1871 (1872): 1 Idylle, 2 Valse champêtre; Fantasie-Sonate, op.168, 1871 (1872); [2 pieces], op.169, 1871 (1872): 1 Romance, 2 Valse brillante; La polka glissante, op.170, 1871 (1872); Orientales, 8 pieces, op.175, 1872 (1873); Variationen über ein Originalthema, op.179, 1873 (Berlin, 1873)

Totentanz, op.181, 1873 (1873); Erinnerung an Venedig, 6 pieces, op.187, 1873 (1874); Feux follets, op.190, 1874 (1874); [4 pieces], op.196, 1875 (1875): 1 Im Schilf, 2 Berceuse, 3 Novelette, 4 Impromptu; Capriccio, op.197, 1875 (1875); Suite, B♭, op.204, 1876 (Berlin, 1877); Von der schwäbischen Alb, 2 character-pieces, op.215, 1881 (1882); Aus der Adventzeit, 8 pieces, op.216, 1879 (Berlin, 1885); Valse-rondino, on themes from S. Salomon's Das Diamantkreuz, 1849 (1850); Abendlied von Schumann, 1865 (1866); Valse-impromptu à la tyrolienne, 1868 (Mainz, 1869)

30 fortschreitende Etüden, 1868–72 (Hanover, 1883); Improvisation, on L. Damrosch's lied Der Lindenzweig, 1870 (Breslau, 1871); Berceuse d'après une pensée de Gounod, 1872 (1872); Valse de Juliette de Gounod, 1872 (1873); 4 Capriccios über walachische und serbische Weisen, 1875 (1876)

Lost works: 3 fantaisies de soir, 1841; Schicksale, 1841; Fantasie, op.15, 1844; 3 Characterstücke, op.17, 1844; Jarner Fantasie, op.19, 1844; Jaléo and Xeres, Sp. dances, op.20, 1844; Jagd-Fantasie, op.21, 1845; In den Bergen, op.22, 1845; Impromptu, op.16, 1845; 8 Lieder von Mendelssohn, op.19, 1845; 2 airs fameux, from Meyerbeer's Robert le diable, op.28, 1846; Liebesfrühling, op.29, 1846; 2 mazurkas, op.30, 1846; Albumstück, op.33, 1846; Alla tarantella, 1846; Scherzo fantastique, 1846; Sérénade, 1847; Sicilienne, 1847; Fantasie, on themes from Kücken's Der Prätendent, 1847; Grosse Fantasie, on themes from Salomon's Das Diamantkreuz, 1849

OTHER WORKS

Pf 4 hands: Valse-rondino, on themes from Meyerbeer's Les Huguenots, op.13, 1844 (1845); 12 morceaux, suite, op.82, 1858–9 (1861–5); Humoreske in Walzerform, op.159, 1870 (Berlin, 1871); Reisebilder, 10 pieces, op.160, 1870 (1871); Aus dem Tanzsalon, op.174, 1872 (1872); arrs. of orch and chbr works

Other kbd: Chaconne, a, 2 pf, op.150, 1868 (1869); Fantasie, g, 2 pf, op.207, 1877 (1878); Introduktion und Fuge, e, org, 1866 (1867)

Edns/arrs.: J.S. Bach: vn sonata movts, arr. pf, 1865 (1867–9), 6 vc suites, arr. pf, 1868 (1869–71), Chaconne, d, arr. orch, 1873 (1874), orch suites nos.1–3, arr. pf, 1874 (1875), Eng. Suite no.3, arr. orch, 1874; Beethoven: 2 vn romances, arr. pf, 1849 (1849); Handel: 2 marches from orats Saul and Jephtha, arr. pf, 1859 (1879); B. Marcello: 3 vc sonatas, orig. bc arr. pf, 1875; Wagner: Die Meistersinger, excerpts, arr. pf, 1867, as Reminiscenzen (Mainz, 1868)

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JAMES DEAVILLE

Rafi. French family of woodwind instrument makers. They were active in Lyons in the 16th and 17th centuries. The workshop was probably established by Michaud 'Raffin', who is mentioned as 'fleustier' in 1512, and continued by his sons, Pierre (*fl* 1523–9) and Claude (*b* before 1515; *d* 1553). In literature a chalumeau by 'Raffy' of Lyons is mentioned by Clément Marot, a musette by 'Rafy Lyonnais' by Jean-Antoine de Baïf, and a 'bonne fleuste de Raffy' by François de la Salle. Of the 11 surviving instruments, all Renaissance in style, four transverse flutes and two recorders are branded 'C. Rafi', one flute is marked 'M. Rafi', and one recorder and one flute bear the mark 'G. Rafi'. All these instruments are also marked with a griffin on a shield (the emblem of Lyons) below the name. Two other instruments show only that emblem; it

is assumed that they were also made by members of the Rafi family. One bass flute marked '(?) Rafi' in the Leipzig collection was lost at the end of World War II.

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FRIEDRICH VON HUENE

Rafi, Mohammed (*b* Kotta Sultansingh, 4 Dec 1924; *d* Bombay, 31 July 1980). Indian film playback singer. Rafi received early vocal training from classical singers Ustad Wahid Khan and Pandit Jivanlal. He sang for Radio Lahore during his teens and at the age of 20 recorded his first film song for the Punjabi movie *Gul baloch* (1944). He made his début as a Hindi playback singer in the same year, travelling to Bombay to record songs by the music director Naushad Ali for *Pahele aap* (1944). Despite his powerful voice and three-octave vocal range Rafi struggled to gain recognition during the 1940s. His duet with Noorjahan 'Yahan badla wafa ka' in *Jugnu* (1947) and his solo 'Suhani rat dhal chuki' in *Dulari* (1949) earned wide popularity but not the overwhelming success needed to reach stardom. His songs by Naushad in *Aan* and *Baiju bawra* (both 1952) similarly became 'super hits', but not until the 1960s did Rafi's success and popularity rise above that of all other male Hindi playback singers including Mukesh. Manna Dey, Kishore Kumar, Talat Mahmood and Hemant Kumar.

Rafi sang playback for most Hindi film actors during the 1960s and his identification as the singing voice of the new rebel star, Shammi Kapoor, brought him unmeasured success. Yet in 1969 the box-office hit *Aradhana* saw Rafi's lead toppled by singer Kishore Kumar. A disagreement with the 'playback queen' Lata Mangeshkar over the matter of royalty payments from record companies, which Lata was demanding, further harmed his career by effectively ending any future song duets by these two leading artists. His devotion to film singing nevertheless resulted in popular hit songs once again, notably 'Kya hua tera wada' in *Hum kisi se kam nahin* (1977) that won him his sixth annual 'Best Male Playback Singer' Filmfare award. Rafi's voice remains one of the most recorded in the history of Indian music.

ALISON ARNOLD



Mohammed Rafi

Raftor, Catherine. *See* CLIVE, KITTY.

Rag. *See* RAGTIME.

Rāga (Sans.: '[red] colour', hence 'passion, delight'; Hindi/Urdu *rāg*; Tamil *rākam*). In Indian musical theory and practice a melody-type or mode, suitable for expressing aesthetic ethos and religious devotion (*see* INDIA, §III, 2; MODE, §V, 3). A *rāga* provides the melodic material for the composition of vocal or instrumental melodies and for improvisation (e.g. in ĀLĀPA). Each *rāga* is characterized by a variety of melodic features, including a basic scale (perhaps with additional or omitted notes), grammatical rules governing the relative emphasis of different scale degrees and the sequence of notes in ascending and descending contexts, distinctive ways of ornamenting or pitching particular notes, and motifs or formulae from which complete melodies or improvisations can be constructed. Each *rāga* has a unique aesthetic identity, sometimes described in terms of the classical *rasa* aesthetic system (*see* INDIA, §III, 7). *Rāgas* are normally attributed to divine rather than human origin and are sometimes considered to exist in the form of deities or spirits, or to have magical or therapeutic properties. In North India each *rāga* is associated with a season or time of day at which it is normally performed. Analysis and classification of *rāgas* is a central concern of theoretical texts from the *Bṛhad-deśī* of Mataṅga (*c*9th century CE) onwards.

RICHARD WIDDESS

Raganella (It.). See RATCHET.

Ragazzi, Angelo (*b* ?1680; *d* Vienna, 1750). Italian composer. He studied the violin at the Naples Conservatory of S Maria di Loreto with Giancarlo Chilò (or Cailò), who had moved to Naples from Rome with Alessandro Scarlatti. In 1704 he was employed as a violinist in the royal chapel in Naples (where at some time he was Konzertmeister, according to a Dresden manuscript); when Naples passed under Habsburg rule, he went first to Barcelona and then to Vienna, where he entered the service of Emperor Charles VI. He stayed there from 1713 to 1722, when he returned to Naples, but moved to Vienna again in 1729 (possibly as a result of the transfer of power in Naples from the Habsburgs to the Bourbons); he remained there for the rest of his life, retiring in 1740, ten years before he died.

Ragazzi was one of the leading instrumental composers in 18th-century Naples. His only printed work is a collection of *Sonate a quattro*, compositions of considerable interest for a knowledge of the Neapolitan instrumental tradition, and dedicated (as might be expected) to Charles VI. The collection comprises 12 sonatas for first violin, ripieno first violin, second violin, third violin or viola, and violone and continuo. The sonatas are varied in style and broadly representative of Ragazzi's music. Some of them are close to trio sonatas, others to solo concertos; some are in a contrapuntal style, while others are more homophonic. Ragazzi favoured a classical polyphonic manner combined with instrumental virtuosity; some passages show a Venetian influence, but others are in a strict polyphonic idiom. These characteristics of Ragazzi's style need to be seen in the context of contemporary Viennese taste, where the two dominating factors were J.J. Fux's teaching and the popularity of the Vivaldi concertos.

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Mass, 4vv, 1736, *A-Wn*; Mass, 4vv, 1737, *Wn*; Mass, 8vv, insts, 1739, *Wn*; Inveni hominem, canon, 5vv, *D-Dl*
Conc. grosso, 3 ob, va, bc, *Bsb*; Conc., vn solo, vn, va, bc, *Dl*; Conc. (C), vn, violetta, bc, 1728, *I-Nc*; Conc. (b), 4 vn, violetta, vc, bc, 1728, *Nc*; Conc. (B♭), vn, violetta, bc, 1728, *Nc*; Conc. a tre (a), 2 vn with ripieni, bc, 1729, *Nc*
Sinfonia, 2 vn, bc, *I-Mc*; Sonate a quattro, *Nc*; 2 sonate a tre, *Nc*; Ricercare, 4 inst, *A-Wn*, *D-Bsb*; Fantasia, vn solo, *Dl*

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RENATO BOSSA

Ragazzoni [Ragazzono], **Ottavio** (*b* Parma, mid-16th century). Italian composer and publisher. He was a Carmelite monk belonging to the Congregation of Mantua and was probably related to PIETRO PAOLO RAGAZZONI. He supervised the publication of the anthology *Liber primus psalmorum qui in ecclesia de cantantur ad Vesperas quinque vocibus* (Venice, RISM 1590[7]). This volume contains 20 pieces by 17 composers, including a *Laudate Dominum* by Ragazzoni himself. The dedication is to Padre Maestro Lattanzio Domanino of Mantua.

For bibliography *see* RAGAZZONI, PIETRO PAOLO.

FRANCESCO BUSSI

Ragazzoni [Ragazzono], **Pietro Paolo** (*b* Parma, 28 June 1499; *d* Parma, *c*1580). Italian composer. He lived in Parma, where, with some interruptions, he was a singer in the choir of the Madonna della Steccata from 1539 to 1564. On 20 March of that year he was appointed *maestro di cappella* of the same church. On 22 November 1566 he was made *maestro di cappella* at the cathedral and was succeeded in that post by Marco Oliva on 3 November 1580. Of his compositions only one volume is extant: *Madrigali di Pietro Paolo Ragazzoni da Parma a quattro voci* (Venice, 1544), dedicated to Girolamo Provosto de la Scala.

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FRANCESCO BUSSI

Ragga [raggamuffin]. A sub-genre of reggae; an alternative term for much of the dancehall music emanating from Jamaica and Britain since the mid-1980s, in much the same way that 'blue beat' has become the accepted UK term for ska. Most trace its beginning to Wayne Smith's influential Jamaican single, *Under Me Sleng Teng* (1985), which used a rhythm from a Casio electronic keyboard of the time, so ushering in the era of digitized rhythms that have subsequently almost taken over the sound of reggae. Performing in a pumped-up DJ style, with elements of hip hop combined with aggressive and sometimes witty vocal stylings, raggamuffin artists include the DJs Shabba Ranks, Capelton, Buju Banton, Beenie Man, Admiral Bailey, Cutty Ranks, Gen. Levi, Red Rat, Tiger, Goofy, Elephant Man, Spragga Benz, Mr Vegas and Ward 21, often singing in combination with one another. Among the main producers are Bobby Digital, Donovan Germaine, Gussie Clarke, Steely and Cleevie, Mafia and Fluxy, Jr. Kelly and King Jammy. A more recent development of the sub-genre, called opera house, taps the operatic talents of multi-talented Pavarotti-inspired artists such as Lukie D, singing in a satirically bombastic style.

ROGER STEFFENS

Raghavan, Venkatarama (*b* Tiruvarur, Madras State, India, 22 Aug 1908; *d* Madras, 5 April 1979). Indian scholar and bibliographer. He was educated at Tiruvarur in Tanjore District and at Presidency College, Madras, and distinguished himself as a student of Sanskrit. Under the guidance of S. Kuppuswami Śastri he wrote his monumental doctoral dissertation on Bhojarāja's *Śṛṅgāraprakāśa*, an 11th-century treatise on aesthetics and poetics. His early scholarly research involved him in the chronological charting of Sanskrit sources on music theory as well as poetics. After a brief period as superintendent at the Sarasvati Mahal Library in Thanjavur, Raghavan joined the Sanskrit department of Madras University in 1935. He remained there for the rest of his career, becoming professor and head of the department in 1955. From the early 1950s he made several study and lecture tours to Europe, America, the USSR and East Asia, and he represented India at international conferences. He was a member of numerous Indian Government committees concerned with education, Indological research and the arts, and was honoured with some of India's most prestigious national awards, including the Padma Bhushan in 1962. He was for many years closely associated with the Music Academy in Madras, acting as its secretary and as editor of its journal, and in these roles he exerted great influence in the field of Karnatic music and its performance in and around Madras. Connected with his interest, both personal and official, in the preservation and documentation of Indian manuscript collections in India and abroad, his lasting scholarly monument will be the multi-volume *New Catalogus Catalogorum*, a detailed and comprehensive inventory of Sanskrit authors and texts in printed and manuscript sources. He was the founding editor of this project, of which around half had been printed by the end of the 20th century. He was an extremely prolific researcher and writer in the fields of classical Indian literature, drama, aesthetics, linguistics and historical musicology.

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JONATHAN KATZ

Ragin, Derek Lee (*b* West Point, NY, 17 June 1958). American countertenor. He studied at the Oberlin College Conservatory of Music, Ohio, and at the age of 26 won the ITT International Fellowship, which enabled him to study in Amsterdam. He has won several major prizes, including first prize in the 1986 Munich International Music Competition of the ARD. In 1983 he made his operatic début in Cesti's *Il Tito* at the Festwoche der Alten Musik, Innsbruck. His American début was as Nirenus in Handel's *Giulio Cesare* at the Metropolitan in 1988, when he was one of the first countertenors to appear there. He has appeared at the Aldeburgh, Maryland and Aix-en-Provence festivals, and in 1990 made his Salzburg Festival début as Orpheus in Gluck's *Orfeo ed Euridice*. He sings in concerts in Germany and elsewhere, but is particularly renowned for his dramatically forceful interpretations of operatic roles, recordings of which include Handel's *Giulio Cesare*, *Tamerlano* and *Flavio*, Hasse's *Cleofide* and Gluck's *Orfeo*.

NICHOLAS ANDERSON

Ragnarsson, Hjálmar Helgi (*b* Ísafjörður, 23 Sept 1952). Icelandic composer, choral conductor and teacher. He studied the piano at the Reykjavík College of Music (1969–72) and composition with Shifrin and Shapero at Brandeis University (BA 1974). Following two years' teaching in Ísafjörður, he studied electronic music at the Institute of Sonology, University of Utrecht (1976–7), before studying with Husa at Cornell University (1977–80). In addition to the *Six Songs to Icelandic Poems*, his master's thesis consisted of the first major study of the life and works of Jón Leifs. He conducted the Iceland University Choir from 1980–83 and taught at the Reykjavík College of Music from 1980 to 1988. He served as president of the Federation of Icelandic Artists (1991–8) and was appointed president of the newly founded Iceland Academy of the Arts in 1999.

Ragnarsson's experience in writing for voices is evident in the primacy given to melody and phrase in much of his music, including his instrumental works. In his choral music, such as his Ave Maria, frequent cross-relations betray the influence of Leifs. His Organ Concerto is one of his most ambitious and colourful scores, with a lyrical central section framed by outer movements that combine toccata-like organ writing and explosive chordal sonorities in the orchestra.

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ÁRNI HEIMIR INGÓLFSSON

Ragossnig, Konrad (*b* Klagenfurt, 6 May 1932). Austrian guitarist and lutenist. He studied the guitar with Karl Scheit at the Vienna Music Academy (1954–7) and made his début in Vienna in 1956. He took part in Segovia's masterclass at Santiago de Compostela in 1960; his career was launched in 1961, however, when he won first prize in the Concours International de Guitare, sponsored by Radio France. His performance there revealed a clean, precise and disciplined style of playing (also heard on numerous recordings), in marked contrast to the more idiosyncratic and impulsive performance styles associated with Segovia and his followers. A scholarly musician, Ragossnig followed Bream's example in taking up the lute, mastering a broad range of lute repertory and making five significant recordings in the 1970s. Many other recordings with lute in ensembles and accompanying the voice followed. He gave the premières of Webern's *Drei Lieder* op.18 and Hans Erich Apostel's *Sechs Musiken für Gitarre* op.25 in Vienna in 1961, and of important works of von Einem, in 1970 (*Drei Studien*, op.34) and 1980 (*Leib- und Seelen-Songs* with Peter Schreier). With the latter, Ragossnig created a sensation in performing Schubert's *Die schöne Müllerin* with guitar accompaniment at the 1978 Salzburg Festival. Recordings of it and much unknown music for voice and guitar (by Weber, Spohr, Giuliani and others) followed. Ragossnig has held teaching posts at the Basle Musikakademie (since 1964) and the Vienna Hochschule für Musik (since 1983), and was a guest professor at the Musikhochschule in Zürich in 1989. He has been much in demand as a performer and teacher of masterclasses at various music festivals in Europe, the USA and Japan. Ragossnig has published a *Handbuch der Laute und Gitarre* (Mainz, 1978) and numerous editions of solo and chamber works with guitar, songs with guitar accompaniment, and concertos.

THOMAS F. HECK

Ragtime. A style of popular music, chiefly American, that flourished from about 1896 to 1918. Its main identifying trait is its ragged or syncopated rhythm. While today it is most commonly thought of as a piano style, during the ragtime period the term also referred to other instrumental music, to vocal music and to dance. The best instrumental ragtime pieces manifested sophisticated musical thought and demanded considerable technical facility of a performer for their fullest realization. Ragtime songs, on the other hand, were generally less concerned with musical values, designed as they were to reach a large and undiscriminating audience.

1. Stylistic conventions. 2. History. 3. Ragtime song. 4. The ragtime revival.

1. STYLISTIC CONVENTIONS. Improvisation was common in ragtime, but little of this has been preserved. Our information comes primarily from non-improvised performances on recordings and piano rolls and from published sheet music, sources that reveal a notable standardization of musical tracts. The characteristic syncopated rhythm of ragtime was grafted onto an existing stock of conventions associated with the duple-metre march and two-step. While these conventions are themselves unremarkable, an understanding of their application to ragtime provides a useful vantage point for viewing the musical character of ragtime and its relation to other genres of the time.

Virtually all rags conceived as instrumental pieces follow the formal concept established by earlier duple- and quadruple-metre dances: the march, two-step, polka and schottische. These dances comprised three or more independent 16-bar themes, each divided into periods of four four-bar phrases and arranged in patterns of repeats and reprises. Typical patterns were *AABBACCC′*, *AABBCCDD* and *AABBCCA*, with the first two strains in the tonic key and the following strains, known as the 'trio', in the subdominant. Common additions or interpolations to the form included a four-bar introduction, a four-bar introduction to the trio, and an interlude between trio themes (or their repeats or variants) consisting most often of four or eight bars, but extending at times to 24 bars in length. Most rags are in the major mode, but when the first strain begins in a minor key, the second is usually in the relative major and the trio in the subdominant of the relative major.

The rhythmic conventions of ragtime were far less rigid than those of form. While rhythmic stereotypes were essential to ragtime's identity, departures from those stereotypes were used to impart individuality. Most rags were written in 2/4 or 4/4. As a general rule, the left-hand part reinforced the metre with a regular alternation of low bass notes or octaves on the beat (or on the strong beats in 4/4) with mid-range chords between. Frequent exceptions included successive octaves, successive mid-range chords, syncopations mirroring the right-hand part, or habanera- or tango-like syncopations. More sophisticated ragtime composers sometimes wrote bass lines of melodic interest. The right-hand part generally provided a melody combining even, march-like rhythms and uneven syncopations.

Several rhythmic configurations typical of ragtime are shown in ex.1. The rhythm in ex.1*a*, in which either half of a bar may be syncopated independently, is found throughout the period but predominated during the early years, especially in pieces termed 'cakewalk'. Ex.1*b*, an augmented form of the syncopated half of ex.1*a*, was also prominent in cakewalks, but quickly lost importance after the turn of the century. In ex.1*c* the syncopation occurs over the centre of the bar; this figure is occasionally found in rags of the 1890s, but after the turn of the century it gradually became ragtime's most typical trait. The rhythm in ex.1*d*, termed 'secondary ragtime', is notable for being unsyncopated; however, as a repeating three-note melodic pattern superimposed on a duple metre, it creates shifting accents. It was rare before 1906, but quickly gained in popularity thereafter, becoming a cliché by 1910. Dotted notes (exx.1*e* and 1*f*) were not considered typical of ragtime until the 1910s, when they gradually found acceptance as ragtime became associated with the foxtrot and other dances making use of such dotted rhythms.

Ex.1

(a) (b) (c)

(d)

(e) (f)

2. HISTORY. The single most important element of ragtime, the rhythmic syncopation that distinguishes it from other contemporary dance music, was recognized as a general trait of African-American music. It was commented upon by various 19th-century writers in reference to performances of vocal and instrumental music by blacks and was disseminated and mimicked as a stereotype in blackface minstrelsy. By the late 1880s march-patrols for the minstrel stage with syncopated, ragtime-like rhythms were being published in New York, and blackface minstrels in various parts of the country were syncopating songs in a ragtime manner. The conception that ragtime was associated with blacks became an underlying cause of much of the criticism that was directed towards the music.

A signal event in bringing ragtime to a large audience was the World's Columbian Exposition in Chicago in 1893. As the grandest exposition in American history up to that time, it was attended by more than 20 million people, including such ragtime pioneers as Ben Harney, SCOTT JOPLIN, Johnny Seamore (or Seymour, a pianist to whom the minstrel entertainer Shep Edmonds referred as 'the father of ragtime') and Jesse Pickett. Whether these and dozens of other black musicians actually performed within the fairgrounds or in the surrounding areas is not known, but countless visitors were reportedly thrilled by the jubilant sounds of this 'new' – and perhaps still nameless – syncopated music. Consequently, as ragtime spread throughout the USA in the following years, the Chicago World's Fair was frequently cited as its place of origin. The only rag specifically associated with the fair, and thus the earliest known rag, is Jesse Pickett's *The Dream*. It was not published, but as recorded by Eubie Blake, who learned it from Pickett in 1896, *The Dream* has a syncopated, habanera-like bass, which may confirm Ben Harney's claim in 1897 that one source of ragtime was Latin-American music.

The earliest known printed use of the term 'rag' is in black, Kansas newspapers from 1894, with reference to both dance and piano styles. In 1896, rag appeared in sheet music to describe syncopated arrangements of 'coon songs', and in 1897 it found its way to the titles of instrumental pieces. The first such instrumental rag was *The Mississippi Rag*, a patrol in the minstrel style by the bandleader William H. Krell. Several ragtime patrols by other composers followed, but the instrumental style that dominated the late 1890s was the CAKEWALK.

The cakewalk dance, derived from plantation dances performed by black slaves, had become popular in the early 1890s as a theatrical presentation and as a ballroom dance. The music as published was usually unsyncopated, but from 1897 it assumed the syncopations associated with ragtime. More than 100 cakewalks were published between 1897 and 1900, most with descriptive labels such as 'cake walk march', 'two-step', and 'ragtime cake walk'. Among the best known were Kerry Mills's *At a Georgia Camp Meeting* (1897) and Abe Holzmann's *Smoky Mokes* (1899). These works appeared in the repertory of such notable bands as that of John Philip Sousa, and were performed both in the USA and in Europe. (One example of the influence of the syncopated cakewalk in Europe was Debussy's *Golliwogg's Cake-Walk*, 1908.)

Concurrent with the cakewalk was a style of ragtime that was both more pianistic and had a richer rhythmic language, making prominent use of syncopation over the centre of the bar. An outstanding early example is *Harlem Rag* (1897) by the St Louis saloonkeeper Tom Turpin (ex.2), the first black composer to publish instrumental ragtime. His music shows a sophistication and stylistic maturity far beyond that of the contemporary cakewalks, suggesting that, for him, ragtime had long been a familiar language. Turpin's saloon, the Rosebud Bar, was a centre for ragtime players in St Louis. Composers associated with him (the most prominent being Joplin, whose *The Rosebud March* of 1905 was dedicated to Turpin) are grouped by some modern writers in a loosely defined school known as 'classic' or 'St Louis' ragtime composers. Neither of these interchangeable terms really refers to a school in a stylistic or chronological sense, since the classic composers manifested diverse styles and were active from the 1890s to the early 1920s. Nor is there agreement as to the membership of the school apart from Joplin and his colleagues and associates, including James Scott and the Eastern white composer Joseph F. Lamb. There is no doubt, however, that most classic ragtimers wrote ragtime of a superior quality.

During the first decade of the 20th century the term classic ragtime had a more precise meaning. It was at this time that the publisher John Stark (who issued works by Joplin, Lamb, Scott, Artie Matthews, Paul Pratt and J. Russel Robinson, among others) began to advertise his publications as classic rags, comparing their quality to that of European art music. Joplin, when dealing later with other publishers, retained the term classic for his works as an expression of his artistic aspirations. May Aufderheide of Indianapolis, a composer not associated with Stark, adopted the term for her own Joplin-influenced compositions. Historically then, classic ragtime referred to rags composed by Joplin, by Aufderheide and those published by Stark.

Despite the central position today of classic ragtime, the term was not widely known during the ragtime years and its recognition was limited. Notwithstanding the phenomenal success of Joplin's *Maple Leaf Rag* (1899; see illustration), classic compositions were less popular with the public than the simpler, more accessible rags of such figures as Ted Snyder, Percy Wenrich, Henry Lodge, Charles L. Johnson and George Botsford. It was Johnson's *Dill Pickles* (1906) that popularized the secondary rag figure; this was quickly adopted by Botsford and others,

Ex.2 T. Turpin: *Harlem Rag* (1897)

becoming a standard ragtime figuration before the decade was out (ex.3).

Ex.3 G. Botsford: *Black and White Rag* (1908)



Major accretions to the ragtime language developed in the 1910s. The new dance styles added dotted notes, at first in syncopated formations but eventually, in the last years of the period, also without syncopation. A second important development was the blues. Blue notes had long been idiomatic to some ragtime composers, and the 12-bar blues progression appeared in rag strains as early as 1904 (*One o' Them Things*, by James Chapman and Leroy Smith). But the publication of W.C. Handy's



Sheet-music cover of Scott Joplin's 'Maple Leaf Rag', first published 1899, in an edition issued after 1904

Memphis Blues (subtitled 'A Southern Rag') in 1912 brought blues into the popular ragtime mainstream. Thereafter, ragtime-blues hybrids were common.

With Harlem 'stride' ragtime (*see* STRIDE) came changes equally significant, although because of the virtuoso demands of the style they were less widespread. Stride was developed in New York in the 1910s by such pianists as Eubie Blake, Luckey Roberts and James P. Johnson. As revealed in their few (and simplified) publications during the ragtime years, in piano rolls made in the late 1910s, and in recordings from the early 1920s, they expanded the stereotyped rhythmic language of ragtime and fostered tempos considerably faster than those of dance-oriented rags. Their stride style was a direct forebear of later jazz piano styles.

Ragtime declined in popularity during the late 1910s and, by the end of World War I, had been replaced by jazz (*see* JAZZ, §2), the new American syncopated popular music. The change was at first primarily one of terminology; musically there was no distinct break, and many ragtime musicians, including Jelly Roll Morton and Robinson, merely began to call themselves jazz musicians.

Some modern writers extend the ragtime period into the 1920s and 30s, referring to the styles of popular piano composition of those decades as novelty ragtime. This is a modern term dating from the early 1970s, and has little historical justification. By the 1920s ragtime was outmoded both as a style and as a term, and popular piano styles were called either jazz or NOVELTY PIANO.

3. RAGTIME SONG. Many types of popular song current during the ragtime era, including coon songs and blues, were referred to as ragtime songs. This music was more familiar to the general public than instrumental ragtime. The first of these song types, the racially denigrating COON SONG, came to prominence in the 1890s. Important early examples are *The Bully Song* (1895) by Charles E. Trevathan and Harney's *Mister Johnson turn me loose* (1896), both becoming popular after interpolations by May Irwin in Broadway musicals. While most ragtime coon songs were soon forgotten, a few are still familiar today, such as *A Hot Time in the Old Town Tonight* (1896) by Theodore Metz, *Hello! Ma Baby* (1899) by Joe Howard and Ida Emerson, and *Bill Bailey, won't you please come home?* (1902) by Hughie Cannon. Black composers and lyricists also contributed to the repertory, their offerings frequently amounting to a racial self-mockery. The black community, at first accepting of coon songs, gradually turned against the style, especially songs with offensive lyrics. But the rejection of the black dialect song was not total; some prominent spokesmen argued that non-disparaging dialect lyrics were a cultural heritage to be treasured and preserved. Artistically, the genre reached its peak in the dialect songs of black songwriting teams such as Bob Cole and the brothers J. Rosamond Johnson and James Weldon Johnson (*Under the Bamboo Tree*, 1902) and Will Marion Cook and Paul Laurence Dunbar (*Darktown is out tonight*, 1898). Between 1905 and 1910 the ragtime song gradually lost its exclusively racial character, and any American popular song of a strongly rhythmic nature was apt to bear the description ragtime. Thus typical representatives of ragtime songs were *That Ragtime Suffragette* (music by N. Ayer, 1910), *Ragtime Cowboy Joe* (L.F. Muir and M. Abrahams, 1912), *Waiting for the Robert E Lee* (Muir, 1912), and Irving Berlin's *Alexander's Ragtime Band* (1911). The last-named song, though virtually unsyncopated, was viewed by many of the public as the greatest of ragtime hits, and probably influenced the acceptance of nonsyncopated ragtime. Blues, already a part of the ragtime style, became a recognized sub-genre after the success of Handy's *Memphis Blues* in 1912. The use of the term ragtime became increasingly pervasive and indiscriminate until, around the time of World War I, it was replaced by the new catchword, jazz.

Distinctions between ragtime songs and instrumental ragtime pieces are usually considerable, for the songs adhere less consistently to the principles of ragtime syncopation and are generally cast in a two-part verse–chorus pattern. Overlaps between the categories, however, are also significant. Developments in one were quickly adapted for the other: songs were routinely performed in instrumental versions, song choruses were frequently appended as final strains to early instrumental rags, and many works were published both as instrumental pieces and as songs (true even of the most famous of instrumental rags, Joplin's *Maple Leaf Rag* of 1899, which was published in a song version in 1903). However, despite their many points of convergence, the historical paths of instrumental and vocal ragtime remained distinct; the instrumental rag led inexorably to instrumental jazz, while the ragtime song merged with other American popular song forms (*see* POPULAR MUSIC, §I, 3).

4. THE RAGTIME REVIVAL. Ragtime has passed through several stages of revived interest. The first was in the 1940s, during the revival of traditional or dixieland jazz, whose foremost exponent, Lu Watters, included many forgotten piano rags in his band's repertory. By the end of the decade Pee Wee Hunt's recording (1948) of Euday Bowman's *12th Street Rag* was a bestseller. Complementing the efforts of performers was Blesh and Janis's book *They All Played Ragtime* (1950), the first historical study of the genre, which elevated classic ragtime to a place of honour among a newly developed audience. Throughout most of the 1950s ragtime was presented as a novelty – a brittle honkytonk piano music – by such performers as Joe 'Fingers' Carr (Lou Busch) and Crazy Otto (Johnny Maddox). A broader view was offered by Max Morath in a succession of television and theatre productions (beginning in 1959) that portrayed ragtime in its social context; and Eubie Blake, at an advanced age, came to prominence as a leading rag pianist and lecturer.

In the 1960s ragtime acquired a small but active coterie of aficionados who formed organizations and assiduously collected, researched and performed the music. But it was the attention of several classical and academic musicians and scholars, focussing primarily on the works of Joplin, that spurred the ragtime explosion of the 1970s. A classically orientated recording of piano music by Joshua Rifkin (1970), a recording of works for a 12-piece ensemble conducted by Gunther Schuller (1973), and a two-volume collection of Joplin's music published by the New York Public Library (1971) brought ragtime to the attention of performers and scholars in the classical music world. From these sources Joplin's music reached Hollywood, and was used in the highly popular film *The Sting* (1973). A number of collected editions of piano rags also appeared in the 1970s, making the music, which had long been out-of-print and had become rare, now available to performers. As a result of these events, a music several generations old was again popular and found itself

anachronistically positioned alongside current rock hits on the surveys of best-selling popular music. This revitalized interest unleashed a flood of performances, inspired such composers as William Bolcom and William Albright to merge ragtime and modern idioms, and opened a new field in American musical scholarship.

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EDWARD A. BERLIN

Ragué, Louis-Charles (*b* before 1760; *d* Moulins, after 1793). French composer and harp teacher. He appeared on the musical scene in Paris in 1783, when the press described him as an 'amateur distinguished in more than one genre' (*Mercure de France*, October 1784, p.239). He had an active and highly successful career for a decade, after which he disappeared. His first published work, *Trois sonates pour la harpe*, was engraved in Brussels in 1783, and in the same year his op.2, *4 sonates pour la harpe*, was published in Paris, as were all of his subsequent publications. His name appeared frequently in the Parisian press until December 1793, when his ballet *Les muses* was presented at the Opéra. According to Fétis, Ragué retired to the environs of Moulins in 1792 (1794, after the première of his ballet, seems a more likely date).

Although Ragué was not known as a performing harpist, almost all his compositions were for the harp, an instrument much in vogue in Paris at the time, as is shown by the existence of publishers such as Cousineau and Naderman, who specialized in the publication of harp music. Ragué wrote 20 works or groups of works bearing opus numbers, most of them for harp accompanied by another instrument. Other works include two methods for the harp, two rather unsuccessful operas, one ballet and a number of smaller works and arrangements published separately or in periodic collections. His only symphonic work, *Trois symphonies à grand orchestre* op.10, was dedicated to Friedrich Wilhelm II of Prussia. In its preface Ragué called himself 'élève du célèbre Sacchini', who had lived in Paris fron 1782 until his death in 1786. These works, which reflect an attempt at more serious composition, were first performed at the Concert Spirituel; the *Mercure de France* (May 1787, p.192), considered them 'very agreeable'. Indeed, all press references indicate that Ragué's compositions were well received both in performance and on publication. The symphonies employ textbook sonata structures with short development sections. The first of the *Trois symphonies*, in D minor, shows Mannheim influence in the drama of its opening theme, but also exhibits the gentle lyricism of the French *romance* in its second theme, for solo flute. The sonatas and other chamber music for harp rarely have more than two movements, and although somewhat unpretentious and lacking in depth, they are melodic and pleasing, and well suited to the demands of the Parisian salons of the 1780s. The *Mercure de France* (January 1784, p.239) noted Ragué's particular affinity for composing harp music, and found the *Sonates* op.2 'brilliant and agreeable'.

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BARRY S. BROOK, SUSAN KAGAN

Raguenet, François (*b* Rouen, *c*1660; *d* 1722). French writer on music. A doctor of medicine and a priest, he was tutor to the nephews of Cardinal de Bouillon, whom he accompanied to Rome in 1697. In Italy he developed a passionate interest in both Roman architecture and contemporary Italian music, which after his return to Paris he expressed in *Les monumens de Rome* (1700) and *Paralèle des italiens et des françois, en ce qui regarde la musique et les opéra* (1702).

The *Paralèle*, the title of which was inspired by Charles Perrault's *Parallèle des anciens et des moderns en ce qui regard les arts et les sciences* (1692), compares Italian with French music, strongly favouring the former. Taking opera as his focus, Raguenet is unstinting in his praise for the Italian-born composer Lully. But he damns the French with faint praise by considering Lully the only French opera composer worth mentioning and suggests that parity between the two musics can be achieved only when a French-born composer succeeds in winning Italian approbation. For him, the Italians are born musicians and their castratos, with their 'voix de rossignol' and 'haleines infinies', are indispensable to opera. Raguenet praises the instrumentalists' technical training, their ability to sight-read and to play without a *batteur de mesure* and, noting the lowly status of French musicians, remarks on the prestige the Italians enjoy at home and abroad.

The warm reception accorded to the *Paralèle* by the press was starkly contrasted by the criticism voiced in the Première Partie of the *Comparaison de la musique italienne et de la musique françoise* (published anonymously in 1704). The author of the *Comparaison* was JEAN LAURENT LE CERF DE LA VIÉVILLE, vigorous champion of French music and a fellow *rouenais*.

The controversy reached a climax in 1705 with the publication of Raguenet's bitter and often carping *Défense du Parallèle des italiens et des françois* (to which he appended André Maugars' 1639 *Response faite à un curieux sur le sentiment de la musique d'Italie*, expurgated of any praise of French music), the Seconde Partie of Le Cerf's *Comparaison*, and, more particularly, Le Cerf's *Réponse à la Défense du Parallèle*. They were joined by Nicolas de Boisregard Andry, a physician and medical journalist who supported Raguenet in the *Journal des Sçavans* of 7 December 1705. Though Raguenet bowed out of the polemic, Le Cerf and Andry issued further publications in 1706.

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ALBERT COHEN/JULIE ANNE SADIE

Ragusa (It.). *See* DUBROVNIK.

Raharjo, Sapto (*b* Jakarta, 16 Feb 1955). Indonesian composer and performer. Moving to Yogyakarta at the age of five, he played Javanese gamelan and performed in a band. Self-taught as a composer, in 1973 Raharjo began creating music for instruments made out of tin cans, and in the following years experimented with synthesizers. He presented the resulting works as Yogyaharmonik between 1977 and 1980 in Jakarta and Yogyakarta. In 1975 he enrolled at the Academy of Film and Dramatic Arts in Yogyakarta. He subsequently became increasingly interested in music for the theatre and worked on projects involving opera and *wayang kulit* (Javanese shadow puppet theatre). As well as creating music for computers which use sampled gamelan sounds, Raharjo has worked on multimedia representational forms; his most sensational multimedia work is *Win* (1992), performed as a solo non-stop for three days. He has also made regular appearances at the Jakarta International Percussion Festival. In the late 1990s he worked with a number of French folk and jazz musicians to produce recordings including *Borobodur Suite*, *Merapi* and *Java*. He occupies a unique position in the generation of Indonesian musicians that emerged during the 1970s.

FRANKI RADEN

Raḥbānī. Lebanese family of musicians.

(1) 'Āṣī Raḥbānī (*b* Anṭilyās, nr Beirut, 1923; *d* Beirut, 1986). Composer and lyricist.

(2) Manṣūr Raḥbānī (*b* Anṭilyās, nr Beirut, 1925). Composer and lyricist, brother of (1) Āṣī Raḥbānī.
'Āṣī Raḥbānī and Manṣūr Raḥbānī were usually known as al-Akhawān Raḥbānī ('The Raḥbānī Brothers'). They came from a musical family; their father Ḥannā al-Raḥbānī was an amateur player of the *buzuq* (long-necked fretted lute). In their early lives the brothers worked as policemen. They studied music in Lebanon with Father Būlus Ashqar (1881–1962) and Bertrand Robillard (*d* 1964). In 1954 'Āṣī married FAYRŪZ, who became one of the most popular singers of Lebanon and the Arab world. Between the late 1950s and the early 70s 'Āṣī and Manṣūr created a vast vocal repertory for Fayrūz, who sometimes performed with other well-known artists. Working together, the brothers and Fayrūz became widely

recognized as a musical team; their repertory included hundreds of songs and about two dozen musical plays which incorporated dialogues, songs and folk dances with new choreographies. Presented at the Baalbek International Festivals and other important Arab and Lebanese venues, the plays and songs became collectively known as *fūlklūr* ('folklore'). This new Lebanese art form embraced numerous adaptations of older traditional and popular tunes and elements of traditional Arab and European musics. The lyrics and plots of musical plays such as *Mawsam al-'Izz* (1960), *al-Ba'albakiyyah* (1961) and *Jisr al-Qamar* (1962) centre around Lebanese village life, while other plays such as *Ayyām Fakhr al-Dīn* (1966) are based on historical and nationalistic topics; the themes of later works such as *Lūlū* (1974) and *Mays al-Rīm* (*c*1975) are predominantly urban. Many of the Raḥbānīs' songs also address topics of general Arab interest.

'Āṣī and Manṣūr sometimes worked with their younger brother, the composer Elias (Ilyās) Raḥbānī (*b* 1938), who is known for creating numerous television jingles and film scores. The Raḥbānī Brothers' collaboration dwindled and eventually ceased following Āṣī's stroke in 1972 and the separation of 'Āṣī and Fayrūz around 1979.

After his collaboration with his brother 'Āṣī ended, Manṣūr continued to compose musical plays. Although related in many ways to the earlier *fūlklūr* style, Manṣūr's later works are characterized by a more prominent use of the symphonic idiom and choral singing. His musical plays have a variety of historical, philosophical and moral plots; examples include *Ṣayf 1840* ('The Summer of 1840', *c*1987), *al-Waṣiyyah* ('The Will', 1993) and *Ākhir ayyām Suqrāṭ* ('The Last Days of Socrates', 1998), which was recorded by the Kiev Symphony Orchestra under Vladimir Sirenko.

(3) **Ziyād Raḥbānī** (*b* Anṭilyās, nr Beirut, 1 Jan 1956). Composer, pianist, actor and singer, son of (1) 'Āṣī Raḥbānī and FAYRŪZ. In Lebanon he studied with Boghos Gelalian, an Armenian-Lebanese composer and teacher of piano and music theory. Ziyād became an accomplished pianist and also developed facility on traditional Arab instruments, especially the *buzuq*. He emerged as a renegade artist with leftist leanings and gradually departed from the 'Raḥbānī School' of his parents and his uncle Manṣūr, instead developing a multi-faceted style of his own. His musical plays combine singing with dialogue, often in the city vernacular of Beirut; he usually acts in his plays and sometimes sings. His music brings together Lebanese popular idioms and traditional Arab elements and also incorporates influences from Western musics, especially jazz. His dramatic narratives include caricatures of the nationalistic and folkloristic themes of the early Raḥbānī plays and satirical allusions to social and political corruption in Lebanon, especially during the civil war (1975–90). His theatrical works include *Sahriyyah* ('Festive Evening', 1973), *Nazl al-Surūr* ('The Inn of Joy', *c*1974), *Bin-nisbi la-bukrā shū?* ('What About Tomorrow?', 1978), *Fīlm Amīrkī Ṭawīl* ('Long American Movie', *c*1980), *Shī fāshil* ('A Fiasco', 1983) and *Bi-khuṣūṣ al-karāmi wal-sha'b al-'anīd* ('Concerning Dignity and the Unyielding People', 1993). After the early 1980s, following the separation of his parents and the cessation of collaboration between his father and his uncle, Ziyād became a major composer of Fayrūz's song repertory.

See also LEBANON, §IV, 3(iv).

ALI JIHAD RACY

Rahbari, Alexander [Ali] (*b* Varāmīn, Iran, 26 May 1948). Austrian conductor of Iranian birth. He studied conducting and composition in Vienna with von Einem and Swarowsky, then returned to Iran and became involved in developing its musical life. He came to Europe again in 1977 and won the Besançon international competition that year, followed by a silver medal at Geneva in 1978. He was invited by Karajan to conduct the Berlin PO in 1979, and returned on several later occasions, as well as deputizing for Karajan at Salzburg in 1980. He began touring widely in Europe as a guest conductor, and appeared in Japan and Hong Kong. From 1986 to 1987 he was principal guest conductor of the BRTN PO; he became the orchestra's principal conductor in 1989, and has made many recordings with them. He made his ENO début in 1993 with *Simon Boccanegra* and returned to the ENO for *La forza del destino* in 1995. Rahbari's conducting is virile and dynamic, often favouring brisk tempos, as can be heard on his recordings of *Rigoletto*, *Simon Boccanegra* and *Madama Butterfly*.

NOËL GOODWIN

Raï. A genre of North African popular music, most closely associated with the city of Waharan (Oran) in western Algeria and nearby towns on both sides of the border with Morocco.

1. The origins of *Raï*. 2. Pop-*raï*.

1. THE ORIGINS OF '*RAÏ*'. The earliest music of this name was performed by female singers in the bars of Oran during the 1920s and 30s. They were accompanied by the *gaspah* (an end-blown flute) and the *guellal* (a pottery, single-headed cylindrical drum). During this period of French colonial rule Oran was a busy port, largely inhabited by Europeans and surrounded by *bidonvilles*, the homes of dispossessed Arab migrants. This mix of peoples and cultures gave rise to an entertainment business which appropriated elements of the sexually frank *medhatte* repertory, moving it from its traditional place at single-sex wedding parties into a public and morally ambiguous context.

Cheikhat (female equivalent of *cheik*, 'elder') performed songs which expressed passion, powerlessness and lamentation and also included elements of local religion. These themes traditionally belonged to a discrete female repertory. The presentation of these topics to a mixed audience and the boldness of the singers themselves were widely condemned by a local Arab community striving to present a morally superior identity in opposition to that of European colonialists.

Following regional traditions, the music of early *raï* typically included repeated phrases and sung lines alternating with passages played on the flute. The range was limited to that of the *gaspah* but emphasis was placed on a timbre of sensual hoarseness. The *guellal* maintained a steady rhythmic pattern throughout the performance, typical of other local genres derived from dance or religious practices. This early style gradually absorbed influences from further waves of Moroccan, Saharan and Berber immigrants to the city, before and after independence in 1962.

Until the 1970s, because of the dubious moral associations of *raï*, performances were usually limited to semi-public domains such as men's bars, bordellos and wedding parties. Singers such as Cheikha Rimitti and Cheikha Djennia often added wry and witty comments to songs

Ex.1 Common rhythmic patterns used in pop-*raï*



and dedications were often made to members of the audience who gave money to the singer's *berrah* (master of ceremonies).

2. Pop-'raï'. With the arrival of cassette technology and a period of relative political calm in the late 1970s, *raï* recordings began to be produced for local consumption. There was considerable experimentation in the recording studios and gradually the genre incorporated novel regional and global musical elements. Early pop-*raï* recordings, such as those by Messaoud Bellemou, show relatively little change to the melodic patterns and tonal range. However, an improvised introduction in free rhythm was appropriated from either *andalouse* or Egyptian traditions and a version of the *tam-tam* rhythm was included from the wedding musics of the Moroccan border (ex.1). The songs themselves reworked familiar local material, often referring to specific places in Oran itself. Singing in Darija, the local dialect of Arabic, pop-*raï* singers adopted the title *'Cheb'* (female, *Cheba*), meaning 'young', which defined their main audience and distinguished them from an earlier generation of singers. The production of such a linguistically and musically syncretic genre as *raï*, combined with its already immoral associations, offended many Algerians. Nevertheless, the music became increasingly popular at wedding parties (see illustration) and in the nightclubs that dotted Oran's *corniche*. The recordings of Houari Benchenet, Cheb Khaled, Cheba Zahouania and Cheb Hamid typify the music of this period.

Despite the lack of dissemination by the radio, *raï* thrived throughout the 1980s, in part because of the interest of expatriate Algerian communities and the broader world music market. *Raï* reflected this increasing globalization by the inclusion of reggae and funk influences, Western harmonic progressions and chorus structures drawn from Western popular styles. At the same time, it was equally affected by the Egyptian and Moroccan popular *cha'abi* styles. Many of these genres were already popular in Algeria, but such a development highlighted a growing cultural dilemma facing Algeria at the start of the 1990s.

As political opponents of the single-party (FLN) state rallied around radical Islamic alternatives, so views on issues such as language, music and traditional gender roles became polarized ideological positions. Algeria entered a protracted cultural civil war after the government cancelled elections in 1991, and many *raï* performers (among other musicians, writers and artists) were intimidated into silence or emigration. Several were abducted or killed, including the producer Rachid Baba and the 'king' of 'romantic *raï*' Cheb Hasni.

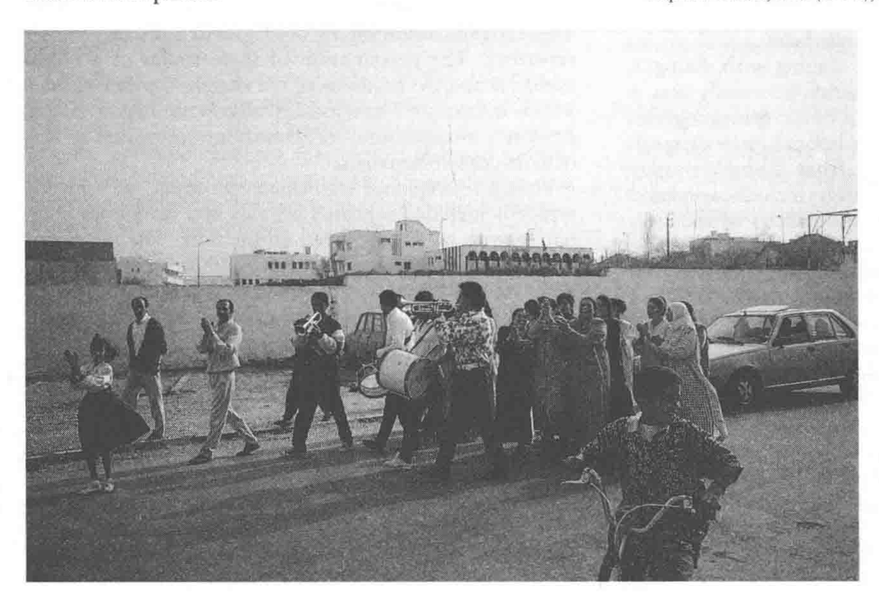
By the end of the 1990s *raï* had developed in various ways. Outside Algeria Khaled has become internationally famous, and Cheb Mami and Cheb Sahraoui have also forged successful expatriate careers. In the process much of the music lost any of its distinctive local characteristics, although it was still sung in Waharani Darija. In Oran local tastes and political circumstances have constrained experimentation, but *raï* has remained very popular, particularly the performers Cheb El Hindi, Cheb Nasro and Cheb Fathi. The *raï* performed just over the Moroccan border in the town of Oujda, by Mohammed Ray, Mimoun el Oujdi and Les Frères Bouchenak, continues to blend elements from the *raï* of Oran with European and local forms.

See also Algeria, §1(v).

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TONY LANGLOIS

Raick [Reyck, Rhijck, Ryck, etc.], **Dieudonné** [Deodatus] **(de)** (bap. Liège, 1 March 1703; *d* Antwerp, 30 Nov 1764). Flemish composer and organist. In 1717 he became a choirboy at Antwerp Cathedral, and was allowed by the Chapter to take harpsichord lessons. On 11 October 1721 he succeeded the deceased organist Jacob La Fosse; in the meantime he had taken minor orders and was ordained priest in 1726. In July that year, after quarrels with the new singing master Willem De Fesch and others, he resigned and left Antwerp. From 23 August 1726 until 6 September 1741 he was organist in the collegiate Pieterskerk in Leuven, where Matthias van den Gheyn was probably his pupil. Meanwhile Raick became a doctor in civil and canon law at Leuven University. In August 1741 he was appointed organist at St Baafs Cathedral in Ghent, and in 1757 he returned to Antwerp Cathedral following the death of the organist Christiaen Balthazar de Trazegnies. He remained there for the rest of his life.

Raick's brilliant style shows the influence of Rameau, Handel and Scarlatti rather than that of the pre-Classical Italian sonata.

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PHILIPPE MERCIER/GODELIEVE SPIESSENS

Raimann, Ferdinand. *See* RAIMUND, FERDINAND.

Raimbaut d'Aurenga (*fl* 1162–73; *d* Cortezon). Troubadour. He was a lord of the town of Omelas, west of Montpellier. Through his father he was a vassal of the seigneurs of Montpellier; he also had connections, through his mother, with the lords of Baux. Raimbaut maintained a fairly lavish court at his castle at Cortezon (between Orange and Avignon in the marquisate of Provence), where he may have received Marcabru, Guiraut de Bornelh, and Peire d'Alvernhe, and a *joglar* named Levet who is mentioned in his poems and in his testament. His 40 surviving poems contain allusions to French literature, Ovid and rhetoric, with recondite versification schemes, a style known as *trobar ric*. Only one *canso* melody is extant, in the northern French source *F-Pn* fr.20050: *Pos tals sabers mi sors e·m creis* (PC 389.36; ed. in van der Werf and in Aubrey). It is essentially through-composed, but several phrases are repeated with variations, a common technique among the troubadours. It makes use of a three-note rising figure at the beginning of almost every phrase, similar to motivic treatments in music by his contemporaries.

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ELIZABETH AUBREY

Raimbaut de Vaqeiras [Vaqueiras] (*b* Vaqueiras, nr Orange, Provence, ?1150–60; *d* ?Greece, ? 4 Sept 1207). Troubadour, companion-at-arms of Boniface I, Margrave of Monferrat (1152–1207). According to his *vida* (*I-Rvat* 5232, f.160) he was the son of a 'poor knight' ('paubre cavaillier'), and the fact of his humble origin, at least, is confirmed in his own writings. As a young man, he travelled to the court of Monferrat in northern Italy, where he entered the service of the Margrave of Monferrat and his son Boniface; he remained there probably until the early 1180s. Less is known of his life during the period from about 1183 to 1188, but in 1189 he was again in Provence, possibly in the service of Hugues I des Baux (*d* 1240). In 1190 he was back in Italy, and in 1192 had returned to Monferrat and the court of Boniface (who succeeded his father as margrave in that year).

It is from the succeeding period that Raimbaut's military exploits are known. His action in saving his patron's life in Sicily in 1194 earned him his knighthood. In 1201 Boniface was elected leader of the fourth crusade, and in 1202 he set off for the Holy Land from Venice. Raimbaut apparently returned to Provence rather than accompany his patron, but when the crusade was diverted into an action against the Byzantine Empire he finally joined the margrave in Constantinople in 1203. In 1205 Raimbaut composed his celebrated 'epic letter' to the margrave (see Linskill, 301–44), where there is a description of the events in which he participated during his colourful career. This document (*F-Pn* fr.856 (anc.7226), f.130) is an invaluable biographical source. Boniface was killed near Messiople on 4 September 1207 during a surprise attack by the Bulgarian allies of the Greeks, and it is generally assumed that Raimbaut died at his patron's side in this battle. There is no direct testimony for this, however, and it may be that he survived and even returned to Provence. A Raimbaut de Vaquieras who is named as

a witness on a document in Provence dated 1243 is thought by some scholars to be the same man.

Of the 35 poems attributed to Raimbaut, seven survive with music. The best known of these is *Kalenda maya* which calls itself an *estampida* in its last line. A *razo* states that Raimbaut composed this poem to fit a melody which he had heard played on the fiddle (*violar*) by two French *jongleurs*.

Since many later *estampies* are instrumental, this story is at least plausible. In any event, *Kalenda maya* is the oldest example of the genre, although it differs in its construction from later specimens. It is uncertain whether *Souvent soupire* is the original French melody which Raimbaut used as the basis for his poem, or whether it is a later imitation.

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Guerras mi plag non son bo, PC 392.18 (composed in Monferrat, 1197–1201)
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ROBERT FALCK

Raimbaut d'Orange. *See* RAIMBAUT D'AURENGA.

Raimo, Padre. *See* BARTOLI, ERASMO.

Raimon de Miraval (*fl* 1185–1229). Troubadour. Although his name appears in documents of 1157–1229, these apparently refer to two persons, possibly father and son; it is thus difficult to determine the approximate birthdate of the poet. A member of the lesser nobility, Raimon shared with three brothers a small castle at Miraval, north of Carcassonne. This was taken by the Albigensian crusaders in either 1209 or 1211, and *Bel m'es qu'ieu chant e condey* refers to its loss. Raimon received the patronage of Count Raimon VI of Toulouse (alluded to in his poetry as 'Audiart') and Viscount Raimon-Rogier of Béziers ('Pastoret'). He was familiar with Uc de Mataplana, and, like Aimeric de Peguilhan, he visited the courts of Pedro II of Aragon and Alfonso VIII of Castile (perhaps in the company of Raimon VI, following the latter's defeat in 1213). According to his *vida* he died in a monastery at Lérida. Various noble ladies and men are mentioned in Raimon's poetry under fictitious names. Raimon Vidal and Matfre Ermengaut regarded Raimon de Miraval as the embodiment of the courtly lover, and two of his works are cited by Berenguier de Noia. Francesco da Barberino indicated that a story by Raimon provided the basis for one of his own, but Raimon's work has apparently not survived.

48 poems may be attributable to Raimon, including *chansons courtoises*, sirventes, *coblas échangées*, a partimen, and a *dompnejaire* (*salut d'amour*). 22 survive with melodies, the largest extant troubadour musical output after that of Guiraut Riquier. All are contained in *F-Pn* fr.22543, while three occur also in the Ambrosiano Chansonnier (*I-Ma* R.71 sup.). The poems are normally simple and direct, of excellent craftsmanship and often elegant. Those with music show a marked preference for octosyllabic and heptasyllabic lines, though lines of five, six and ten syllables are also employed. There are usually two different line lengths per strophe, but *Ben aja·l cortes essiens* has five.

The variety in poetic construction is mirrored by a similar variety in the musical structures. On the one hand there are such tightly organized bar forms as in *A penas sai don m'aprenh* and *Chansoneta farai, Vencutz* with symmetrically constituted caudas, and on the other there are non-repetitive settings such as *Sel cui joy tanh*, *Entre dos volers*, *Res contr' Amor* and *Si·m fos de mon chantar*. There is a variety of irregular repetition schemes, as well as some interesting examples of phrases which have similar basic contours but display different tonal groupings. There is also considerable variety of modal structure, and two of the three works that survive in both sources vary significantly in their modal organization. In some melodies there is a very strong feeling for a main tonal centre, while in others, such as *Ben aja·l cortes essiens*, *Ben aja·l messatgiers* and *Si tot m'es ma domn' esquiva*, the final is different from the main centre of the opening phrases. Both simple recitations and moderately florid passages are to be found. Only in *Si·m fos de mon chantar* is there a regularity in the disposition of ligatures that suggests symmetry of rhythmic organization.

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THEODORE KARP

Raimondi, Gianni (*b* Bologna, 17 April 1923). Italian tenor. He studied in Bologna with Albertina Cassani and Antonio Melandri, and in Milan with Mario Basiola and Gennaro Barra Caracciolo. He made his début in 1947 at Budrio, near Bologna, in *Rigoletto*. He sang frequently at the S Carlo, Naples, from 1952 to 1979 and at La Scala from 1956 to 1972, also appearing at the Vienna Staatsoper between 1957 and 1974 and at the Metropolitan Opera (1965–9). Endowed with an ample voice of pure, warm timbre, he had clear enunciation and an exact sense of phrasing. The facility, range and brilliance of his top register enabled him to excel in such arduous parts as Arturo (*I puritani*), Arnold (*Guillaume Tell*) and Arrigo (*Les vêpres siciliennes*). Raimondi's other notable roles included Edgardo (*Lucia di Lammermoor*), Alfredo Germont (which he recorded), Cavaradossi, Rodolfo and Pinkerton.

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Raimondi, Ignazio (*b* Naples, *c*1735; *d* London, 14 Jan 1813). Italian violinist and composer. In Naples, he played in the S Carlo orchestra (1759–62) and studied the violin with Emanuele Barbella, thus coming into contact with the violin school of Tartini. In 1762 he went to Amsterdam, where he appeared as conductor in many subscription concerts and also performed regularly as a soloist. At a concert on 15 January 1777, he conducted, with great success, his symphony *Les aventures de Télémaque dans l'isle de Calypso*. He settled in London in 1780, winning immediate success with his symphony *The Battle* and his concert appearances. In 1789 he went to Paris for the performance of his opera *La muta* and in 1792 gave a series of 12 subscription concerts, as soloist and conductor, at Willis's Rooms. Burney praised Raimondi's playing for its 'sweet tone and polished style'; his chamber compositions are also characterized by sweetness and simplicity. His descriptive orchestration employs a rich variety of effects and techniques.

WORKS

Chbr: 27 trios: 6 for 2 vn, vc, op.1 (Amsterdam, *c*1770, 2/*c*1775 as 6 Sonatas), 6 for (2 vn, b)/(vn, va, vc), op.5, 12 for vn, va, vc, opp.11–13, 3 for fl, vn, vc, op.14; 9 qts, fl, vn, va, vc, opp.7, 10; 21 sonatas: 12 for vn, b, opp.3, 6, 6 for 2 vn, op.4, 3 for pf, acc. vn, vc, op.15; 1 duet, vn, va (London, *c*1790); 6 duetti, 2 vn, *I-Mc*; 6 trios, 2 vn, b, *Mc* (lacking vn 2)
Other works: La muta (op), Paris, 1789, lost; Sinfonie concertante, 2 vn, orch, op.2; sym., op.3; Les aventures de Télémaque, sym., 1777; 6 vn concs., opp.8–9; 6 Grand Marches, military band, arr. pf/hp (London, *c*1785); The Favourite Grand Piece called The Battle, orch, arr. pf, opt. vn and vc (London, 1791)

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GUIDO SALVETTI

Raimondi, Pietro (*b* Rome, 20 Dec 1786; *d* Rome, 30 Oct 1853). Italian composer. After completing studies with Tritto at the Conservatorio di S Maria della Pietà in Naples, he embarked on a series of operas, mostly comic, for Genoa, Florence, Naples and Rome. In 1815 he took his first post as *maestro di cappella* in Acireale, Sicily, and apart from reviving two earlier operas for Messina and Catania, he was occupied mainly with cantatas and sacred music during this period. He resumed operatic composition after settling in Naples in 1820, reaffirming the gift for light farcical works, partly in Neapolitan dialect and with spoken dialogue, that was largely to sustain his theatrical career. His skill in treating comic dialect parts is shown in the first-act duet of *Il finto feudatario* (1826), in which the disguised Baron Folpo affects a lofty Italian while attempting to trick Albina into marrying him, reverting to dialect in an explosion of patter-singing as he sees his plan fail. The performance of such works was naturally restricted to Naples, though *La donna colonello* (1822), profiting by its association with Rubini, who had created the lead tenor role, was revived in Dresden in an all-Italian version. Rubini also included arias written for him in *La caccia di Enrico IV* (1822) and *Argia* (1823) on concert tours, and inserted them into other operas, helping to spread Raimondi's fame.

The serious operas of Raimondi's Neapolitan period were generally unsuccessful; even the most touching scenes found him incapable of rising to the requisite pathos. In 1824 he was appointed music director of the royal theatres in Naples, and became an instructor in counterpoint at the Naples conservatory the following year. In addition to his own steady operatic production, he supplied numbers for insertion into other composers' operas; his tampering with the score of Bellini's *Il pirata* at the time of its first Neapolitan performance in 1828

brought the wrath of the young composer upon him. Better appreciated were the sacred works he provided for the royal chapel, which led to Pacini's calling him the most celebrated contrapuntist of his day.

Il ventaglio (1831), after Goldoni, was both the greatest success and the undoing of Raimondi's operatic career, a model against which his later operas were compared and found wanting. Exceptions were *La vita di un giuocatore* (1831), *La verdummara de puorto* (1832), which survived to the 1860s, and *Isabella degli Abenanti* (1836). In June 1833 Raimondi left Naples for Palermo to become director of both the conservatory and the Teatro Carolino. His frequent return visits to Naples, where he continued to receive operatic commissions, soon aroused complaints at both institutions. Rejected in his applications for posts in Paris and Milan, and aware that he was being eclipsed by Donizetti and Bellini as he had earlier been by Rossini, he turned with renewed interest to sacred music and contrapuntal theory. Around 1836 his first didactic text *Bassi imitati e fugati* was published, and the same year a *messa di gloria* for double chorus and double orchestra was performed in Palermo. This was the first in a series of experiments in musical simultaneity which culminated in his 'triple oratorio' *Putifar-Giuseppe-Giacobbe* (1847–8), a set of three oratorios to be performed first separately and then simultaneously. The great success of this work led to Raimondi's appointment in 1852 as *maestro di cappella* at S Pietro, Rome.

After the relative failure of the tragic melodrama *Francesca Donato* (1842), a sincere if belated attempt to employ the flexible structures introduced by his more advanced contemporaries, Raimondi's renunciation of opera had been nearly total. But the reception given to his triple oratorio now encouraged him to plan a definitive demonstration of his operatic prowess with the serious opera *Adelasia* and the comic *I quattro rustici*, works that could be performed both separately and as a combined 'double opera'. He planned to have the piece ready for Carnival 1854, but his duties at S Pietro and his final illness prevented him from completing the instrumentation of many passages. As in the triple oratorio, Raimondi exercised great ingenuity in differentiating component parts of the work, juxtaposing different tempos, textures (such as aria and recitative) and, so far as can be seen from the completed orchestral parts, accompaniment patterns and instrumentation. Scene changes in the two operas overlap, as do the beginnings and endings of individual numbers. Dramatically each opera forms an oblique commentary upon the other, in the larger theme of parental authority – treated comically in *I quattro rustici* and seriously in *Adelasia* – as well as in individual scenes.

The complicated appearance of some of Raimondi's experiments has led to an erroneous impression of him as a musical radical. But the extreme simplicity of his harmonic language (surprising in one admired for his doctrine and learning), the prevalence of neat, symmetrical formal patterns and the abundance of spoken dialogue in his operas, which naturally worked against the progressive trend towards larger musical unities, all mark Raimondi as a most conservative musician. Certainly he was seen as such by his contemporaries; *Il ventaglio*, his only national success, was universally considered a throwback to an essentially pre-Rossinian idiom. Even so spectacular a novelty as the 'double opera' may be viewed as an attempt to breathe life into forms and procedures which by the mid-19th century were artistically dead.

WORKS

DRAMATIC

Operas: *c*50 operas, 1808–1851, principal sources *I-Fc*, *Mr*, *Nc*, incl. La donna colonello (farsa per musica, 1), Naples, Fondo, 22 May 1822; Il finto feudatario (melodramma, 2, Checcherini), Naples, Nuovo, 18 May 1826; Il ventaglio (commedia per musica, 2, D. Gilardoni, after Goldoni), Naples, Nuovo, 22 Jan 1831; La vita di un giuocatore (azione melodrammatica, 3, G. Checcherini), Naples, Nuovo, 28 Dec 1831; La verdummara de puorto (commedia, 1), Naples, Nuovo, 4 April 1832; Isabella degli Abenanti (melodramma tragico, 3, G. Sapio), Naples, S Carlo, 26 Sept 1836; Francesca Donato (melodramma tragico, 3, F. Romani), Palermo, Carolino, 12 Dec 1842, vs (Milan, 1845)

Other works: *c*13 sacred ops and orats, some *Nc*, incl. Il giudizio universale, Palermo, ?1844, vs (Milan, before 1846); at least 4 cants., 1 in *Fc*; 22 ballets, incl. Gonsalvo e Zilia, autograph *US-STu*

SACRED

At least 6 masses, vv, orch; 3 requiem; cr, 16vv; Libera me; numerous vesper pss; 4 Miserere; 3 Tantum ergo; 3 Stabat mater, 2 pubd (Rome, Naples, n.d.); Le 7 parole, 3vv, str orch; 2 lits; 2 complines; Veni Creator Spiritus; La salmodia Davidica, 4–8vv, all unacc., inc. [only 1st 60 pss composed]; hymns; others

DIDATIC

Fughe diversi (?Naples, n.d., Milan, 2/?1838): pt.i, 20 fughe, 4–8vv, untexted except no.20, Confutatis maledictis, pt.ii, Tu es sacerdos, 4 fughe in una, pt.iii, Et exultavit, 5 fughe in una; Bassi imitati e fugati (Milan, ?1836); Nuovo genere di scientifica composizione: divisa in 12 esempi (?Naples, n.d.); 4 fughe in una dissimili nel modo: opera scientifica, on text Cum sanctis (Milan, ?1846); 6 fughe in una dissimili nel modo, unpubd; 2 fughe in una dissimili nel modo: opera scientifica, 9 pieces (Rome, ?1849); Nuovo genere di scientifica composizione: andamenti di basso numerati con una, due, o tre armonie (Naples, 1852); 2 grandi fughe a 4 voci l'una, e un canone similmente a 4 (12 voci) riunite insieme (Rome, n.d.)

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JESSE ROSENBERG

Raimondi, Ruggero (*b* Bologna, 3 Oct 1941). Italian bass. A pupil of Teresa Pediconi and of Piervenanzi, he made his début at Spoleto in 1964 as Colline, followed immediately by Procida (*Les vêpres siciliennes*) at the Rome Opera; he continued to appear in Italy, notably at La Fenice and La Scala (as Timur in *Turandot*, 1967–8, returning in 1969–70). In 1969 he sang an acclaimed Don Giovanni at Glyndebourne and in 1970 he made his Metropolitan début as Silva (*Ernani*). At Covent Garden he sang Verdi's Fiesco in 1972, and he appeared as Boris at La Fenice later that year. His repertory has included Massenet's Don Quichotte (1982, Vienna), Gounod's Méphistophélès (1985, Hamburg) and Selim in *Il turco in Italia* (1986, Pesaro). He returned to Covent Garden, as

Rossini's Moses, in 1994, and sang Iago at Salzburg in 1996 and Falstaff at the Berlin Staatsoper in 1998. He possesses the full, smooth and resonant voice of a *basso cantante* (with a certain baritonal quality and colour in the upper register) and an imposing stage presence. His career is extensively chronicled on disc, his Fiesco, Philip II and Selim particularly notable, as are his video performances as Don Giovanni in Joseph Losey's film and his Scarpia recorded live on location in Rome in 1992.

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RODOLFO CELLETTI/ALAN BLYTH

Raimon Jordan (*fl* 1178–95). Troubadour. He was a member of the family of the viscounts of Saint-Antonin in Quercy but appears never to have held the title of viscount. These viscounts embraced Catharism, which eventually cost them their seignory and their title. Other than a document of 1178 that mentions Raimon as witness to a feudal transaction, little else is known about the composer. Of his 13 extant songs, two are transmitted with melodies, in *F-Pn* fr.844 (ed. in van der Werf). One of these, *Vas vos soplei, domna, premeiramen* (PC 404.11, music ed. Aubrey, 118), was borrowed several decades later by Peire Cardenal for a sirventes. The other *canso* melody, *Lo clar temps vei brunezir* (PC 404.4), was adapted for several songs in Old French: a Marian song by either Guillaume Le Vinier or Jaques Le Vinier (the attributions conflict); an anonymous Marian song; and a jeu-parti between Thibaut IV and one 'Phelippe'. Raimon's melodies are characterized by conjunct motion and a range of slightly more than an octave, with some occasional motivic variation and repetition of phrases.

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ELIZABETH AUBREY

Raimund [Raimann], **Ferdinand** (*b* Vienna, 1 June 1790; *d* Pottenstein, Lower Austria, 5 Sept 1836). Austrian dramatist, actor and theatre director. The son of a carpenter, Raimund became fascinated by the theatre when he sold refreshments at the Burgtheater as a boy. He determined to become an actor, and he spent some years as a member of small touring troupes. In 1814 he was engaged at the Theater in der Josefstadt in Vienna, three years later joining the famous ensemble of the Theater in der Leopoldstadt. His rise to pre-eminence was steady rather than meteoric, and was based above all on his remarkable powers of mime and of timing. For some years his rivalry with the older Ignaz Schuster deprived the public of the opportunity to see them both on the same stage in the same performance: Raimund's suspicious, melancholy nature must bear much of the responsibility. He rose to the position of producer and then, in 1828, to that of director of the Leopoldstadt company. In 1830 he left and spent the rest of his life making guest appearances and touring; despite his archetypal Austrian dialect and style he enjoyed remarkable successes in Munich and even in Hamburg and Berlin. During his years at the Josefstadt theatre he contracted an ill-advised marriage to Luise Gleich which broke up after a year and left him unable to legalize his later union with Antonie Wagner. He died by his own hand, believing that a dog that had bitten him was mad.

Raimund was the most poetic of the dramatists of the Viennese popular theatre, though he became a playwright only out of necessity: the fortunes of Meisl, Bäuerle and Gleich, who had dominated the repertory in the first two decades of the century, were on the wane, and when Meisl failed to provide Raimund with a satisfactory play for a benefit performance, he wrote *Der Barometermacher auf der Zauberinsel* (1823, music by Wenzel Müller, 96 performances in the Leopoldstadt until 1855). Raimund followed this success with a further seven dramas: *Der Diamant des Geisterkönigs* (1824, music by Drechsler, 160 performances until 1854), *Das Mädchen aus der Feenwelt, oder Der Bauer als Millionär* (1826, music by Drechsler, 207 performances until 1859), *Moisasurs Zauberfluch* (1827, music by Riotte), *Die gefesselte Phantasie* (1828, music by Müller), *Der Alpenkönig und der Menschenfeind* (1828, music by Müller, 163 performances until 1859), *Die unheilbringende Zauberkrone* (1829, music by Drechsler), and *Der Verschwender* (1834, music by Conradin Kreutzer, 142 performances in the Leopoldstadt until 1859). Raimund himself wrote the melodies for some of his best-known songs (sketches survive in his hand, notated in the treble clef – he was an accomplished if untutored violinist – for the 'Aschenlied' and 'Brüderlein fein' from *Das Mädchen aus der Feenwelt*, to mention but two of the songs that became *Volkslieder*). Though his voice was neither beautiful nor particularly strong, he was acclaimed for his skill at putting across the songs in his own and other authors' plays. Along with his younger contemporary and antipode, Nestroy, Raimund marks the end and the peak of a long and distinguished tradition; though the most ambitious and tragic of his plays (*Moisasur*, *Phantasie* and *Zauberkrone*) enjoyed little success in Raimund's lifetime and even now are less popular than the great comedies, his achievement as a dramatist is broad, unified and powerful. The role of music in his plays is considerable, averaging 20 numbers.

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PETER BRANSCOMBE

Rain, Cunz. *See* REIN, CONRAD.

Rainaldi, Carlo (*b* Rome, 4 May 1611; *d* Rome, 8 Feb 1691). Italian architect, composer and instrumentalist. At the wish of his father, the architect Girolamo Rainaldi, he received a humanist education at the Collegio Romano, which he completed by studying geometry at the Sapienza. At the same time he received instruction in music, probably from Virgilio Mazzocchi, *maestro di cappella* of the Collegio Romano. According to Passeri he not only played the organ, harpsichord, double harp and *lira da braccio* 'exquisitely and with great refinement' but also composed 'with exceptional taste and skill'. His known compositions, comprising two Lamentations, a psalm and 19 cantatas for one or two sopranos and continuo, have only recently come to light. They are similar to the cantatas of Carissimi and Luigi Rossi in their form – alternation of recitative and aria with the inclusion of ritornellos – and in the expressiveness with which the texts are enhanced by the use of dissonance. They are, moreover, no less notable than the churches, altars, monuments and triumphal arches that he designed in his principal capacity as an architect.

WORKS

for one voice, continuo, unless otherwise stated

2 Lamentazioni per la Settimana Santa, *I-Bc*

Psalm lxxxi, 2vv, bc, *S-Skma*, with Swedish text

19 secular cantatas: All'invito d'amata, *A-Wn*; Al vento de' sospiri, *I-Vnm*; Che dici, Amore, 2vv, bc, *Bc*; Chi dice che il foco, 2vv, bc, *Bc*; Ch'io sciolga il nodo, *F-Pthibault*; Dolente pentita, *I-Ra*; E chi m'el crederà, *Rvat*; Entro a stanze reali, *A-Wn*; Fiumicelli che correte, *GB-Ckc*; Ho il cor costante, *I-MOe*; Lorinda al mio ritorno, *Bc*; Luci belle vuò donarvi il core, *GB-Ouf*; Mentre nel mar cadea, *I-Rc*; Non te ne vien pietà, *Vnm*; Occhi belli, s'io v'adoro, 2vv, bc, *Bc*; Pallido muto, *Rvat*; Su le famose sponde, *Vnm*; Uccidetemi, *F-Pn*; Vaghi rai, pupille ardenti, 2vv, bc, *I-Bc*

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HANS JOACHIM MARX

Rainbow, Bernarr (Joseph George) (*b* London, 2 Oct 1914; *d* Esher, 17 March 1998). English music educationist and musicologist. While a civil servant, he was a part-time student at Trinity College of Music (1936–40) and after war service became head of music at the Royal Grammar School, High Wycombe (1944). He moved in 1952 to become director of music at the College of St Mark and St John, Chelsea; in 1972 he became postgraduate tutor, and from 1973 to 1978 head of the music department at Gipsy Hill College of Education (now Kingston University), and then director of the Curwen Institute, which he had founded in 1970. He received both the PhD (1967), for his research into the Anglican 19th-century musical revival, and the DLitt (1992) from Leicester University, and in 1995 was made an honorary FTCL.

Rainbow's teaching commitments and his research were closely related. *The Land without Music* (1967) was acclaimed as the first work to chronicle convincingly a neglected period of 19th-century musical education, and was responsible for the reassessment of the validity of the title. His continuing interest in music education was further demonstrated with the establishment of the Bernarr Rainbow Award for School Music Teachers (1996), which was formed to make annual awards recognizing excellence in school music teaching and to foster the publication of music education texts. He brought his wide practical experience of the Anglican liturgy and a sound historical approach to his study of the Anglican choral revival.

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DAVID SCOTT/R

Rainer, Jacob. *See* REINER, JACOB.

Rainey, Ma [née Pridgett, Gertrude] (*b* Columbus, GA, 26 April 1886; *d* Rome, GA, 22 Dec 1939). American blues, jazz and vaudeville singer. Her career began in a talent show in Columbus when she was 12 and soon afterwards she appeared as a cabaret singer. She married Will 'Pa' Rainey in 1904 and toured with him in F.S. Wolcott's Rabbit Foot Minstrels and other shows until 1916, when they formed their own company as 'Rainey and Rainey, Assassinators of the Blues'. By the time she first recorded (1923) she had become famous throughout the South. In five years she made more than 100 recordings. These did little justice to her vocal power, but a majestic phrasing and 'moaning' style close to folk tradition are evident from her first titles (and most celebrated compositions), *Bo-Weevil Blues* and *Moonshine Blues* (both 1923, Para.). Although she recorded under the name of Ma Rainey, she was known as 'Madame' on tour with the Georgia Jazz Band during the 1920s, when she played to large audiences throughout the South and in Mexico and established a lasting reputation as the most significant early female blues singer. Her rumbustious disposition is rarely evident in her recordings, and *Ma Rainey's Black Bottom* (1927, Para.) is one of the few to demonstrate her humour. She is best remembered for her classic versions of *See See Rider* (1924, Para.) and *Soon This Morning* (1927, Para.). In 1935 she retired to Columbus, where she was active in the Baptist church.

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PAUL OLIVER

Rainforth, Elizabeth (*b* ?23 Nov 1814; *d* Bristol, 22 Sept 1877). English soprano. She studied singing with George Perry and T. Cooke in London. She made her stage début in 1836 as Mandane in Arne's *Artaxerxes* at St James's Theatre, London. After a period of further study with Crivelli she continued to sing at Covent Garden until 1843; her repertory included Zerlina in *Fra Diavolo*, Susanna and the Countess in *Le nozze di Figaro*, and the title roles in Cherubini's *Lodoïska* (in a pastiche version) and Boieldieu's *Barbara, or The Bride of a Day*. She then joined the company at Drury Lane where she created Arline in Balfe's *The Bohemian Girl* in November 1843. In 1845 she sang the soprano part in the first performance of Mendelssohn's *Hear my Prayer* at the Crosby Hall, London. She retired in 1856 and taught music until 1871. Her voice was a high soprano, even and sweet in quality.

HAROLD ROSENTHAL

Rainger [Reichenthal], **Ralph** (*b* New York, 7 Oct 1901; *d* nr Palm Springs, CA, 23 Oct 1942). American composer and pianist. He studied music at the Damrosch Institute, where his teachers included Gallico and Clarence Adler, and law at Brown University. He began a career as a lawyer, but in 1926 became a pianist for Broadway musicals and also toured as a vaudeville accompanist and arranger. While playing in a piano duo with Adam Carroll in Arthur Schwartz's *The Little Show* (1929), he composed 'Moanin' Low', which was the most successful song of the production. He then went to Hollywood as a rehearsal pianist. From 1930 until his death in an aeroplane crash he composed songs for over 50 films for Paramount (1930–38) and 20th Century-Fox (1938–42), mostly with the lyricist Leo Robin. Many were for Bing Crosby, others for Betty Grable; 'Thanks for the Memory', introduced by Bob Hope in *The Big Broadcast of 1938*, won an Academy Award. Rainger's songs are mostly in the contemporary light, romantic style, but have a particular elegance and sophistication in their integration of music and lyrics.

WORKS
(*selective list*)

songs, mostly associated with films, films in parentheses; lyrics by L. Robin unless otherwise stated

Moanin' Low (H. Dietz), in A. Schwartz: The Little Show, 1929; Please (The Big Broadcast, 1932); Love in Bloom (She Loves me Not, 1934); June in January, With every breath I take (Here is my Heart, 1934); I wished on the moon (D. Parker; The Big Broadcast of 1936, 1935); I don't want to make history (Palm Springs, 1936); A Rendezvous with a Dream (Poppy, 1936); Blue Hawaii (Waikiki Wedding, 1937); Blossoms on Broadway (Blossoms on Broadway, 1937); Ebb Tide (Ebb Tide, 1937); Thanks for the memory (The Big Broadcast of 1938, 1938)

What have you got that gets me? (Artists and Models Abroad, 1938); I have eyes, The Funny Old Hills, You're a sweet little headache (Paris Honeymoon, 1939); Faithful Forever, Bluebirds in the Moonlight (Gulliver's Travels, 1939); Here you are (My Gal Sal, 1942)

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C. Hirschhorn: *The Hollywood Musical* (London, 1981)

ANDREW LAMB

Rainier, (Ivy) Priaulx (*b* Howick, Natal, 3 Feb 1903; *d* Besse-en-Chandesse, France, 10 Oct 1986). South African-English composer of English-Huguenot origin. After early childhood in Zululand, she entered the South African College of Music, Cape Town, as a violin student (1913); in 1920 her playing won her the Cape of Good Hope University Scholarship to the RAM. She then settled permanently in London, earning her living as a violinist and teacher until 1935, when an anonymous grant enabled her to concentrate on composition. In 1937 she studied with Nadia Boulanger for three months, and she was a professor of composition at the RAM (1943–61). In 1952 she won the John Clementi Collard Fellowship. After her retirement in 1961, she received many commissions, some funded by the Arts Council of Great Britain (*Vision and Prayer*; the *Concertante* for two winds and orchestra) and others by the BBC (Cello Concerto; *Ploërmel*); *Aequora lunae* was written for the Cheltenham Festival and *Due canti e finale* for Yehudi Menuhin. In June 1982 she received the honorary DMus from the University of Cape Town. She had a long association with the Worshipful Company of Musicians, becoming a Freeman (1955) and their first Lady Liveryman (1983); after her death they established a Priaulx Rainier Fund for young composers at the RAM and the University of Cape Town.

Rainier developed a fastidious language drawing little from other 20th-century styles. Rather, the most important influences were the language and music of the Zulus, and the natural sounds of their country; beyond this, the visual insights of Barbara Hepworth and Ben Nicholson, with both of whom she had contact, greatly extended the range of her music. She came to the attention of a wider public after the success of the String Quartet, a work whose originality is particularly clear in the scherzo and



Priaulx Rainier, 1981

in the finale. Crystalline textures and short ostinato rhythms assist in the building of fast movements independent of Bartók and Stravinsky and of more conventional styles. Although Rainier never consciously used African musical techniques, these movements obviously reflect her origins, and at the same time introduce a characteristic distancing, both literally – as if sounds were being heard across the open air – and metaphorically, the product of classically disciplined musical thinking. Subsequent works of the 1940s emphasize rhythmic novelty, chief among them the Clarinet Suite and the *Barbaric Dance Suite*, where, despite its title, the dominant impression is of delicacy rather than savagery.

At this time Rainier's harmony was triadic and even diatonic; chromaticism was the consequence of melodic inflection and bitonality. Her melodic writing was typified by concise motivic phrases. The promise of functional harmony and extended melodic line was amply realized in *Requiem*, a work of beauty and passion, whose simple yet expressive neo-tonal harmony and incantatory solo part mark the culmination of a period in her output. During the 1960s her music became more compressed, owing in part to a fondness for clusters and an associated emphasis on melodic semitones and minor 9ths, in part to a continuing use of short, pulsating rhythmic figures, but more particularly to the gestures themselves. These retain Rainier's meticulously polished sounds, but are isolated, often abruptly contrasted, and highly concentrated, suggesting an energy activated only briefly. Continuity is achieved more through patterns of timbre and texture than through consistent impulse. A more relaxed expression is evident in the works composed in the 1970s, although the uncompromisingly objective sounds remain distinctive.

Except for *Quanta* and *Due canti e finale*, which were bequeathed to the British Library, her manuscripts are housed at the University of Cape Town; a collection of her papers is held at the RAM.

WORKS

Orch: Sinfonia da camera, str, 1947; Phalaphala, dance conc., 1960; Vc Conc., 1963–4; Aequora lunae, 1966–7; Ploërmel, wind insts, perc, 1972–3; Due canti e finale, vn, orch, 1977; Concertante, ob, cl, orch, 1980–81; Celebration, vn, orch, 1984

Chbr and solo inst: Str Qt, 1939; Suite, cl, pf, 1943; Sonata, va, pf, 1946; Barbaric Dance Suite, pf, 1949; 5 Pieces, kbd, 1955; 6 Pieces, 5 wind insts, 1957; Pastoral Triptych, ob, 1958–9; Trio-Suite, pf trio, 1960; Quanta, ob, str trio, 1961–2; Suite, vc/va, 1963–5; Str Trio, 1965–6; Quinque, hpd, 1971; Organ Gloriana, org, 1972; Primordial Canticles, org, 1974; Grand Duo, vc, pf, 1982

Vocal: 3 Greek Epigrams (Anyte of Tegea, trans. R. Aldington), S, pf, 1937; Dance of the Rain (E. Marais, trans. U. Krige), T/S, gui, 1947; Ubunzima [Misfortune], T/S, gui, 1948; Cycle for Declamation (J. Donne), T/S unacc., 1953; Requiem (D. Gascoigne), T, SATB unacc., 1955–6; The Bee Oracles (E. Sitwell), T/Bar, fl, ob, vn, vc, hpd, 1969; Vision and Prayer (D. Thomas), T, pf, 1973; Prayers from the Ark, T, hp, 1974–5

Principal publisher: Schott

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Obituaries: 'Miss Priaulx Rainier: Notable Composer and Teacher', *The Times* (13 Oct 1986); J. Amis, *Independent* (15 Oct 1986); *Gramophone*, lxiv (1986–7), 810; *MT*, cxxvii (1986), 705; *Das Orchester*, xxxiv (1986), 1945
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IAN KEMP, HUBERT VAN DER SPUY

Rains, Robert de. *See* ROBERT DE REINS LA CHIEVRE.

Rais, Jakub de. *See* REYS, JAKUB.

Raisa, Rosa [Burchstein, Rose] (*b* Białystok, 23 May 1893; *d* Los Angeles, 28 Sept 1963). American soprano of Polish birth. When she was 14 she fled to escape a pogrom and settled in Naples, where she studied with Barbara Marchisio. She made her début as Leonora in *Oberto* during the 1913 Verdi celebrations at Parma. Later that year she sang Queen Isabella (*Cristoforo Colombo*) at Philadelphia; she then sang in Chicago (1913–14) and at Covent Garden in 1914. She sang regularly in Chicago, 1916–32 and 1933–6, appearing in the first American performances of Mascagni's *Isabeau*, Montemezzi's *La nave* and Respighi's *La fiamma*. In 1936 she sang Leah in the American première of Rocca's *Il dibuk* at Detroit.

Engaged at La Scala, she created Asteria in Boito's *Nerone* in 1924 and Turandot in 1926. She returned to Covent Garden in 1933 as Tosca, with her husband, Giacomo Rimini, as Scarpia. She was a thrilling singer and actress, and a great dramatic soprano.

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HAROLD ROSENTHAL/R

Raison, André (*b* before 1650; *d* Paris, 1719). French organist, composer and teacher. He was educated at the seminary of Ste Geneviève, Nanterre. From about 1665 he was organist at the royal abbey of Ste Geneviève, Paris; later he became organist at the church of the Jacobins (rue St Jacques). A tax register of 1695 places him in the top rank of Parisian organists, along with François Couperin (ii), D'Anglebert, Gigault, Marchand and Grigny. He taught L.-N. Clérambault, who dedicated his *Premier Livre d'orgue* (1710) to Raison.

Raison's *Livre d'orgue* constitutes a major portion of the extant organ mass repertory. The masses follow the usual pattern of short organ versets for *alternatim* performance of the Kyrie, Gloria, Sanctus and Agnus Dei. Genres used include the traditional *plein jeu*, duo, trio, *récit*, *basse de trompette*, fugue and *grands jeux*. Raison made no use of a plainchant cantus firmus, but this was not unusual. These organ masses were intended for use in convents and monasteries that had their own contemporary mass chants (*messes musicales*); hence, the lack of plainchant made the book more versatile and enabled Raison to claim that the five masses could also be used to form 15 *Magnificat* settings. His *Deuxième Livre d'orgue* commemorates the Treaty of Utrecht (1713) with a setting of the *Da pacem*; this is followed by a fugue on the same theme, several preludes and fugues, an offertory and an overture. The remainder of the volume consists of an allemande and many noëls with variations. Raison's music is characterized by rhythmic vitality, consistent use of imitative counterpoint and imaginative use of registration, often requiring the full resources of a four-manual French Baroque organ.



Opening of Raison's 'Offerte ... pour l'heureuse convalescence du Roy en 1687' (Paris, 1688)

Since Raison designed his first *Livre d'orgue* to assist secluded monastic musicians, its preface contains a wealth of valuable information about performing practice. His advice about observing the metre of each piece to determine which dance movement is implied is often quoted; however, it should not be inferred that Raison used dance rhythm more than his contemporaries, or that his music is unusually 'secular' in nature. The book contains detailed information on registration, ornamentation, *notes inégales* and fingering. A striking example of Raison's didacticism and attention to detail is his early use of the double dot in the French overture-style offertory (see illustration).

Raison's influence is clear in Clérambault's organ works; further it seems that J.S. Bach borrowed the theme of his 'Christe: Trio en passacaille' (*Messe du deuxième ton*) for his Passacaglia in C minor (BWV582).

WORKS

Livre d'orgue contenant 5 messes suffisantes pour tous les tons de l'Eglise ou 15 Magnificats . . . et une Offerte, en action de grâce, pour l'heureuse convalescence du Roy en 1687 (Paris, 1688/*R* 1993 [with prefatory matter in Eng., Fr. and Ger.]), ed. in Archives des maîtres de l'orgue, ii (Paris, 1899/*R*) and Orgue et liturgie, nos.55–6, 58–9, 61 (Paris, 1962)

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E. Higginbottom: 'Ecclesiastical Prescription and Musical Style in French Classical Organ Music', *Organ Yearbook*, xii (1981), 47–50

H. JOSEPH BUTLER

Raitio, Pentti (*b* Pieksämäki, 4 June 1930). Finnish composer and teacher. He studied composition at the Sibelius Academy in Helsinki with Kokkonen and Bergman, gaining the diploma in 1966. He was a junior school teacher at Järvenpää (1954–67), rector of Hyvinkää Music College (1967–92) and chairman of the Association of Finnish Music Schools (1986–92). His roots are in free dodecaphony and lyrical, rhythmically differentiated vocal music, such as *Kuun tietä* ('Along the Moonlit Path', 1965). The rhythms nevertheless became simpler after the wind quintet (1975), and *Petandrie* for orchestra (1977) is dominated by what is subsequently his typical march-like tread. The timbre expands, chiefly towards noise effects on the strings (*Canzona d'autunno* and the Flute Concerto). Much of his output consists of vocal works, the most dramatic being *Lemminkäinen kuokkavieraana Pohjolassa* ('Lemminkainen Gatecrashes at Pohjola') for male chorus. He has composed a wealth of fairly easy pieces for amateurs.

WORKS

Stage: Kaksi tanssia unessa [2 Dances in Sleep] (incid music, P. Pesä), 1966

Orch: '13', 13 str, 1964; Audiendum, 1967; 5 Pieces, str, 1975; Petandrie, 1977; Noharmus I–II, 1978, 1980; Canzona d'autunno, glock, kettledrums, str, 1982; Fl Conc., 1983; Due figure, small orch, 1985; Yoldia arctica, 1987

Other inst: Musica, va, 1966; Elegia, cl, 1966; Musica, vc, 1969; Small Pieces, hn, tpt, trbn, 1974; Wind Qnt, 1975; Nocturne, vn, pf, 1977; Kehtolaulu [Lullaby], fl, pf, 1983; Waiting, cl, pf, 1990; Together, fl, vc, 1991; Kehtolaulu [Lullaby], fl, pf, 1993; Romance, vc, pf, 1993

Vocal: Siipirikko [Broken-Winged] (E. Käyhkö), mixed chorus, 1958; Unen lintu [Dream Bird] (I. Pimiä), S, pf, 1962; 3 Songs (Pimiä), S, pf, 1962; Joki [The River], 7 songs, S, chbr ens, 1963; Orfilainen kuoro I [Orphean Chorus I] (L. Nummi), Bar, male chorus, 1964; Kuun tietä [Along the Moonlit Path] (J. Schreck), S, chbr ens, 1965; Orfilainen kuoro II–III [Orphean Chorus II–III] (Nummi), male chorus, 1966; 3 Songs (Nummi), Bar, str qt, 1970; Eräs kesäilta [One Summer Evening] (P. Mustapää), male chorus, 1971; Song (Mustapää), male chorus, 1972; Lemminkäinen kuokkavieraana Pohjolassa [Lemminkäinen Gatecrashes in Pohjola] (Kalevala), male chorus, 1978; Laulu sadelinnulle [Song for a Rain Bird] (E.-L. Manner), Bar, pf, 1974; 6 settings of poems by Schreck, female/youth choir, 1986

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MIKKO HEINIÖ

Raitio, Väinö (Eerikki) (*b* Sortavala, 15 April 1891; *d* Helsinki, 10 Sept 1945). Finnish composer. He studied at the Helsinki Conservatory (1911–16), in Moscow (1916–17), in Berlin (1921) and in Paris (1925–6). After a period of teaching at the Viipuri Music Institute (1926–32) he lived as a freelance composer in difficult circumstances.

With Pingoud and Aarre Merikanto, Raitio was responsible in the 1920s for introducing the first period of chromatic but not serial modernism in Finnish music. His early output was bound by Romanticism, but in Moscow and Berlin he received new influences that made his style more radical: his harmony was affected by Skryabin and German Expressionism, his orchestration by Debussy and other French impressionists. The first work to show these new features was the tone poem *Joutsenet* ('The Swans', 1919), still traditional in form and melodic writing. Much more complex and powerful in structure and expression are the *Fantasia estatica* (1921) and the symphonic trilogy *Antigone* (1921–2), which are perhaps his most impressive achievements. They are, without any doubt, influenced by Skryabin's ecstatic visions. 'Chaotic Expressionism' is one of the terms that have been used to describe their style, but they also contain sections of sensitive lyricism, often beautifully scored and neither chaotic nor Expressionist. Thematic elements, particularly in the *Antigone* trilogy, are short motifs that merge into a complex web whose dissonant character is softened by the mellow use of a very large orchestra. During the 1920s Raitio composed further tone poems, notably *Fantasia poetica*, *Kuutamo Jupiterissa* ('Moonlight on Jupiter') and *Puistokuja* ('The Avenue'), of which the latter, for soprano and orchestra, is

perhaps his most impressionist piece and also the one furthest from traditional tonality.

The most important of Raitio's works from the following decade are operas. Some of them suffer from weak texts, but they do not lack musical interest, even if they fall short of the level of the tone poems. Raitio's vocal writing makes extensive use of recitative in order to have every detail of the text faithfully reflected in the music. His ideas on the relationship between drama and music, as well as his use of leitmotifs, were evidently based on Wagner, but in general atmosphere his operas are closer to *Pelléas*. The best of them are *Prinsessa Cecilia* (1933) and *Kaksi kuningatarta* ('Two Queens', 1937–40). The one-act ballet *Vesipatsas* ('Water Column, 1929) is of strong rhythmic expression. During the 1930s Raitio also wrote a considerable number of orchestral compositions, but their interest is small: his style became increasingly conventional in these pieces, and his harmony lost the tension which had been the strength of his earlier works. There has been increased interest in his compositions in recent years.

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(*selective list*)

Operas: Jephtan tytär [The Daughter of Jephtha], op.30 (J. Linnankoski, S. Ranta), 1929; Prinsessa Cecilia (H. Jalkanen, C. Lilius), 1933; Kaksi kuningatarta [Two Queens] (L. Haarla), 1937–40; Lyydian kuningas [The King of Lydia] (E. Leino, after Herodotus), 1938

Ballet: Vesipatsas [Water Column], 1929

Orch: Joutsenet [The Swans], op.15, 1919; Fantasia estatica, op.21, 1921; Antigone, op.23, 1921–2; Kuutamo Jupiterissa [Moonlight on Jupiter], op.24, 1922; Fantasia poetica, 1923; Puistokuja [The Avenue], op.29, S, orch, 1926

Chbr: Pf Qnt, 1921

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Principal publisher: Finnish Broadcasting Co.

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ILKKA ORAMO/ERKKI SALMENHAARA

Raitt, John (Emmett) (*b* Santa Ana, CA, 29 Jan 1917). American actor and singer. His background and training in opera prepared him for his career in Broadway, having sung Figaro in *Il Barbiere di Siviglia*, Count Almaviva in *Le Nozze di Figaro*, and Escamillo in *Carmen*. He played Curly McLain in the national tour of *Oklahoma!*, which opened in Chicago in 1944, before being cast as the first Billy Bigelow in *Carousel* (1945), and hence the first singer to perform that show's 'Soliloquy'. Raitt also created the part of Sid Sorokin in *The Pajama Game* (1954) and reprised the role in the 1957 Warner Brothers film. Although he played many parts in numerous revivals, it is for the two Rodgers and Hammerstein characters of Curly McLain and Billy Bigelow, especially the latter, that he will be remembered. He possesses a well-produced high baritone voice and is known and respected for his vocal endurance and consistency. He was able to avoid excessive operatic mannerisms, thus giving an authentic American sound to his stage personas, and establishing high standards for musical theatre baritones. The natural quality of his voice appealed to a broad spectrum of the American people. His daughter, Bonnie, is a successful country singer.

WILLIAM A. EVERETT, LEE SNOOK

Rajā'ī, Fu'ād [Aghā al-Qalā] (*b* Aleppo, 1910; *d* Aleppo, 14 July 1965). Syrian music researcher, dentist and poet. He studied music in parallel with dentistry, tutored in Aleppo by Aḥmad Obarī (theory) and Siāsak Afandī (*'ūd*), in Damascus by Tawfiq al-Sabbagh (violin) and in Istanbul by Massud Gemil Bek and Rauf Yekta Bek (theory).

Rajā'ī laid down the foundations for many musical institutions. In Aleppo in 1938 he established the Society for Musicians, bringing numerous social benefits to musicians, of which he was elected chairman for many years. Also in Aleppo, in 1946 he established the first free private conservatory to exist within Syria, Al-ma'had al-mūsīqī ('Music Institute'). Teachers included OMAR AL-BATSH (*muwashshaḥ* and *samah* dance), 'ALĪ AL-DARWĪSH (Arab music form and theory), Shukrī al-Antakī (*qānūn*), Nadīm al-Darwīsh (*'ūd*), Muḥammad Rajab (*'ūd* and *nasha'atkar*), Bahjat Hasan (*samah* dance), Yūsef Hejjeh (Western music theory) and Michel Borizenko (Western violin). Using his reputation to prevail against general conservative opinion, Rajā'ī opened a special section for girls, administered by his aunt, Dr Azizeh Izzat. In 1949 he founded the Aleppo radio station where he documented a huge number of old *muwashshaḥ* and *adwār* songs (sing. *dawr*; instrumental pieces).

Rajā'ī delivered numerous talks on music, for Arab radio and at many European universities, and he represented Syria at many musical conferences. He checked several old musical manuscripts (including MĪKHĀ'ĪL MUSHĀQA's treatise on the Arab scale and parts of AL-FĀRĀBĪ's writings). He designed an electronic microtone device to analyse notes of the Arab scale. His book, *Min kūnūzīna*, was the first to study and document with notations the *muwashshaḥ* suites of Andalusia (Arabic Spain).

WRITINGS

Min kūnūzīna [From our treasures]

SAADALLA AGHA AL-KALAA

Rajeczky, Benjamin (*b* Eger, 11 Nov 1901; *d* Pásztó, 1 July 1989). Hungarian musicologist and folklorist. After joining the Cistercian order (1917) he studied theology and music history with Ficker at the University of Innsbruck (1920–26), taking the doctorate in theology in 1926; concurrently he was Kapellmeister at the Collegium Canisianum (1924–6). He later studied composition under Kodály in Budapest (1932–5). While teaching in secondary schools in Budapest he also lectured in folk music at the university (1945–50); he then held posts as a research fellow in the music department of the Ethnographical Museum (1950–60) and in the folk music research group of the Hungarian Academy of Sciences (1960–67), of which he was director after Kodály's death until his retirement in 1971. During his years as a teacher (1926–50) he became associated with the reform in music teaching led by Kodály, in which he played a prominent part through his exceptionally successful teaching methods, textbooks and articles, and his organization and training of music teachers.

From 1940 Rajeczky's research, much of it unprecedented in its methods and subjects, was concerned with three main areas: medieval Hungarian music history, plainchant, and the collection, transcription and analysis of Hungarian folk music. His publications have dealt with the plainchant variants in medieval Hungarian manuscripts, the relationship between plainchant and folk music and aspects of plainchant performance, the surviv-

ing traces of Hungarian polyphony, and dialect forms, laments and other genres of Hungarian folk music. He was the editor of the first volume of *Magyar zenetörténet* ('History of Hungarian music'), on the Middle Ages, and he worked on the Melodiarium Hungariae Medii Aevi.

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'Többszólamúság a középkori Magyarországon' [Polyphony in medieval Hungary], *Írások Erkel Ferencről és a magyar zene korábbi századairól* (Budapest, 1968), 125–36
'Gregorián, népének, népdal' [Plainsong, hymn and folksong], *Magyar zenetörténeti tanulmányok Szabolcsi Bence 70. születésnapjára*, ed. F. Bónis (Budapest, 1969), 45–64
'Ein neuer Fund zur mehrstimmigen Praxis Ungarns im 15. Jahrhundert', *SMH*, xiv (1972), 147–68
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LÁSZLÓ DOBSZAY

Rajičić, Stanojlo (*b* Belgrade, 16 Dec 1910). Serbian composer. After piano studies at the Belgrade School of Music he attended the Prague Conservatory as a pupil of Albín Šima (piano) and Karel (composition), also taking part in the master classes of Suk (composition) and Karel Hoffmeister (piano). He graduated in 1935 and returned to Belgrade in 1936. He was professor of composition at the academy in Belgrade (1939–77) and was elected to corresponding (1950) and full (1958) membership of the Serbian Academy of Art and Sciences.

A prolific composer, he has pursued a variety of genres. At first his Prague training influenced him in the direction of Expressionism. As his personal technique became more rounded, he produced tonal, classically formed works, employing conventional structures, motor-like rhythms, occasional folk elements and a language of broadened tonality, sometimes extended to polytonality; the opera *Simonida* (1956), for example, contains Classical form and harmonically enriched tonality. His later period has seen a synthesis of earlier developments. Among his orchestral works are the popular Third Piano Concerto and Second Violin Concerto; the song cycles *Lisje žuti* ('The Leaves Turn Yellow') and *Na Liparu* ('On the Lipar'), containing expressive arioso writing and folk-like melodies, are also regularly performed.

WORKS
(*selective list*)

STAGE

Operas: Simonida (2, after M. Bojić), 1957; Karadjordje (TV op, 1, after I. Studen), 1972; Dnevnik jednog ludaka [The Diary of a Fool] (TV op, 22 scenes, after N.V. Gogol); Bele noći [White Nights] (TV op, 1, after F.M. Dostoyevsky)
Ballets: Pod zemljon [Underground], 1940; Premija [First Prize], 1940; Poema, 1944

OTHER

6 syms.: 1935, 1941, 1944, 1946, 1959, 1967
Other orch: Pf conc. no.1, 1940; Vn Conc. no.1, 1941; Mali Radojica [Little Radojica], sym. poem, 1942; Pf Conc. no.2, 1942; Smrt majke Jugovića [The Death of Jugovići's Mother], 1942; Cl Conc., 1943; Vn Conc. no.2, 1946; Vc Conc., 1949; Pf Conc. no.3, 1950; Vn Conc., 1953; Cl Conc. no.2, 1962
Vocal: Na Liparu [On the Lipar] (song cycle), 1v, orch, 1951; Lisje žuti [The leaves turn yellow] (song cycle), 1v, orch, 1952; Slepac na saboru [The Blind Beggar on the Kirmness] (cant), 1961; Magnovenja [Instants] (song cycle), 1v, orch, 1965
Many pf pieces, chbr music, educational works, folksong and dance arrs., incid music

Principal publishers: Prosveta, Srpska akademija nauka i umjetnosti, Udruženje kompozitora Srbije

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GroveO (R. Pejović)
Z. Kučukalić: '"Simonida" Stanojla Rajičića', *Zvuk*, nos.13–14 (1957), 139–43
D. Skovran: 'Simfonija in G Stanojla Rajičića', *Zvuk*, no.51 (1961), 72–5
V. Peričić: '"Magnovenja": novi vokalni ciklus Stanojla Rajičića' [Instants: the new vocal cycle by Stanojlo Rajičić], *Zvuk*, no.68 (1966), 352–8
V. Peričić: *Muzički stvaraoci u Srbiji* [Musical creators in Serbia] (Belgrade, 1969)
V. Peričić: *Stvaralački put Stanojla Rajičića* (Belgrade, 1971)
S. Đurić-Klajn: *Serbian Music through the Ages* (Belgrade, 1972)
M. Bergamo: *Elementi ekspresionističke orijentacije u srpskoj muzici do 1945 godine* [Elements of expressionistic orientation in Serbian music until 1945] (Belgrade, 1980)

N. Mosusova: 'Operski opus Stanojla Rajičića' [Stanojla Rajičić's operatic opus], *Muzikološki zbornik*, xii/2, (1981), 85–100
N. Mosusova: 'The Art of the Acting Singer Illustrated by Rajičić's Opera "Diary of a Madman"', *Record and Images of the Art of the Performer* (Stockholm, 1992), 89–91
Srpska muzička scena, Zbornik radova (Belgrade, 1995)

STANA DURIC-KLAJN/ROKSANDA PEJOVIĆ

Rajna, Thomas (*b* Budapest, 21 Dec 1928). British pianist and composer of Hungarian birth. He studied with Kodály, Veress and Weiner at the Liszt Academy of Music (1944–7) and was awarded the Liszt Prize in 1947. That year he moved to London, where he continued his studies under Howells (composition) and Morrison (piano) at the RCM, and then began a career as performer, composer and teacher. He held appointments at the GSM from 1963 and the University of Surrey from 1967; in 1970 he moved to the University of Cape Town and became senior lecturer in music (1970–88) and from 1989 until his retirement in 1993 an associate professor. He has performed widely in Great Britain and South Africa, winning praise for his sympathetic presentation of a repertory that includes all Stravinsky's piano music and works by Messiaen, Skryabin, Liszt and Granados. His compositions exhibit a firm tonal feeling, a keen ear for colour effects and a strong lyrical quality.

WORKS
(*selective list*)

Orch: Pf Conc. no.1, 1962; Movements for Str, 1962; Cantilenas and Interludes, 1968; Pf Conc. no.2, 1984; Conc. for Harp, 1990; Rhapsody for Cl and Orch, 1995
Chamber and inst: Dialogues, cl, pf, 1947; Music for Vc and Pf, 1950; Music for Vn and Pf, 1957; Capriccio, pf/hpd, 1960
Vocal: Piping Down the Valleys Wild, 1v, cl, pf, 1948; Four African Lyrics, 1v, pf, 1976
Stage: Amarantha (op, D.W. Steele, 7 scenes), 1991–3
Principal publishers: International, Leduc, Amanuensis, Boosey & Hawkes

JAMES MAY

Rajter, Ľudovít (*b* Pezinok, 30 July 1906; *d* Bratislava, 6 July 2000). Slovak conductor and composer. He began to compose while still a child, studied the piano and cello in Bratislava, and made further study in composition and conducting at the Vienna Music Academy (1924–9), where his teachers included Clemens Krauss. He also studied with Dohnányi at Budapest, and became conductor of the Budapest RO (1933–45) and professor of conducting at the Liszt Academy (1938–45). During this time he toured widely in Europe, and he made his New York début in 1936. In 1945 he returned as conductor of the Bratislava RO, and became resident conductor of the Slovak PO on its formation in 1949. He built up the orchestra's standard repertory and added to it the works of Cikker, Suchoň and other contemporary Slovak composers. In 1949 he was appointed to teach conducting at the Bratislava Academy of Music and Dramatic Art; he remained active as a conductor there until shortly before his death. His compositions include symphonic and chamber works, and the ballet *Majales* (1938, Budapest).

ALENA NĚMCOVÁ

Rak, Štěpán (*b* Ukraine, 8 Aug 1945). Czech guitarist and composer. He was abandoned by his natural parents and taken by Soviet troops to Prague, where he was adopted by the Rak family. He studied music and the guitar at the Prague Conservatory (where he is now professor of guitar) from 1965 to 1970 and composition at the Prague Academy of Music in 1975. From 1975 to 1980 he taught at the conservatory in Jyväskylä, Finland. After the 'velvet revolution' of 1989 his international career flourished, and he is now recognized as a leading international performer, whose playing is both charismatic and technically brilliant. As a composer, his works embrace the romantic, folkloric and neo-Renaissance; intensely dramatic, they are often enhanced by a remarkable range of original effects.

JOHN W. DUARTE

Rakhmadiyev, Erkegali (*b* Medeniyet, Semipalatinsk district, 1 Aug 1932). Kazakh composer. He studied the dömbra and musicology at a music college (1948–52) before taking composition classes with Brusilovsky at the Alma-Ata State Conservatory (1952–7). He received further training in Moscow through the Composers' Union under Litinsky and Fortunatov. He worked as a music teacher from 1949, in 1959 was appointed director of the Kazakh PO and also worked in the Kazakh Ministry of Culture (1961–5). In addition to these activities, he has directed the Abay Kazakh State Academic Theatre of Opera and Ballet, taught at the Alma-Ata State Conservatory (director 1967–75 professor 1979), headed the Kazakh Composers' Union and been a member of the Central Committee of the Communist Party of Kazakhstan. He was Minister of Culture of Kazakh SSR from 1988 to 1994. He has received a number of official prizes and honours in recognition of this work, including the title of People's Artist of USSR (1981). The majority of his works seek to combine traditions of Kazakh folklore and folk-professional music with formal aspects of Western genres.

WORKS
(*selective list*)

Amankel'dï, sym. poem, 1956; Tolgau, sym. poem, 1960; Kamar sulu (op, N. Baymukhamedov and B. Tajibayev), 1963; Muhtar-Aga (poem-requiem), 1v, chorus, orch, 1967; Stepnoye zarevo [Steppes Glow] (op in collab. with A. Bïchkov and G. Grizbil, libr. Dm. Snegin), 1967; Ayastan (cant., Z.H. Omirbekov), 1968; Alpamïs (op K. Kenjetayev), 1972; Kudasha duman [At the Fair], sym. kyui, 1973; Orytpa [Jumping Goats], sym. kyui, 1977; Pesn' o zeline [Song about the New Soil] (op, K. Mukhamejanov), 1980; Mayra (op), 1985; Ablai Khan (op), 1998; Kazakhstan, sym. poem; Vecher na Balkshe [Evening at Lake Balksh] (poem), 1v, chorus, orch
Film scores, incid music, pieces for Kazakh folk orch, chbr works, concs., and romances

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S. Kuzembayeva: 'Put' v bolshoye iskusstvo' [The path to great art], *Kompozitorï Kazakhstana*, i, ed. M. Akhmetova (Alma-Ata, 1978), 128–47
Ye. Rahmadiyev: *Vremya i muzïka: stat'ï, ocherkï, razmïshleniya* [Time and music: articles, essays, meditations] (Alma-Ata, 1986)

RAZIA SULTANOVA

Rakhmanova [Rahmanova], **Marina Pavlovna** (*b* Moscow, 30 May 1947). Russian musicologist. She graduated from the Gnesin Music College and the Moscow Conservatory having specialized in the organ, music theory and music history. From 1969 to 1987 she worked for the journal *Sovetskaya muzïka*, where she directed the music history division from 1978. After taking the doctorate at the Leningrad Conservatory in 1987, she joined the staff of the State Institute for Art History that same year, and was later made a director. She became co-editor of the *Rossiyskaya Muzïkal'naya Gazeta* in 1996 and was appointed academic secretary of the Glinka State Museum for Musical Culture in 1997. For many years she has worked regularly with the radio channel 'Orfey'. The

main area of her research is Russian music, including medieval music, sacred music from various periods, 18th- and 20th-century music, and the works of the Russian emigrés. She has contributed major articles to *Istoriya russkoy muzïki* (on Rimsky-Korsakov and Grechaninov, vols.viii–x, Moscow, 1994–7) and *Russkaya khudozhestvennaya kul'tura vtoroy polovinï XIX veka* (vols.ii–iii, Moscow, 1991–6); she is also editor of the new Tchaikovsky collected edition and has prepared volumes of Prokofiev's film music for *Ivan the Terrible* and the sacred music of Rimsky-Korsakov and V.S. Kalinnikov. Her work is characterized by a comprehensive understanding of Russian music, and she is particularly drawn to lesser-known Russian composers, whose works she popularizes through her activities as an editor, writer and concert organizer.

WRITINGS

Istochniki oper Musorgskogo [The sources for Musorgsky's operas] (diss., Leningrad Conservatory, 1987)

'Prorochestvo neslïkhannïkh peremen' (istoriya postanovok oper Musorgskogo)' [The prophecy of unheard-of changes (the performance history of Musorgsky's operas)], *SovM* (1987), nos.11–12

ed.: *SovM* (1989), no.3. [Musorgsky issue; incl. 'Musorgskiy i khudozhniki' [Musorgsky and artists], 106–26]

'Musorgskiy v zarubezhnom mire' [Musorgsky through foreign eyes], *Musorgskiy i XX vek* (Moscow, 1990)

'Ogromnoye i yeshchyo yedva tronutoye polye deyatel'nosti' (o dukhovnoy muzïke Chaykovskogo)' [A rich and still barely touched field of activity (on the spiritual music of Tchaikovsky)], *SovM* (1990), no.6, pp.67–74

'Mikhail Kuzmin i muzïkal'naya kul'tura staroobryadchestva' [Kuzmin and the musical culture of the Old Believers], *MAk* (1992), no.3

'Voskresheniye drevnosti (k istorii muzïkal'noy kul'turï staroobryadchestva)' [Bringing times of yore back to life (on the history of the musical culture of the Old Believers)], *MAk* (1993), no.4

ed., with others: *MAk* (1994), no.2. [Rimsky-Korsakov issue; incl. 'Dukhovnaya muzïka' [Sacred music, 51–63; 'Posledniye godï' [His last years]; 'Iz perepiski Rimskogo-Korsakova' [From Rimsky-Korsakov's correspondence]]

Nikolay Andreyevich Rimskiy-Korsakov (Moscow, 1995)

with M.M. Krasilin: *Dukhovnaya sreda Rossii: pevcheskiye knigi i ikonï 17 – nachala 20 vekov* [The spiritual environment of Russia: the singers' books and icons from the 17th to the early 20th centuries] (Moscow, 1996)

'Dukhovnoye peniye v Russkom Zarubezh'ye' [Spiritual singing among the Russian emigrés], *Iskusstvo XX veka: ukhodyashchaya epokha* (Nizhny Novgorod, 1997)

'Dukhovnoye tvorchestvo Aleksandra Grechaninova' [The spiritual works of Aleksandr Grechaninov], *Russkoye iskusstvo mezhdu vostokom i zapadom* (Moscow, 1997)

'Russkaya dukhovnaya muzïka' [Russian spiritual music]

'Sergey Dyagilev i "ėkspansiya" russkogo iskusstva' [Serge Diaghilev and the 'expansion' of Russian art], *Russkaya muzïka i XX vek* (Moscow, 1997), 371–406 623–54

'Sergey Prokof'yev i Christian Science' [Prokofiev and Christian Science], *Mir iskusstva* (Moscow, 1997)

ed., with S.G. Zvereva and A.A. Naumov: *Sinodal'nïy khor i uchilishche tserkovnogo peniya: vospominaniya, dnevniki, pis'ma* [The Synod Choir and the college of church singing: reminiscences, diaries, letters] (forthcoming)

EDITIONS

ed., with L.Z. Korabel'nikova: *Dukhovno-khorovïye proizvedeniya* [Spiritual and choral works], Pyotr Il'yich Chaykovskiy: Polnoye sobraniye sochineniy, lxii (Moscow, 1991)

'Ivan Groznïy': rekonstruktsiya podlinnoy partiturï S.S. Prokof'yeva i zvukovogo oformleniya fil'ma S.M. Ėyzenshteyna ['Ivan the Terrible': a reconstruction of Prokofiev's authentic score and the sound track of Eisenstein's film] (Hamburg, 1997)

Rimskiy-Korsakov: sobraniye dukhovno-muzïkal'nïkh proizvedeniy [Rimsky-Korsakov: a collection of sacred works] (Moscow, 1998)

ed.: *Viktor Kalinnikov: sobraniye dukhovno-muzïkal'nïkh proizvedeniy* [Viktor Kalinnikov: a collection of sacred works] (forthcoming)

Pyotr Il'yich Tchaikovsky: the Orchestral Works of the Early 1880s, Novoye polnoye sobraniye sochineniy, xxiii (forthcoming)

LYUDMILA KORABEL'NIKOVA

Raking play. A right-hand playing technique for the lute as described by Thomas Mace (*Musick's Monument*, London, 1676, pp.101–2). Chords are played by plucking the bass note with the thumb while simultaneously sweeping or smoothly stroking (raking) all the remaining upper notes, from top to bottom, with the index finger alone. Mace indicates that this is the current fashion in lute playing, but that one can also, on occasion, use the more old-fashioned technique of arpeggiating chords with the separate index, second and third fingers. This technique, with no specific term applied, is found notated in several French lute sources of the 17th century.

JAMES TYLER

Rakov, Nikolay Petrovich (*b* Kaluga, 14 March 1908; *d* Moscow, 3 Nov 1990). Russian composer. He studied under Glière and Vasilenko at the Moscow Conservatory where he later became a professor, and the head of the orchestration department. In all, he worked at the conservatory for 58 years, and created his own school of composition. His pupils included Denisov, Eshpay, Muradeli and Schnittke and he wrote manuals on orchestration. He composed in various genres for almost all instruments, and was considered to be a composer with a vividly national and democratic orientation. In particular, he gave much time to writing music for children and teenagers which continues to enjoy popularity. The performers of his work include David and Igor' Oistrakh, Yury Sitkovetsky and Oleg Kagan. He appeared as a conductor and a pianist, and as a performer of his own works. He occupied various posts in the USSR Union of Composers' network. He is an artist of the RSFSR, a laureate of the State Prize and the author of two manuals on orchestration.

WORKS
(selective list)

Orch: Sym. no.1, 1930; Malen'kaya syuita [Mari Suite], 1931; Tantseval'naya syuita [Dance Suite], 1934; Vn Conc. no.1, 1944; Kontsertnaya syuita, 1949; Baletnaya syuita [Ballet Suite], 1950; Vn Conc. no.2, 1954; Sym. no.2, 1957; Sinfonietta, 1958; Concertino, vn, str, 1959; Little Sym [no.3], 1962; Pf Conc no.6, 1973; Pf Conc no.2, 1973; Sym no.4, str, 1973; Pf Conc no.4, 1977

Inst: Sonata v klassicheskom stile, pf, 1950; Sonata, ob, pf, 1951; Sonata, vn, pf, 1951; Sonata no.2, pf, 1954; Sonata, fl, pf, 1970; Sonata no.2, vn, pf, 1976; 14 sonatinas, pf

Vocal music

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I. Popov: 'O tvorchestve N. Rakova' [On Rakov's work], *SovM* (1955), no.10, pp.28–34

A. Solovtsov: *N. Rakov* (Moscow, 1958)

A. Tsuker: *N.P. Rakov* (Moscow, 1979)

Obituary, *Sovetskiy muzïkant* (20 June 1991)

GALINA GRIGOR'YEVA

Raksin, David (*b* Philadelphia, 4 Aug 1912). American composer, arranger, conductor and author. He first learnt about music from his father, who conducted an orchestra for silent films. While at school he studied several instruments and played professionally in dance bands; at the University of Pennsylvania he studied composition with Harl McDonald and developed a strong interest in jazz. He went to New York (1934), studied privately with

Isadore Freed and continued to play and arrange for bands; his arrangement of *I Got Rhythm* impressed Gershwin and got him a position as an arranger at Harms/Chappell.

In 1935 Raksin went to Hollywood to work with Charlie Chaplin on the music for *Modern Times*. This collaboration yielded one of the most effective original scores ever written for a silent film. He also met Alfred Newman who nurtured his career as a film composer. Raksin settled permanently in Los Angeles in 1937, working in the Hollywood studios as a composer, arranger and/or orchestrator and studying privately with Schoenberg. Raksin's unusually complex textures and harmonies typecast him as a specialist in horror films and mystery, but he was adept in other genres, including westerns and comedies.

In the early 1940s Raksin was employed at Fox, for whom he wrote the score to *Laura* (1944). One of his most original and enduring works, the film's reputation as a classic owes much to the haunting score; at its heart is Raksin's elusive melody for the title character which, remarkably, is never completed. The theme was a great popular success as a song (lyrics by Johnny Mercer), became a jazz standard and is one of the most performed and recorded of all film themes. The score also includes distinctive jazz-influenced harmonies, innovative orchestrations, evocative distortion effects and highly skilful variation and contrapuntal elaboration of the principal melody. Many film music books (especially Burt and Brown) offer analyses of its key sequences.

Raksin worked regularly as a film composer until the early 1970s; his body of about 100 scores includes perhaps some 20 works that rank among Hollywood's very best, although of the later films, only the *The Bad and the Beautiful* (1952) approached the success of *Laura*. His finest film scores, such as *Force of Evil* (1949), *Al Capone* (1959), *The Redeemer* (1966; see Prendergast) and the cartoon *The Unicorn in the Garden* (1953), demonstrate a highly original, versatile and emotionally committed musical mind combined with a flair for unusual technical feats.

Highly regarded as a teacher, administrator, author and raconteur, he has done much to promote the understanding of film music. From 1956 he has been an adjunct professor of music at the University of Southern California and has served as President of the Composers & Lyricists Guild of America (1962–70). He has arranged many of his film scores for concert performance, notably *Laura*, *Forever Amber* and *The Bad and the Beautiful*. Raksin is the first member of his profession to have received a Coolidge Commission from the Library of Congress (having previously been the first invited to establish a collection of his manuscripts there). He conducted the première of the resulting *Oedipus Memneitai* in 1986. A book of his songs, most not previously published, was issued in 1997.

WORKS
(*selective list*)

FILM AND TELEVISION
director in parentheses

Complete scores: The Undying Monster (J. Brahm), 1942; Laura (O. Preminger), 1944; Fallen Angel (Preminger), 1945; Smoky (L. King), 1946; Forever Amber (Preminger), 1947; The Secret Life of Walter Mitty (N.Z. McLeod), 1947; Force of Evil (A. Polonsky), 1949; Whirlpool (Preminger), 1949; Giddyap, 1950 [cartoon]; The Magnificent Yankee (J. Sturges), 1950; Across the Wide Missouri (W. Wellman), 1951; The Man with a Cloak (F. Markle), 1951; The Bad and the Beautiful (V. Minnelli), 1952; Carrie (W. Wyler), 1952; Madeline, 1952 [cartoon]; Pat and Mike (G. Cukor), 1952; The Unicorn in the Garden, 1953 [cartoon]; Apache (R. Aldrich), 1954; Suddenly (L. Allen), 1954; The Big Combo (J.H. Lewis), 1955; Bigger than Life (N. Ray), 1956; Hilda Crane (P. Dunne), 1956; Jubal (D. Daves), 1956; Separate Tables (D. Mann), 1958; Al Capone (R. Wilson), 1959; Too Late Blues (J. Cassavetes), 1961; Two Weeks in Another Town (Minnelli), 1962; Sylvia (G. Douglas), 1965; A Big Hand for the Little Lady (F. Cook), 1966; The Redeemer, 1966; Will Penny (T. Gries), 1968; What's the Matter with Helen? (C. Harrington), 1971

Many arrs and partial scores, 1936–43, incl. Modern Times (C. Chaplin), 1936; Marked Woman (L. Bacon), 1937; Mr. Moto's Last Warning (N. Foster), 1939; Dead Men Tell (H. Lachman), 1941

Scores for American television series, incl. The Olympics, a History of the Golden Games (1976) [pilot]; Ben Casey; Breaking Point; Wagon Train

OTHER WORKS

Oedipus Memneitai (Raksin), B-Bar, nar/soloist, 6vv, chbr ens, 1986

Stage works, incl. musicals, ballets, and incid. music; radio music; songs

Arrs. of film music for orch (film in parentheses): Theme (Laura); Suite (Forever Amber); Scenarios (The Bad and the Beautiful); Nocturne and Finale (Force of Evil); Grande Polonaise (The Best of the Bolshoi)

Arrs. of film music for chbr ens. (film in parentheses): Hoofloose, Fancy Free (Giddyap); Serenade (The Unicorn in the Garden); A Song after Sundown (Too Late Blues)

Other arrs., incl. Circus Polka (Stravinsky), band

Principal publishers: Warner Chappell Music, EMI Music, ASCAP, EKAY Music, RCA/BMG Recordings

MSS in *US-Wc*; recorded interviews in *US-NHoh*

WRITINGS

'Humor in Music', *Writer's Congress: Los Angeles 1943* (Los Angeles, 1944), 251–5

'Talking Back: a Hollywood Composer States the Case for His Craft', *New York Times* (20 Feb 1949)

'Whatever Became of Movie Music?', *Film Music Notebook*, i/1 (1974), 22–6

with C. Palmer: disc notes, *Laura – Scenarios from The Bad and the Beautiful – Forever Amber*, RCA Red Seal ARL 1-1490 (1976); reissued on CD as *David Raksin Conducts his Great Film Scores*, RCA Victor 1490-2-RG (1989)

'Life with Charlie', *Quarterly Journal for the Library of Congress*, xl/3 (1983), 234–53; repr. in *Wonderful Inventions*, ed. I. Newsom (Washington DC, 1985), 158–71

'Holding a Nineteenth-Century Pedal at Twentieth Century-Fox', *Film Music 1*, ed. C. McCarty (New York and London, 1989), 167–81

Hollywood Composers: David Raksin Remembers his Colleagues (Los Altos, CA, 1995) [pamphlet]

'David Raksin Remembers *The Bad and the Beautiful*', *The Bad and the Beautiful*, Rhino Movie Music, R272400 (1996) [disc notes]

BIBLIOGRAPHY

E. Bernstein: 'A Conversation with David Raksin', *Film Music Notebook*, ii (1976), no.2, pp.14–21; no.3, pp.9–18

R. Prendergast: *Film Music: a Neglected Art* (New York, 1977, 2/1992)

T. Thomas: 'David Raksin', *Film Score: the View from the Podium* (South Brunswick, NJ, and New York, 1979, 2/1991 as *Film Score: the Art and Craft of Movie Music*), 195–206

J. Newsom: '"A Sound Idea": Music for Animated Films', 'David Raksin: a Composer in Hollywood', *Wonderful Inventions*, ed. I. Newsom (Washington DC, 1985), 58–79, 116–58

R.S. Brown: *Overtones and Undertones: Reading Film Music* (Berkeley, CA, 1994), 294–304

G. Burt: *The Art of Film Music* (Boston, 1994)

MARTIN MARKS

Ralf, Torsten (Ivar) (*b* Malmö, 2 Jan 1901; *d* Stockholm, 27 April 1954). Swedish tenor. He studied in Stockholm and in Berlin with Hertha Dehmlow and made his début at Stettin (now Szczecin) in 1930 as Cavaradossi. After engagements at Chemnitz (1932–3) and Frankfurt (1933–

5) he joined the Dresden Staatsoper, of which he remained a member until 1944. At Dresden he created Apollo in Strauss's *Daphne* (1938) and sang in the recording of the work; he also appeared in the première of Sutermeister's *Die Zauberinsel* (1942). During the 1930s and 40s he appeared regularly at the Vienna Staatsoper. He sang at Covent Garden (1935–9) as Lohengrin, Walther, Parsifal, Erik and Tannhäuser, and in 1936 was heard as Bacchus in a single performance of *Ariadne auf Naxos* given in London by the Dresden company with Strauss conducting. He returned to Covent Garden in 1948 as Radames. He sang at the Metropolitan (1945–8) in the Wagnerian repertory and as Radames and Otello, and appeared at the Teatro Colón, Buenos Aires, in 1946.

Ralf had a *lirico spinto* tenor voice with a reedy but resonant timbre. His recordings include a complete *Fidelio* under Böhm (1944), in which his careful musicianship and the heroic ring of his voice make his interpretation of Florestan ideal, and excerpts from the roles of Otello, Lohengrin and Walther. Ralf's two brothers, Oscar (1881–1964) and Einar (1888–1971), were also musicians. Oscar, a tenor, was a member of the Swedish Royal Opera from 1918 to 1940, and was the first Swedish tenor to sing at Bayreuth, as Siegmund in 1927; he translated many operas into Swedish and wrote an autobiography *Tenoren han går i Ringen* ('The tenor goes into the Ring', Stockholm, 1953). Einar, a choral conductor, was from 1940 director of the Swedish Royal Academy of Music.

HAROLD ROSENTHAL/ALAN BLYTH

Rallentando (It.: 'becoming slower'; gerund of *rallentare*, 'to relax', 'slacken', 'slow down'). A direction to reduce tempo, often abbreviated to *rall.* In the 18th century the form *lentando* was common. *Rallentando* itself is of relatively recent usage, being scarcely encountered in scores before the 19th century; now it is perhaps the most common of such terms, though *ritardando* and *ritenuto* both occur frequently. Each word has different shades of meaning, but each composer has interpreted these shades in his own way, if at all. From this point of view Peter Cahn's excellently documented interpretation of the difference ('Retardatio, ritardando', 1974, *HMT*) seems a little rigid.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Rāmāmātya (*fl c*1550). South Indian musician and musical scholar. He was probably the grandson of the court poet and commentator Kallinātha. His Sanskrit music-theoretical treatise *Svaramelakalānidhi* ('Treasury of Musical Scales', *c*1550), composed at the court of Vijayanagar shortly before the fall of the capital, was the first to present a scheme of rāga classification in which the basic modes (*jāti*) are no longer used but rather a system of scale-types (*mela*), into which the rāga in current practice can all be accommodated. In so doing he laid the foundation of the modern Karnatic melodic system and, though he may not have invented the *mela* notion, his treatise may be counted the earliest work of the modern period. It was expressly written with a view to 'reconciling the conflicting views of theory', and the author was at pains to explain the actual musical practice of his time in terms of theoretical language derived from the traditional Sanskrit sources such as Śārṅgadeva's *Saṅgīta-ratnākara*. The *Svaramelakalānidhi* is in five chapters, dealing only with the melodic component of music. Ancient notions of intervals and tonality are simplified and modified to account for what appears to have been in effect a scale of 12 semitones, some of which could have been microtonally adjusted, when required, in playing technique. The positions of notes are explained with reference to the fixed fret positions on a *vīṇā* (stick-zither). Information is thereby also given about various types of plucked string instruments of the author's day.

See also INDIA, §II, 2(i).

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JONATHAN KATZ

Ramann, Lina (*b* Mainstockheim, 24 July 1833; *d* Munich, 30 March 1912). German writer and music teacher. The daughter of a wine merchant, she was taught music by the wife of Franz Brendel, the editor of the *Neue Zeitschrift für Musik*. Since the *Zeitschrift* was a mouthpiece for the New German School, Ramann was brought into contact with Liszt and his circle at an early age. She first taught in Gera, then went to the USA for a few years. In 1858 she founded a music school for women teachers in Glückstadt. After moving to Nuremberg in 1865 she opened a new, enlarged school in collaboration with Ida Volckmann. Her school was one of the first in Germany to combine general philosophical education with music teaching, and drew national attention. In 1890 she sold the school to Liszt's pupil August Göllerich and moved to Munich.

Ramann wrote a number of books, especially about Liszt, the first of which, a study of the oratorio *Christus* (1874), caught the attention of Princess Carolyne von Sayn-Wittgenstein, who proposed to Liszt that Ramann would make an ideal biographer. From 1874 Ramann worked on her 'official' biography of Liszt, a project which occupied her for 20 years. The book was criticized because of its unflattering picture of Countess Marie d'Agoult, Liszt's first mistress and the mother of his three children. It used to be thought that this portrait showed the malign hand of Princess Carolyne, who had taken Marie d'Agoult's place in Liszt's life and had a vested interest in rewriting his past. That view is no longer tenable. With the belated publication of her *Lisztiana* (1983) Ramann's biography is today better appreciated. She sent Liszt many questionnaires (duly filled in by him) and kept a careful record of her interviews with him. *Lisztiana* makes clear that far from being the 'willing accomplice' of Princess Carolyne (the charge most frequently levelled against her) Ramann fought for her scholarly independence. An especially valuable book is her *Liszt Pädagogium*, which contains many remarks on piano playing by Liszt and his pupils. Ramann translated Liszt's collected writings into German, and also composed a number of piano sonatas and other works. Her papers are held in the Goethe-Schiller Archive in Weimar.

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ALAN WALKER

Rambert, Dame **Marie** [Rambam, Civia; Ramberg, Miriam] (*b* Warsaw, 20 Feb 1888; *d* London, 12 June 1982). British dancer and choreographer of Polish birth. *See* BALLET, §3(ii).

Rameau, Jean-Philippe (*b* Dijon, bap. 25 Sept 1683; *d* Paris, 12 Sept 1764). French composer and theorist. He was one of the greatest figures in French musical history, a theorist of European stature and France's leading 18th-century composer. He made important contributions to the cantata, the motet and, more especially, keyboard music, and many of his dramatic compositions stand alongside those of Lully and Gluck as the pinnacles of pre-Revolutionary French opera.

1. Life: (i) Early life (ii) 1722–32 (iii) 1733–44 (iv) 1745–51 (v) 1752–64. 2. Cantatas and motets. 3. Keyboard music. 4. Dramatic music. 5. Theoretical writings.

1. LIFE.

(i) Early life. His father Jean, a local organist, was apparently the first professional musician in a family that was to include several notable keyboard players: Jean-Philippe himself, his younger brother Claude and sister Catherine, Claude's son Jean-François (the eccentric 'neveu de Rameau' of Diderot's novel) and Jean-François's half-brother Lazare.

Jean Rameau, the founder of this dynasty, held various organ appointments in Dijon, several of them concurrently; these included the collegiate church of St Etienne (1662–89), the abbey of St Bénigne (1662–82), Notre Dame (1690–1709) and St Michel (1704–14). Jean-Philippe's mother, Claudine Demartinécourt, was a notary's daughter from the nearby village of Gémeaux. Although she was a member of the lesser nobility, her family, like that of her husband, included many in humble occupations. Jean-Philippe, the seventh of their 11 children, was the eldest surviving son. His birthplace in the cour Saint-Vincent on the rue Saint-Michel still remains (now 5–7 rue Vaillant). Despite only modest means, the family maintained influential connections; the composer's godparents, for example, were both from noble families connected with the Burgundian *parlement*.

The first 40 or more years of Rameau's life can be reconstructed only sketchily. Most of this period was spent in the comparative obscurity of the French provinces; it was not until his 40th year that he began to make his mark as a theorist and later still as a composer. He himself was secretive about the first half of his life: according to Chabanon, 'he never imparted any detail of it to his friends or even to Madame Rameau his wife'.

Rameau *père* apparently took responsibility for his children's early musical education: 'he taught them music even before they had learnt to read' (Maret). It is possible that in 1692 or later Jean-Philippe also had lessons from Claude Derey, organist of the Ste Chapelle, Dijon. Eventually, perhaps as late as the age of 12, he was sent to the Jesuit Collège des Godrans. There he would have encountered the didactic music theatre that was an important element in the contemporary Jesuit curriculum; indeed, it was quite probably the experience of taking part in such productions that sparked off his enthusiasm for opera which, he later admitted, had begun when he was 12. No precise details of the Dijon school productions have come to light, however. In view of his later achievements, it is surprising that the young Rameau did not distinguish himself at the college; according to a classmate, he would sing or write music during lessons, and he left without completing the course. Certain anecdotes suggest that his written French was defective at this time, and indeed his prose style in the theoretical works and elsewhere is notable for its lack of clarity.

After leaving school, Rameau went to Italy. The date of his departure from Dijon is not known; Maret presumed that it was before his 19th year, but Decroix, in a biographical article (A1824) based on material collected as much as 50 years earlier, states that the composer was 18. The visit was short – perhaps only a few weeks or months – and he never went beyond Milan. In later life he confided to Chabanon his regrets at not having stayed longer in Italy, where he believed he might have 'refined his taste'. Decroix claims that Rameau returned to France as a violinist with a touring theatrical troupe that performed in various towns in Provence and Languedoc. If this is true, the troupe concerned was that of the Lyons Opéra (Zaslaw, *Dijon 1983*), in which case Rameau must have joined it in southern France (not in Milan, as Decroix maintains). Yet no documentary evidence of Rameau's involvement survives, and Decroix may even have confused the composer with the dancing-master Pierre Rameau (no relation), known to have belonged to the troupe at that time.

On 14 January 1702 Rameau was temporarily appointed *maître de musique* at the Cathedral of Notre Dame des Doms, Avignon. By 1 May, however, he had taken up a post as organist at Clermont Cathedral. The contract, signed on 30 June, was for six years, though in fact Rameau served no more than four. By 1706 he had moved to Paris, where he is said to have lodged opposite the monastery of the Grands Cordeliers (Franciscans) to be near the church where Louis Marchand was organist. By the time his *Premier livre de pieces de clavecin* was published in 1706, he had succeeded Marchand as organist at the Jesuit college in the rue Saint-Jacques (the famous Collège Louis-le-Grand, the pupils of which at that time included his future collaborator Voltaire); he



1. Jean-Philippe Rameau: portrait by Jacques Aved, mid-18th century (Musée des Beaux-Arts, Dijon)

was also organist to the Pères de la Merci (Mercedarians). On 12 September 1706 he won a competition for the post of organist at Ste Madeleine-en-la-Cité, but when the judges learnt that he was unwilling to give up his other two posts they appointed Louis-Antoine Dornel. Rameau still held the same posts in July 1708.

In 1709 he returned to Dijon to succeed his father as organist at Notre Dame, at that time the town's principal church. On 27 March he signed a six-year contract with the church authorities, sharing the post with Lorin *fils*. Rameau was required to play only on solemn feast days, at performances of the *Te Deum* and at public ceremonies. It is clear, though, that when Lorin succeeded to the post (2 July 1713), Rameau had relinquished it some time before. Probably he had already moved to Lyons: by 13 July he had been there long enough to be described as 'maistre organiste et musicien de cette ville' when the Lyons authorities paid him for organizing a concert to celebrate the Peace of Utrecht (the concert never took place). Rameau's compositions at this time probably include motets: the library catalogue of the Lyons Concert, a concert-giving society founded in August 1714, lists his *Deus noster refugium* among its earliest acquisitions; the piece may even have been written for the Concert. (Although the catalogue includes three more of his motets, among them the lost *Exultet coelem laudibus*, their position in the catalogue suggests that they were acquired after Rameau had left Lyons.) By 1 July 1714 he was organist at the Dominican convent known as the Jacobins, the organ of which had only recently been rebuilt; he may already have been there for a year or more. On 13 December, the day of his father's death, he drew his salary and travelled to Dijon, remaining there for the wedding of his brother Claude in January 1715. When he returned to Lyons, he organized and composed music for a concert at the Hôtel de Ville (17 March 1715) in honour of the

new archbishop. By this date he had been succeeded at the Jacobins by Antoine Fioco (presumably Antonio Fiocco) and Etienne Le Tourneur.

The following month, Rameau signed a second contract as organist at Clermont Cathedral, this time to run for 29 years from 1 April 1715. A contemporary description of the organ reveals that it had 15 stops on the *grand orgue*, ten on the *positif* and four each on the pedals and echo organ. As in 1702, his duties included the instruction of one chorister. (According to Suaudeau (F1958), there existed autograph teaching materials from 1717, but none is now known.) Rameau briefly revisited Dijon for the baptism on 31 January 1716 of his brother Claude's eldest son Jean-François. Maret claims that three of Rameau's cantatas – *Médée, L'absence* (both lost) and *L'impatience* – were composed at Clermont. Four others – *Thétis, Aquilon et Orithie, Orphée* and *Les amants trahis* – survive in copies made during his time there. It was at Clermont, too, that the greater part of his *Traité de l'harmonie* must have been written. From 22 August 1721 until his departure a year later, Rameau seems to have shared his cathedral post with an organist named Marchand, a member of a local family of musicians.

Rameau was still at Clermont on 11–13 May 1722, when he was paid for taking part in three Rogation Day processions. He finally left for Paris shortly afterwards, once again well before his contract expired (on this occasion it still had 21 years to run). It is alleged that at first the cathedral authorities refused him permission to go, and consequently that during the octave of Corpus Christi he selected the most disagreeable stop-combinations and discords until the authorities relented. It is possible, however, that this incident took place (if at all) before Rameau first left Clermont in 1705 or 1706 (Zaslaw, *Dijon 1983*). There is, in any case, a well-documented account of a similar occurrence at Dijon in 1736, when the organist was his brother Claude.

(ii) 1722–32. Rameau probably arrived in Paris in late May or in June 1722. He was to live there for the rest of his life. The immediate reason for his move seems to have been a desire to supervise the production of his *Traité de l'harmonie* which, he states, had been typeset in Paris while he was still at Clermont. The printing of this work, which the publisher J.-B.-C. Ballard claimed to have commissioned, had evidently been started three years earlier. Yet numerous errors remained, and before the treatise was published Rameau included a lengthy supplement of corrections, a revised or possibly new preface and other changes. The *Traité* must eventually have been issued soon after his arrival in the capital, since the first review appeared in the October–November issue of the *Journal de Trévoux* (familiar title of *Memoires pour l'histoire des sciences et des beaux-arts*).

Rameau was virtually unknown in Paris. The appearance of this monumental 450-page treatise immediately earned him a formidable reputation in France and abroad, soon to be consolidated by the publication of the *Nouveau système de musique théorique* (1726). Shortly after publication Rameau sent a copy of the *Nouveau système* to the Royal Society in London, where a review by the mathematician Brook Taylor was read on 18 January 1727/8 (Miller, F1985).

The controversial nature of some of Rameau's theories, in particular that of the *basse fondamentale*, led to a public debate with 'a second musician' in Paris on 8 May 1729, continuing into the following year as a series of polemical exchanges in the *Mercure de France*. Rameau's opponent has sometimes been tentatively identified as Jacques de Bournonville, but is more likely to have been the composer and theorist Michel Pignolet de Montéclair. Meanwhile, the firm of Ballard, which had published the *Traité* and the *Nouveau système*, was in the process of printing the *Dissertation sur les différentes méthodes d'accompagnement pour le clavecin, ou pour l'orgue* when Rameau broke off relations with them. The *Dissertation*, first mentioned in the preface to his *Pieces de clavessin* (1724), was eventually published by Boivin and Le Clerc in 1732. Thereafter, Rameau changed publisher with almost every new theoretical work.

Incongruous as it may seem in view of his newfound eminence as a theorist, Rameau's first compositions in Paris consisted of incidental music to a farcical *opéra comique*, *L'Endriague*, at one of the Fair theatres (3 February 1723). The suggestion that he should provide music to supplement the well-known tunes traditionally used in such plays came from the author, Alexis Piron, a fellow Dijonnais and one of the few people in Paris that he would already have known. Rameau's music, of which there was a considerable quantity, is now lost. In his three subsequent collaborations with Piron at the Fair theatres, he contributed much less. In spite of the lack of prestige attached to the Fairs, he was to make useful contacts there, among them Louis Fuzelier, future librettist of *Les Indes galantes*.

On 10 September 1725 Rameau attended a performance by two Louisiana Indians at the Théâtre Italien; he was soon to characterize their dancing in the harpsichord piece *Les sauvages*, later published in his *Nouvelles suites de pieces de clavecin*. *Les sauvages* was one of the works that Rameau referred to in his oft-quoted letter (25 October 1727) to the dramatist Antoine Houdar de Lamotte, the text of which shows that he was already actively planning his operatic début, that Lamotte had already refused him a libretto and had cast doubts on his chances of success. Evidently stung by this, Rameau set out with unusual clarity his credentials as a potential opera composer, but to no avail.

During the middle and late 1720s, more of his music appeared in print. A second keyboard collection, the *Pieces de clavessin*, was issued in 1724, followed by the *Nouvelles suites de pieces de clavecin* and the *Cantates françoises à voix seule*. These last two publications have now been redated, the *Nouvelles suites* by Bruce Gustafson (Gustafson and Fuller, D1990) and the *Cantates* by Neal Zaslaw (*Dijon 1983*) both to 1729 or 1730, a year or two later than had long been assumed. One of the cantatas, *Le berger fidèle*, had been performed at Philidor's Concert Français on 22 November 1728 by Mlle Le Maure.

On 25 February 1726, now aged 42, Rameau married the 19-year-old Marie-Louise Mangot (1707–85), an accomplished singer and harpsichordist and possibly already one of his pupils. She bore him four children. Her father, Jacques, was one of the *symphonistes du roy*, while her brother, Jacques-Simon, was later to make Rameau's music known at the court of Parma and to act as intermediary in correspondence between Rameau and Padre Martini.

In spite of his growing reputation as a theorist, composer and teacher, especially of harmony and continuo playing, Rameau was unable to secure an organist's

appointment of any importance for many years after reaching Paris. The title-pages of his music printed in the 1720s, unlike those of his previous publications, give no current post; that of the *Nouveau système* describes him as 'formerly organist of Clermont Cathedral'. He is not mentioned by Nemeitz (A1727) or Valhebert (A1727) in their listings of prominent Parisian organists. He competed for the post of organist at the parish church of St Paul (28 April 1727), but lost to Louis-Claude Daquin. By 1732, however, Rameau had become organist at Ste Croix-de-la-Bretonnerie and, by 1736, at the Jesuit Novitiate ('les Jésuites de College'). In 1738 he still held the former appointment but not the latter. (According to Decroix (A1824), after his defeat in the St Paul competition in 1727 the disillusioned Rameau left Paris to become organist at St Etienne, Lille. This is unlikely: Rameau was in Paris for the baptism of his son Claude-François on 3 August 1727, and his subsequent publications give Paris addresses. In any case, Decroix's placing of the St Paul competition – before Rameau's arrival at Clermont – is far too early. Yet the claim cannot be ignored: Decroix, a native of Lille, was in frequent contact with Claude-François Rameau after the composer's death and had access to sources unavailable to other early biographers. Unfortunately, the relevant church archives were destroyed in 1792.)

(iii) 1733–44. Although Rameau did not make his operatic début until he was 50, it is clear from passages in the *Traité*, from his letter to Lamotte in 1727 and from later remarks that it had long been his ambition to write for the Paris Opéra. The final impetus, it was widely claimed, was provided by Montéclair's *Jephté* (February 1732). Although he had earlier quarrelled publicly with its composer, in his later writings he referred admiringly to this work, which had greatly moved him.

The impact of Rameau's first opera, *Hippolyte et Aricie* (1733), was immense. Initial reactions ranged from excitement and admiration to bewilderment and disgust. The work gave rise to a long-running dispute between the conservative *lullistes*, as the anti-Rameau faction was known, and the composer's supporters, the *ramistes* (or, more provocatively, *ramoneurs*: chimney sweeps). The *lullistes*, who formed a powerful and vociferous cabal, were variously motivated by a distaste for the quantity, the complexity and the allegedly italianate character of Rameau's music and by fear that the new style would annihilate the traditional repertory, above all the works of their revered Lully. There was a strong element of professional jealousy on the part of certain composers and librettists, and Rameau had to contend with the ill-will of some of the Opéra performers. The dispute raged around Rameau's second opera two years later ('The music is a perpetual witchery ... I am racked, flayed, dislocated by this devilish sonata of *Les Indes galantes*', complained an anonymous contributor to the *Observations sur les écrits modernes* in 1735) and reached its height with the production of his fifth, *Dardanus*, in 1739. Rameau was the object of several satirical engravings and a scurrilous poem; this last led to an unseemly brawl between the composer and its perpetrator, Pierre-Charles Roy (Sadler, 1988). Although the dispute abated during the following decade as the public came to terms with the composer's powerful and sophisticated idiom, and accepted that a great theorist could also be a great artist, echoes could still be heard in the 1750s and beyond. Despite the controversy, Rameau's first five operas were by no means failures. *Castor et Pollux* and *Dardanus*, the two least successful at their first appearance, had runs of 21 and 26 performances respectively. The two earliest *opéras-ballets* proved even more popular: *Les Indes galantes* was performed 64 times between 1735 and 1737, *Les fêtes d'Hébé* 71 times in 1739 and 1740.

In December 1733 Rameau made his first visits to the court. Between then and 1740 all the operas he had so far written were given concert performances attended by the queen, Maria Leszczyńska, and occasionally by Louis XV. The singers sometimes included Rameau's wife; the *Mercure de France* (February 1734) reports that 'the Queen highly praised her voice and her tasteful ornamentation'.

Almost immediately after the première of *Hippolyte et Aricie*, Rameau began the first of three collaborations with Voltaire. The libretto of the ill-fated *Samson* had been sketched between October and December 1733, and the composer had written enough of the music by the following October for a rehearsal to take place at the home of the *intendant des finances*, Louis Fagon. By then, however, the Sorbonne had begun to take an unwelcome interest in an opera based on scripture by a writer known for his outspoken criticism of the religious and political establishment; further, Voltaire had enemies at court. Thus, despite the successful precedent of Montéclair's biblical opera *Jephté*, fears of censorship beset the project. At the beginning of 1736 Voltaire was still keen to see it through, but Rameau appears to have lost interest and the opera was subsequently abandoned. Voltaire later stated that music from *Samson* had eventually found its way into 'Les Incas' (the second entrée of *Les Indes galantes*), *Castor et Pollux* and *Zoroastre*. Fragments may also be identified in *La princesse de Navarre* and in the 1753 version of *Les fêtes de Polymnie* (Sadler, C1989).

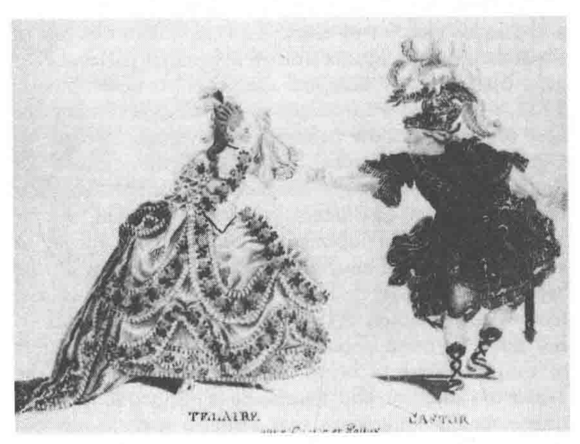
At the time of his first collaboration with Voltaire, Rameau was beginning his last with Piron – not this time at the Fair theatres but on the exalted stage of the Comédie-Française. *Les courses de Tempé*, one of the few pastoral plays staged there, was given a single performance, on 30 August 1734. The Marquis D'Argenson described Rameau's divertissement (now largely lost) as 'pretty and well performed'.

During the 1730s Rameau came under the protection of the tax-farmer A.-J.-J. Le Riche de La Pouplinière and acted as his director of music. La Pouplinière was one of the richest men in France and an influential patron of the arts. The formerly accepted date for this development, 1731, was based on a collection of Voltaire's letters, the first of which is now believed to have been written in October 1733. Rameau had not by then joined La Pouplinière's entourage. Evidence for earlier contacts between the two (a rehearsal of *Hippolyte* said to have been held in La Pouplinière's home in the spring or summer of 1733 and his 'loan' of Rameau during September to the financier Samuel Bernard) is not trustworthy (Sadler, A1988). Moreover, in a letter to Rameau of around December of that year, Voltaire refers to the composer as being under the protection of the Prince of Carignan, and it seems he continued so for some time since for well over a year Voltaire sent messages to Rameau, not through his own agent, Formont (who lived at La Pouplinière's house), but by way of Berger, the prince's secretary. It is in any case more likely that the

fashion-conscious La Pouplinière would have interested himself not so much in Rameau the eminent theorist and teacher as in Rameau the newly famous (or infamous) opera composer. Significantly, it was in 1734 or shortly after that the financier took as mistress Thérèse des Hayes, a devoted pupil of Rameau and one of his most enthusiastic champions; it may even have been Thérèse, whom La Pouplinière later married, who introduced Rameau to the household. At all events, Rameau cannot with any certainty be said to have joined the financier's circle before November 1735, and possibly not until August 1736.

Rameau's association with La Pouplinière, which lasted until 1753, was of the utmost importance to his career. The financier's home was 'a meeting-place for all classes. Courtiers, men of the world, literary folk, artists, foreigners, actors, actresses, *filles de joie*, all were assembled there. The house was known as the menagerie and the host as the sultan' (Grimm; see Tourneux, A1877–82). It was there that Rameau met most of his future librettists, while the house became 'la citadelle du Ramisme' (Cucuel, A1913). Yet little is known about the terms of Rameau's appointment or, before 1751, the size and constitution of his patron's musical establishment. In 1741 La Pouplinière took over some of the Prince of Carignan's players, including the violinist Joseph Canavas, possibly the flautist Michel Blavet and (more doubtfully, despite his signing himself in 1751 'chef des violons de M. de la Pouplinière'), the violinist Jean-Pierre Guignon. Singers and dancers from the Paris Opéra were frequent dinner guests and took part in concerts and theatrical entertainments. In the later 1740s La Pouplinière was to import from Germany and Bohemia virtuoso players of the clarinet and orchestral horn. These instruments were then new to France, and Rameau was the first to use them at the Paris Opéra.

A second polemic on the subject of music theory erupted in the mid-1730s, this time between Rameau and his former friend, the Jesuit priest Louis-Bertrand Castel, mathematician, physicist and scientific journalist. The history of their association dates back to 1722 with the publication of the *Traité de l'harmonie*. Castel had been captivated by the treatise and had sought Rameau out through a mutual friend, 'M.B.' (perhaps the Borin whose book *La musique théorique et pratique*, published anonymously in 1722 shortly after the *Traité*, is full of praise for Rameau's book). Castel took harmony lessons with Rameau, and may also have introduced him to the work of the mathematician and acoustician J. Sauveur. Castel's enthusiastic review of the *Traité (Journal de Trévoux*, October–November 1722) brought Rameau's work to the attention of a wide – indeed, a European – readership. Reviewing the *Nouveau système* six years later, Castel had become distinctly cooler. By the early 1730s his views had diverged sharply from Rameau's. It was for this reason, he was later to claim, that he had refused the offer of all Rameau's research work, around 1733, when the composer had considered abandoning music theory to concentrate on his newly launched operatic career. That was apparently their last meeting. Two years later, Castel's article 'Nouvelles expériences d'optique & d'acoustique' (*Journal de Trévoux*, August–December 1735) contained an implication that Rameau had not sufficiently acknowledged his debt to certain earlier scholars. Rameau and Castel exchanged open letters, the tone of which is stiffly courteous. But when Castel finally wrote a grudging and equivocal review of *Génération harmonique* (1737), Rameau unleashed a riposte of such withering sarcasm that the Jesuit *Journal de Trévoux*, which had hitherto published the entire polemic, seems to have refused to print it; it appeared instead in the Abbé Prévost's independent *Le pour et contre* (1738). Voltaire's characteristically witty 'Lettre à Mr. Rameau' congratulating Orpheus Rameau on vanquishing Euclid Castel appeared later the same year.



2. *Costume designs for Telaira and Castor, possibly by Jean-Louis Fesch, in a revival of Rameau's 'Castor et Pollux', Paris Opéra, ?1764: gouache on vellum (Bibliothèque et Musée de l'Opéra, Paris)*

Génération harmonique is Rameau's only major theoretical work of the period 1733–49. It was dedicated to the members of the Académie Royale des Sciences, who responded by commissioning a report on the work from three of their foremost academicians, R.-A. Ferchault de Réaumur and J.-J. Dortous de Mairan, both physicists, and the scholar E.S. de Gamaches. The last two had already discussed music theory with Rameau, Mairan as much as 12 years earlier. The report was complimentary and Rameau proudly included in his treatise the 'Extrait des registres de l'Académie Royale des sciences' which echoed the sentiments of the report and was signed by the academy's eminent secretary, Bernard Le Bovier de Fontenelle. Shortly after publication, Rameau sent a copy to the distinguished English scientist Sir Hans Sloane, president of the Royal Society, together with a letter inviting his opinion of the work. It is not known whether Sir Hans replied.

Between 1737 and 1741 Rameau's views on temperament were criticized by Louis Bollioud-Mermet in lectures at the Lyons Académie des Beaux-Arts. In a letter to Jean-Pierre Christin, secretary of the academy (3 November 1741), Rameau defended himself sharply; he may even have been responsible for the open letter 'from a person interested in Rameau's works' threatening to publish Bollioud's paper 'in the public interest' unless the writer did so himself. Other academicians, notably Charles Cheinet and Jacques Mathon de la Cour the elder, were staunch supporters of Rameau's theories.

In December 1737 the *Mercure de France* carried Rameau's announcement that he was establishing a school of composition. Up to 12 pupils would meet each week for three two-hour classes. In this way, Rameau claims, a thorough grasp of the theory and practice of harmony could be gained in six months at the most, even by those

who could not already read music. Around this time, four reviews of *Génération harmonique* appeared in the leading Parisian periodicals. That in *Le pour et contre* was written by 'a young muse', almost certainly Thérèse des Hayes, who was by now Mme de La Pouplinière and renowned for her sharp intellect. (Maret, however, claimed that the author was 'Mme de Saint-Maur, née Aléon', another of Rameau's pupils.) Thérèse and her husband were among the godparents of the composer's third child, born in 1740. The following year Rameau honoured her husband by giving one of the *Pieces de clavecin en concerts* the title 'La Lapopliniere' [*sic*].

The period 1740–44 was uncharacteristically slack by the standards of Rameau's mature years. He produced no theoretical writings – indeed, nothing of this kind between 1738 and 1749 – while his musical output was limited to the publication of the *Pieces de clavecin en concerts* (1741) and the revision for their first revivals of *Hippolyte et Aricie* in 1742, *Les Indes galantes* in 1743 and *Dardanus* (this revision admittedly involving much new music) in 1744. There is some evidence of a quarrel with the Opéra management (Sadler, A1988). That might explain his marked lack of enthusiasm for a libretto, *Pandore*, that Voltaire offered him in 1740, though Rameau might equally have refused it because he sensed the controversial nature of the work and its librettist or wished to avoid another, possibly fruitless collaboration. At all events, Rameau's productivity revived sharply soon after Thuret was replaced by Berger as Opéra director in May 1744.

(iv) 1745–51. The immediate stimulus to Rameau's creative activity was a series of commissions, three of them from the court, resulting in the production of no fewer than four dramatic works in 1745. For the festivities surrounding the dauphin's wedding he composed *La princesse de Navarre* (his second collaboration with Voltaire) and *Platée* (a work that was probably already in progress); for the court celebration of the victory of Fontenoy he wrote *Le temple de la Gloire* (again with Voltaire); for the Paris Opéra commemoration of Fontenoy he provided *Les fêtes de Polymnie*, a work originally intended, it would seem, for performance at court. *Les fêtes de Polymnie* was the first of at least seven collaborations with Louis de Cahusac. Apart from Voltaire and J.F. Marmontel, no other librettist worked with Rameau on more than two operas.

On 4 May, shortly after the dauphin's wedding, Rameau received a royal pension of 2000 livres and the title *compositeur de la musique de la chambre du roy* (in some sources *compositeur du cabinet du roy*): an exceptional honour, for the title was normally conferred only on a member of the king's musical establishment.

Thus began a closer association with the court: from 1745 onwards, more than half of Rameau's stage works were intended for court premières. One, *Les surprises de l'Amour* (1748), was even written as a vehicle for Mme de Pompadour's theatrical talents in her Théâtre des Petits Cabinets. There is evidence that, at the time of his first royal pension, Rameau had not been financially well off. After *Le temple de la Gloire* Voltaire generously donated his own fee to Rameau, since 'his fortune is so inferior to his talents'. (On the other hand, Rameau was already said to have worked with librettists only if they surrendered their fees to him.) In 1750 the king accorded him a further pension of 1500 livres, payable by the Opéra out of its revenue. There is, however, some doubt as to whether this was honoured, at least before 1757.

The five years 1745–9 were Rameau's most productive. No fewer than nine new works were performed, including the *tragédie Zoroastre*, the *comédie Platée*, two pastorales and three *opéras-ballets*. Moreover, several of his undated, unperformed operas were probably written during this period or in the following few years (see Green, B1992). By 1749 his works dominated the stage to such an extent that the Marquis D'Argenson, who had supervisory responsibility for the Opéra, felt compelled to forbid the management to stage more than two of his works in any one year, to avoid discouraging other composers.

Around 1750 Rameau had the support of a wider cross-section of the French public than ever before. His position at court was secure, he enjoyed the esteem of most of the intellectuals (including many who were later to side against him) and his works were widely performed in the provinces. The extent to which he had won over the audiences and performers at the Opéra can be judged by a report in the *Mercure de France* for May 1751:

> At Wednesday's performance [*Pigmalion*] M. Rameau, who had only just recovered from a long and dangerous illness, appeared at the Opéra in one of the rear boxes. His presence aroused a murmur that began in the stalls and spread rapidly throughout the whole audience. Then suddenly there broke out a general applause and – something that had never been seen before – the assembled orchestra added their rapturous cheers to those of the *parterre* ... [Rameau] shared with the public the pleasure of an excellent performance. That night it seemed that all the actors were striving to excel themselves.

Such spontaneous demonstrations of respect and affection were to become more common during the 1750s and after. Even so, audiences were still slow to respond to new works; it was frequently observed that Rameau's operas were really successful only when they were revived.

One operatic casualty of the period was the *tragédie Linus*. Decroix, who acquired and had a copy made of the first violin part (now almost the sole contemporary source of the music known to survive), was told by the composer's son Claude-François that the opera was being rehearsed at the home of the Marquise de Villeroi when the Marquise was suddenly taken seriously ill. In the confusion, the score and all the other parts were lost or stolen. The rehearsal must have taken place by 1752; the Abbé de Laporte alludes to it in a book published that year. In 1760 he was to state that the opera was never performed because of flaws in the music of the fifth act. Collé had claimed in 1754 that Rameau had never quite completed the music after La Bruère had made changes to his libretto. The libretto survives in manuscript.

Rameau's operatic activities in the mid- and later 1740s had left little time for theoretical work, but in 1749 he broke an 11-year silence in this field with some minor writings. (The long silence supports Castel's claim that in the mid-1730s Rameau had felt he could develop his theoretical work no further.) The following year he published the far more important *Démonstration du principe de l'harmonie*. Here he had the 35-year-old Denis Diderot as collaborator: hence the clarity and elegance of what is generally regarded as one of his best and most mature theoretical works. The *Démonstration*, approved by members of the Académie Royale des Sciences, including Alembert, was dedicated to the Count D'Argenson, himself a member of the academy. Though the book was widely reviewed, no copy – surely deliberately – was sent to the *Journal de Trévoux*.

In 1745 two events took place that were to sow the seeds of Jean-Jacques Rousseau's undying hatred of Rameau. Rousseau had completed an opera, *Les muses galantes*, modelled on *Les Indes galantes*, and tried to elicit Rameau's opinion of it. Although Rameau at first refused, a performance of excerpts was arranged at La Pouplinière's. Rameau listened with growing impatience and, according to Rousseau, finally declared that 'part of what he had heard was by someone who was a master of the art and the rest by an ignoramus who did not understand the first thing about music'. (The stylistic discrepancy he noted is explained by the fact that the young F.A. Danican Philidor had composed some of the accompaniments and inner parts.) 'Admittedly', Rousseau continued, 'my work was unequal and inconsistent ... Rameau claimed that he could see in me nothing but a little plagiarist without talent or taste'. Later in the year, while Voltaire and Rameau were busy on *Le temple de la Gloire*, the Duke of Richelieu commissioned Rousseau to complete *Les fêtes de Ramire*, the libretto of which had been written by Voltaire to re-use Rameau's divertissements from *La princesse de Navarre*. The task involved writing verse as well as music, and Rousseau maintained that it cost him much effort. But the result was so harshly criticized by Richelieu's mistress (the scarcely impartial Mme de La Pouplinière) that the work was sent back to Rameau. Rousseau claimed to have composed the overture and recitatives, but surviving sources suggest that his musical contribution to the work as finally performed consisted of little more than the undistinguished monologue 'O mort, viens terminer les douleurs de ma vie'. At all events, Rousseau gained no credit from the episode. From then on, he seldom missed an opportunity to speak in scathing or hostile terms of the compositions, and to a lesser extent the theories, of his former idol.

When Rameau's troublesome nephew Jean-François was sent to the prison of Fort l'Evêque in 1748 for insulting the Opéra directors, the composer was asked by the authorities 'how long he deemed it fitting that [the nephew] should stay there'. Rameau evidently suggested that Jean-François be deported to the colonies. In his reply, the Secretary of State, Phélypeaux, sympathized that Jean-François had not profited more from the good education procured for him by his uncle, but explained that deportation was out of the question; the nephew was released three weeks later.

(v) 1752–64. During his final 13 years Rameau's operatic activity declined sharply. Apart from two major works, *Les Paladins* and *Les Boréades*, his composition was limited to small-scale pastorales and *actes de ballet* and to the revision of earlier works for revivals, notably *Castor et Pollux* and *Zoroastre*. From 1749 until 1757 Rameau was on bad terms with the Opéra management. Of the new works from 1752 onwards, only *Les Paladins* was given there; the rest were performed solely at court. *Les Boréades* is now known to have been prepared for performance not at the Opéra but at Choisy in June 1763; it was rehearsed two months earlier in Paris and Versailles by a mixture of court and Opéra personnel, but subsequently abandoned and never performed in the 18th century (Bouissou, C1983). Until his last year, Rameau continued to take an active part in new productions and in revivals, giving his views on the distribution of roles and attending rehearsals.

No doubt advancing age and the ill health that Rameau and others increasingly allude to contributed to the reduction in the quantity, if not necessarily the quality, of his compositions. But this slackening coincides with a remarkable resurgence of activity in his theoretical work. From 1752 he produced some 23 writings. Many are short pamphlets; but more weighty works include the *Observations sur notre instinct pour la musique* (in part a reply to J.-J. Rousseau's notorious *Lettre sur la musique françoise*), the *Code de musique pratique* and the recently discovered *Vérités également ignorées et interessantes tirées du sein de la nature*, Rameau's last work (formerly known only in the fragmentary form, *Vérités interessantes*; see Schneider, F1986).

The dissemination of Rameau's theories was given powerful impetus in 1752 when Alembert, acting on Diderot's suggestion that 'someone should extract [Rameau's] admirable system from the obscurities that enshroud it and put it within everyone's reach', produced his *Eléments de musique théorique et pratique suivant les principes de M. Rameau*. Here the master's theories are expounded with lucidity and elegance. The book was translated into German by Rameau's lifelong admirer F.W. Marpurg (Leipzig, 1757). A letter of about 1750 from the 33-year-old Alembert to the 67-year-old Rameau reveals that the two were on cordial terms. The *Mercure de France* of May 1752 contains an open letter in which Rameau touchingly acknowledges his deep gratitude to Alembert.

By contrast, he was brusque to the point of rudeness with a little-known provincial, 'M. Ducharger of Dijon', whose niggling criticism of his ideas Rameau had apparently promised to answer in a forthcoming book. When Ducharger inquired when this would appear, he received the following reply (13 June 1754) which he later published:

> Sir, The book in question is now in print. It is entitled *Observations sur notre instinct pour la musique*. I have neither time nor health to think or to reflect. Forgive me, sir, I am old, you are young, and I am your very humble and very obedient servant, RAMEAU.

The *Observations* contain a dismissal of Ducharger's ideas but without even mentioning him by name.

Evidence of Rameau's contacts with foreign scholars increases markedly in this period as he sought wider recognition. Beginning in 1750 he entered successively into correspondence with Gabriel Cramer (Geneva), Johann II Bernoulli (Basle), Christian Wolff (Halle), Leonhard Euler (Berlin), Giovanni Poleni (Padua), J.B. Beccari and Padre Martini (both at Bologna). Although he had also communicated with many French scientists and scholars over the years, the list now widened to include the aesthetician Charles Batteux, the architect Charles-Etienne Briseux and the scholar François Arnaud, all of whom were to prove influential.

With the obvious exception of Rousseau, Rameau still had the support of most of the intellectuals at the start of the decade. During the Querelle des Bouffons (1752–4), however, Melchior Grimm and others found it expedient, partly at least for extra-musical reasons, to side against the principal living exponent of French music; and Rameau was soon to break with Diderot and Alembert in a polemic concerning the articles on music in the *Encyclopédie*. When Diderot had asked him to write some of these, Rameau had regretfully declined but had offered to comment on the manuscripts before they were



3. *Autograph MS of Daphnis's ariette 'Oiseaux chantez' from Rameau's pastorale-héroïque 'Daphnis et Eglé', first performed 1753 (F-Po Rés.208, f.19)*

printed. Eventually it was Rousseau who wrote these articles. He later complained that Diderot had allowed him only three weeks and that this had impaired their quality. Rameau, however, was never shown them before publication (possibly Rousseau had seen to that). His pride doubtless hurt, he kept silent for some time, but eventually felt compelled to point out their failings in a series of pamphlets. By the time Diderot and Alembert had been fully drawn into the conflict, when they defended Rousseau in the preface to volume six of the *Encyclopédie*

(1756), Rameau had alienated all the principal *philosophes*. Even without this quarrel, however, these men could not have allied themselves with some of the latest developments in Rameau's thinking, in particular when it took on a metaphysical or a theological tone.

The break with the *philosophes* must have been desperately disappointing to Rameau, since it had long been his principal ambition to be accepted as a thinker. 'Can it not be clearly seen', he wrote to Diderot and Alembert in 1757, 'that in honouring me with the titles "artiste célèbre" and "musicien" you wish to rob me of the one [i.e. "philosophe"] which I alone among musicians deserve, since I was the first to have made music a science by the discovery of its natural principle?' He must have been equally disappointed never to have been elected to the Académie Royale des Sciences despite the high regard that the academy had shown for his work. The nearest he came to such an honour was in 1752 when, with several other distinguished Burgundians, he was elected an associate member of Président Richard de Ruffey's Dijon literary society. When that society ceased to exist in 1761, he was elected to its victorious rival, the Académie des Sciences, Arts et Belles-Lettres de Dijon.

After nearly two decades, Rameau's association with La Pouplinière came to an end in 1753. Although the financier had separated from his wife five years earlier, the composer and Mme Rameau stayed on, spending each summer at his country home in Passy and even living for a time in an apartment in his Paris residence. But in 1753 La Pouplinière's new mistress established herself there and soon made life unbearable for a number of residents, including the Rameaus. At the same time, the financier seemed keen to replace his venerable, 70-year-old music director with a more fashionable musician. Maret claimed that the final rift came when La Pouplinière installed another composer in his house. If so, that composer cannot (as has been conjectured) have been Johann Stamitz; although Stamitz was eventually to succeed Rameau at La Pouplinière's, he arrived in Paris only in 1754.

Rameau's activities in the 1750s still included teaching. In addition to those already mentioned, his pupils over the years had included Diderot and possibly Alembert, the future Mme Denis (Voltaire's niece and mistress), Anne-Jeanne Boucon (later to marry the composer Mondonville) and the composers Claude Balbastre, Pierre-Montan Berton, Antoine Davergne, Pietro Gianotti and Jean-Benjamin de La Borde.

In his last years, aware that time was running out, he made feverish attempts to finish his theoretical work, now more important to him than composition. A rare glimpse of the aged Rameau is contained in his letter of November 1763 to the businessman Casaubon. He begins with profuse apologies for having seemed brusque or even insulting in a previous letter, but 'the time that I take up to write concerning my domestic affairs is very precious to me since I steal it from Him whom I fear and who does not fail me, so that I can bring to light new discoveries'. He was forced to communicate his thoughts in abbreviated form, he says, because of 'a lack of brainpower, of eyesight, and because I cannot concentrate nowadays more than two hours during the daytime'. Very few personal letters of this sort have survived. According to Claude-François Rameau, who in his youth had often served as a messenger boy, his father burnt most of his correspondence (Schneider, A1985).

By now Rameau was comparatively rich, having a respectable income from his royal pensions, pupils' fees, payments from the Opéra, the court and, until 1753, La Pouplinière. There was also revenue from the sale of books, scores and pamphlets. Details survive of a number of his investments. In 1757 the Opéra belatedly granted him a pension of 1500 livres, though Rameau justifiably claimed that he had never been adequately recompensed by the management, considering the revenue his works had brought them. Three years earlier, he helped his son Claude-François buy the coveted title of *valet de chambre* in the king's service, providing 17,500 of the necessary 21,500 livres. On several other occasions he gave financial help to members of his family circle (for the most recent evidence see Bouquet-Boyer, *Dijon 1983*).

Rameau died at his home in the rue des Bons-Enfants on 12 September 1764, three weeks after contracting a violent fever. He was buried the next day in his parish church of St Eustache. Five months earlier, he had received from the king letters patent of nobility; among the papers found after his death is proof that the necessary registry fees were paid, but only during his final illness and probably on his wife's or eldest son's initiative. The inventory of his estate, valued at almost 200,000 livres, reveals a sparsely furnished apartment containing only one musical instrument ('un vieux clavecin à un clavier en mauvais état'). Yet money bags in the writing desk in his wife's room contained coins worth 40,584 livres. Mme Rameau was able to provide a grand 'society' wedding for her 20-year-old daughter Marie-Alexandrine (according to Collé, Rameau had sworn that she would never marry in his lifetime) less than four months after the composer died.

Three memorial services were held in Paris. The first, at the church of the Pères de l'Oratoire (27 September 1764), involved nearly 180 musicians from the Opéra and from the *musique du roi* and was attended by perhaps 1500 people. Other services were held at the Carmelite church ('les Carmes du Luxembourg') on 11 October and again at the Pères de l'Oratoire on 16 December. Similar commemorations took place in various provincial towns, among them Marseilles, Orléans and Avignon. Dr Hugues Maret, secretary of the Dijon Academy of which Rameau had been a member, delivered a carefully researched *éloge* (25 August 1765) that was published the following year and is one of the most valuable sources of information on the composer's life.

Descriptions of Rameau's physique agree on his height and build: 'his stature was extremely tall; he was lean and scraggy, with more the air of a ghost than a man' (Chabanon); 'though much taller than Voltaire, he was as gaunt and emaciated' (Grimm; see Tourneux, A1877–82); 'like a long organ pipe with the blower away' (Piron; see Proschwitz, A1982). Collé and Grimm give extremely unflattering and doubtless jaundiced accounts of his personality. 'Rameau was by nature harsh and unsociable; any feeling of humanity was foreign to him ... His dominant passion was avarice' (Grimm); 'he was a difficult person and very disagreeable to live with; ... he was, furthermore, the most uncivil, the most unmannerly and the most unsociable man of his day' (Collé; see Barbier, ed., A1807). Almost all accounts are by those who knew him only as an old and evidently eccentric man; the

picture that they give is thus almost certainly distorted. There are, sadly, scarcely any accounts from his earlier years to provide balance. He was undoubtedly a difficult man to work with, as numerous scholars, librettists and others discovered. His shyness and modesty are attested by various anecdotes. The charge of avarice cannot be dismissed, but against it must be set his acts of generosity to members of his family.

As a keyboard player he excelled in continuo realization. Although he never acquired an organist's post of any great prestige in Paris, his playing at Ste Croix-de-la-Bretonnerie attracted many music lovers. Marmontel described him, on the organ at La Pouplinière's house at Passy, playing 'pieces of astonishing vitality'. Maret's assessment, though second-hand, derives from those well acquainted with Rameau's playing: 'Less brilliant in execution, perhaps, than Marchand's, but more learned, his touch yielded nothing in delicacy to that of Clérambault'.

2. CANTATAS AND MOTETS. Rameau's first sojourn in Paris (*c*1706–9) coincided with the remarkable first outpouring of French cantata publications from Morin, Bernier, J.B. Stuck, Campra and others. If Rameau experimented with the new genre in those years, the results have been lost. Most of his surviving cantatas – all but *Le berger fidèle* (*c*1728) and the recently identified *Cantate pour le jour de la Saint Louis* (probably dating from the early to mid-1730s; see Green, B1992) – seem to have been written in the provinces during the decade or so before his return to Paris in 1722.

For much of the 20th century, Rameau's cantatas were regarded as mere prentice works, insipid and somewhat anonymous beside the powerful and individual creations of his maturity. While it is true that only *Orphée* and *Le berger fidèle* contain hints of the emotional force of the future opera composer, that has much to do with the fact that the cantata was always a relatively lightweight genre, decorative and largely undramatic. There may be little profundity here, but there is much that is charming, witty and thoroughly refined. To his immediate forerunners Rameau owes not only his conception of the cantata but to a large extent its musical style, a peculiar amalgam of French and Italian elements that tends strongly towards the latter. Among the distinctive features of Rameau's cantatas are the many energetic and technically demanding obbligato lines, in particular the concerto-like bass viol parts of *L'impatience* and *Les amants trahis* and the fiery *tirades* in *Thétis*. Not surprisingly, his work tends to be harmonically less bland than that of his contemporaries, especially in such poignant movements as the first air of *Le berger fidèle* or the central monologue, 'Emu par des nouveaux accords', in *Orphée*. Rameau's only other secular vocal music consists of convivial drinking songs and some canons, genres that for him, as for others of his day, were not mutually exclusive.

For one who was employed as a church musician for at least 26 years, albeit mainly as organist rather than as *maître de musique*, Rameau appears to have written remarkably little sacred music. Apart from the lost *Exultet coelum laudibus*, there is no evidence of any *petits motets*. Only four *grands motets* survive, two of them incomplete. The collector Decroix, who searched assiduously for missing Rameau works during the later 18th century, was unable to locate anything further. Likewise, the organizers of various memorial services to the composer in 1764 and 1765 evidently found nothing suitable among his sacred music and resorted to making *contrafacta* from his operas which they performed alongside works by Gilles, Philidor, Rebel, Giroust and others.

It may well be that Rameau's *grands motets* were in any case intended not so much for church as for concert use. This is certainly true of the surviving version of *In convertendo*, which was performed at the Concert Spirituel in Paris in 1751, while *Deus noster refugium* was probably written for the Lyons Concert. Like *Quam dilecta tabernacula*, both have a quasi-secular character with frequent graphically descriptive passages and bold orchestral writing. All are substantial works (except 'Laboravi', an isolated quintet almost certainly detached from a lost *grand motet*). In their use of clearcut, autonomous movements, elaborate arias and ensembles, predominantly contrapuntal choruses and a vigorously independent orchestra, they resemble, and in some works perhaps even anticipate, the *grands motets* of Lalande's later years. Solos and to a lesser extent choruses tend to be more brilliant and technically demanding than those of Lalande and other older contemporaries. Both *Deus noster* and *In convertendo* contain prominent cross-references between movements.

3. KEYBOARD MUSIC. Until recently, Rameau's output of keyboard music was believed to consist of three solo collections (1706, 1724, *c*1729–30), a volume of accompanied keyboard music (the *Pieces de clavecin en concerts*, 1741) that also contains five solo arrangements, and the independent *La Dauphine* (?1747 or later). To these must now be added some two dozen harpsichord arrangements of orchestral music from *Les Indes galantes* (1735; see Sadler, D1979) and, if the attribution is reliable, *Les petits marteaux* (Fuller, D1983). Some 18th- and 19th-century writers claimed that Rameau composed for the organ, but no such works have survived.

This corpus of music, containing Rameau's first known compositions as well as works of his full maturity, naturally exhibits considerable development of style and approach. The 1706 book comprises a single suite much in the tradition of Lebègue, Louis Marchand and Gaspard Le Roux. Beginning with an old-fashioned, partly unmeasured prelude (one of the last of its kind printed in Rameau's day), it consists mainly of the standard dances – two allemandes, courante, gigue, two sarabandes, gavotte and menuet – and contains only one genre piece, 'Vénitienne'.

In the next two keyboard collections, this type of suite co-exists with a newer one: each contains a pair of suites contrasted both in tonality and in character. The first of each pair is dominated by dances (not all of them the traditional ones) and includes only two or three genre pieces; the second consists almost exclusively of pieces with genre titles. In their make-up, if not in their style, these latter suites are closer to the *ordres* of François Couperin, 19 of which (books 1–3) were published between the appearance of Rameau's first two collections. Given that this newer type was to dominate French harpsichord publications, Rameau can be seen to be a little conservative in devoting half of each collection to the older type. The traditional dance movements of the third book, and particularly the monumental allemande and courante, are indeed among the finest and most highly developed in the French repertory. It may be that Rameau's interest in such dances was prolonged by the

example of Handel, whose first book of suites, published in 1720, he appears to have known. Kenneth Gilbert (D1979) points out the remarkable resemblance between the Gavotte with six *doubles* in the third collection (*c*1729–30) and the Air with five *doubles* in Handel's Suite no.3. The structure of Rameau's theme closely follows Handel's, as do the textures and figuration of the first three variations. His intention seems to be to emulate and, in the amazing display of virtuosity in the last three variations, to surpass his model.

If the new emphasis on genre pieces represents one of Rameau's few important debts to Couperin, an equally important influence may have been Castel. Castel claimed that he introduced Rameau, soon after the composer had settled in Paris in 1722, to the 'birdsongs noted in Kircher' (i.e. in *Musurgia universalis*, 1650), among which he specifically mentioned the hen and the nightingale; with Kircher as his example, Castel claimed to have given Rameau 'the outlines of pieces which imitate the truth of Nature'. While Rameau's birds in *Le rappel des oiseaux*, *La poule* and elsewhere do not in fact sing the same songs as Kircher's, the composer was undoubtedly stimulated in the mid-1720s to produce his series of magnificent descriptive movements drawn not only from nature (as in the bird pieces, *Les tourbillons* and others) but also from the theatre: *Les sauvages*, the popularity of which was to be unrivalled in the 18th century, characterizes the dancing of two Louisiana Indians at the Théâtre Italien in 1725; *Les cyclopes* may well have been inspired by the portrayal of these one-eyed giants in Lully's *Persée*, revived in November 1722 and probably one of the first operas Rameau saw on returning to Paris. Many titles (e.g. *Les soupirs*, *La joyeuse*, *Les tendres plaintes*) evoke a mood. Some (*La vilageoise*, *La follette*, *L'egiptienne*) are character studies. Others (*Les trois mains*, *L'enharmonique*) allude to compositional technique.

Rameau's final collection, the *Pieces de clavecin en concerts* (1741), incorporates several features, most obviously the inclusion of additional instruments, that set it apart from the earlier ones. There is also the internal organization of the collection: whereas the suites of the first three books each contain between seven and ten movements, the *concerts* of the fourth contain only three or five. Moreover, dance movements are almost entirely supplanted by genre pieces; of the 19 movements, all but the two menuets and tambourins have characteristic genre titles. By this time, however, Rameau's approach to titles had changed. While five movements still bear such titles as *La timide*, *La pantomime* or *L'indiscrette*, nine are named after pupils, patrons, fellow composers and others, a fashion he had hitherto ignored. The link between title and piece may not, in any case, be strong: according to Rameau's preface, many titles were suggested by 'persons of taste and skill' after the pieces had been composed.

Not surprisingly, all four books consist almost exclusively of binary and rondeau forms (there are no chaconnes). But whereas the first and third books are composed mainly of binary movements, more than half the pieces in the second are rondeaux. In the *Pieces ... en concerts*, binary movements outnumber rondeaux by two to one. Rameau's handling of binary form shows a steady development. In 1706 he still occasionally used the traditional French technique of balancing elegant phrases that are rhythmically similar but melodically independent. In the later collections, motivic organization becomes increasingly tighter, and the integration of the two sections by 'rhyming' terminations, structural symmetry and other means becomes far closer. None of the solo pieces, however, comes as near to sonata form as *La pantomime* in the *Pieces ... en concerts*, with its brief but unmistakable development section and clearcut recapitulation.

In all three of his mature collections, Rameau provided lengthy prefaces that give invaluable insights into the performance and composition of his harpsichord music. Among other things, the 1724 preface draws attention to two features of his keyboard writing: *roulements* – virtuoso scale passages of the sort found in *Les tourbillons*, *Les trois mains* or *La Cupis* and often involving hand-crossing; and *batteries* – rapid, disjunct figuration of which five main varieties may be distinguished: (1) the same note or notes are struck alternately by the two hands

Ex.1 Gavotte, 4me double



(ex.1); (2) the hands play rapidly in turn, the left alternately above and below the right (ex.2); (3) the hand rotates

Ex.2 *Les cyclopes*



around the thumb in widely-spaced figures of various shapes (ex.3); (4) one hand is required to make successive

Ex.3 *Les cyclopes*



Ex.4
(a) *Les niais de Sologne*



(b) Gavotte, 5me double



wide leaps in the same direction (ex.4); and (5) the hands share brilliant arpeggio figures spanning up to four octaves. None of these may be found in the 1706 book but they are common from 1724 onwards. Although Rameau's claim to have invented the first two may not be entirely justified, his use of such virtuoso figuration is both more extensive and more imaginative than that of any French predecessor; it contributes to the muscular yet spacious character of such pieces as the A minor Gavotte and *Les niais de Sologne* (with their multiple *doubles*), *Les cyclopes* and many of the *Pieces ... en concerts*.

While Rameau's keyboard idiom shows a remarkable flexibility and variety of texture, overt examples of the classic *style luthé* beloved of Couperin and his predecessors are strikingly rare, at least from the second book onwards. Apart from the extraordinarily Couperinesque

Les soupirs, or *La Livri* from the *Pieces ... en concerts*, it may be found only fleetingly in the mature collections. Broken-chord figures, often slurred to indicate that notes should be held beyond their written value, continue to form an important element of his style, however. Although the compass required for his works gradually increases from just over four octaves in 1706 to a full five octaves in 1741, Rameau was unusual among the French harpsichord composers in being relatively indifferent to the exploration of unfamiliar keyboard sonorities. He more than compensated, however, in harmonic boldness, at least from the third book (*c*1729–30) onwards. Examples include the strange progressions of the A major Sarabande, the quirky chromaticisms in *La triomphante* and the G minor Menuet of 1741, and above all the frankly experimental *L'enharmonique*.

On at least 20 occasions Rameau borrowed harpsichord pieces for use in his operas. More numerous are his keyboard arrangements of orchestral originals, even apart from those pieces in the 1724 book (e.g. the musette, tambourin and rigaudons) that are almost certainly derived from the music to *L'Endriague* (1723). In 1735 or 1736 Rameau made harpsichord transcriptions of about two dozen movements from *Les Indes galantes*; these were published in a multi-purpose volume where the opera's set pieces are regrouped into four concert suites. In his arrangements Rameau used harpsichord-style ornament signs rather than those normal in opera scores; the arrangements were, however, intended to be played either as solos or as ensemble pieces, and this dual purpose prevented Rameau from using keyboard figuration that could not easily be adapted by other instrumentalists. Even so, many of the pieces are no less idiomatic than, say, *La follette*, *L'indifferente* or the rigaudons of earlier collections. The best of them, the 'Air gratieux pour les Amours', the menuets, the rigaudons and, above all, the 'Air vif pour Zéphire et la Rose', make attractive additions to the repertory. The arrangements make more use of full block chords and left-hand octave passages than do Rameau's earlier keyboard works, foreshadowing the greater use of such features in the *Pieces ... en concerts*.

In permitting other instrumentalists to double the harpsichord, the arrangements from *Les Indes galantes* might be considered Rameau's first contribution to the genre of accompanied keyboard music. Far more important in this respect, however, is his final collection, the *Pieces de clavecin en concerts*, in which the harpsichord is partnered by a violin or flute and a seven-string *basse de viole* or second violin. From his preface it is clear that the immediate stimulus was Mondonville's *Pieces de clavecin en sonates* op.3 (1734), for harpsichord and violin, though the composer must have been aware of a longer tradition of accompanied keyboard music.

Rameau's technical demands on the players, of harpsichord and viol especially, are high. Indeed, the viol part is one of the most taxing in the repertory: the instrument spends so little time doubling the bass and so much in the higher registers that the composer's alternative part for second violin involves remarkably little adaptation. The collection was published in score, Rameau stated, 'because not only must the three instruments blend but ... the violin and viol must above all adapt themselves to the harpsichord, distinguishing what is merely accompaniment from what is thematic, in order to play still more softly in the former case'. In spite of the subtle and intimate interplay between the three instruments, the harpsichord remains the dominant partner. Indeed, the composer maintained that the pieces could be played by harpsichord alone; his preface gives detailed instructions as to what small changes would be necessary if this were done, and the volume includes solo arrangements of five pieces that required more extensive adaptation. Although we might not agree with Rameau that such solo versions 'lose nothing', a number of movements, notably those of the second *concert*, deserve to be heard more often in this guise.

Apart from the 1706 collection, surviving exemplars of which are so rare that it was long considered lost, Rameau's harpsichord publications circulated widely. Although there were people who preferred such music 'free of that affected harmony and those risky and brilliant passages that astonish the mind more than they touch and charm the heart' (Titon du Tillet, *Suite du Parnasse françois jusqu'en 1743*, 1743), the collections proved at least as influential as Couperin's. There can be little doubt, however, that they contributed to an emphasis, in the works of his successors, on virtuosity at the expense of emotional depth and intellectual weight. Indeed, Rameau's own last surviving harpsichord pieces, *La Dauphine* and *Les petits marteaux*, cannot escape the same criticism.

4. DRAMATIC MUSIC. By French standards, Rameau's operatic output was large. Taking into account lengthy prologues and works now lost, it amounts to the equivalent of more than a hundred separate acts. This quantity is the more astonishing in view of the composer's late start at the Opéra and his continued production of theoretical writings.

The operas may be grouped into three periods: 1733–9, 1745–51 and 1753–63. To the first belong five works, the *tragédies Hippolyte et Aricie*, *Castor et Pollux* and *Dardanus* and the *opéras-ballets Les Indes galantes* and *Les fêtes d'Hébé*. All are now considered among his finest achievements, controversial though they may have been at their first appearance. The second period, more prolific, includes 12 varied and attractive works but few, apart from *Platée* and *Pigmalion*, that are the equal of those of the first. In his final period Rameau's rate of production slackened as he devoted more of his by now limited energies to theoretical writing. Most of the operas of this period are one-act ballets and pastorales, but there are also two full-length works, including one of his finest, *Les Boréades*. This and the major revisions of *Castor* (1754) and *Zoroastre* (1756) demonstrate that his creative powers had in no way failed.

Rameau's output includes virtually all the sub-species of French opera then current, but is perhaps most remarkable for its emphasis on the *tragédie*. At a time when most composers were paying scant attention to this weightiest and most demanding of French operatic genres, Rameau devoted to it almost a quarter of his output. Only four of his seven *tragédies* were staged during his lifetime (*Samson*, *Linus* and *Les Boréades* were for various reasons abandoned), but *Dardanus* and *Zoroastre* were so extensively revised for their first revivals that these later versions can almost be considered new works. Rameau himself described the revised *Dardanus* as a 'nouvelle tragédie' when he published it in 1744.

Revolutionary though they may at first have seemed, Rameau's *tragédies* now appear firmly rooted in French operatic tradition. This is true of their subject matter (only *Samson* and *Zoroastre* depart from classical myth and legend or medieval romance), of their dramatic structure and organization (all are in five acts, each involving a spectacular *fête* or divertissement) and of many important musical details. Rameau's achievement was to invigorate the native tradition by bringing to it a musical imagination of unrivalled fertility, a harmonic idiom of greater richness and variety than that of any French predecessor, and a forcefulness of expression that can still seem astonishing. He may never have been as fortunate as Lully in his choice of librettist (he is known to have shied away from the idea of re-setting Quinault), but the librettos of several of his *tragédies*, notably those by Pellegrin, Bernard and Voltaire, are among the finest of the 18th century.

Of the five surviving *tragédies*, the most successful in their integration of music and drama are *Hippolyte et Aricie*, *Castor et Pollux* and *Les Boréades*. There is about *Hippolyte* a tragic grandeur that few of Rameau's other works possess (significantly, the libretto's ancestry can be traced to Euripides by way of Seneca and Racine). This is in no small measure due to the scope that Pellegrin provided for characterization, his eye for impressive and dramatic set-pieces and his skill in placing the obligatory divertissements so that they enhance rather than weaken the action.

In spite of the opera's title, it is not the youthful lovers Hippolytus and Aricia that dominate the drama but rather the tragic figures of Theseus and Phaedra. That of Theseus is the more extensive and powerful. It gains immensely by Pellegrin's decision to devote the whole of Act 2 to the king's selfless journey to Hades, his eloquent pleas for the life of his friend Peirithous and his trial by Pluto's court. In Act 3 Theseus is forced by the welcoming of his loyal subjects to suppress his reactions to what seems an attempt on his wife's honour by his own son; the delay, subtly engineered by Pellegrin, gives extra force to Theseus's eventual outburst, the tragic consequences of which are felt in Act 4. Finally, his attempted suicide when he discovers his son's innocence and his dignified acceptance of the punishment exacted by Neptune provide a fitting end to one of the most moving and monumental characterizations in Baroque opera.

The smaller role of Phaedra naturally suffers from comparison with Racine's altogether more subtle study in the psychology of jealousy. But the queen's revelation of her guilty love for her stepson is certainly worthy of Racine, while her expression of remorse at his apparent death is among the outstanding passages in 18th-century opera. Nevertheless, *Hippolyte* was never considered Rameau's finest work during the composer's lifetime. This was undoubtedly the result of the savage cuts, made early in the first run and never restored, that severely weakened the characterization and blunted the opera's impact.

It was, in fact, *Castor et Pollux* that was generally regarded as Rameau's crowning achievement, at least from the time of its first revival (1754) onwards. The opera's subject matter – the brotherly love of the twins Castor and Pollux, the one mortal, the other immortal – was unusual in French opera of the period, which normally concerned itself with romantic love. The central theme of the plot is the generosity of Pollux in renouncing his immortality so that his mortal twin might be restored to life. This provides the motivation for more genuine conflicts of feeling than can be found in any other Rameau opera: the struggle between Pollux's own inclination and his duty, the complication of his love for Castor's bereaved Telaira, the jealousy of the spurned Phoebe and the conflict of the brothers' mutual affection, where neither can be persuaded to return to Earth while the other is condemned to remain in Elysium. This last is particularly marked in the revised, dramatically more taut version of 1754, arguably the best constructed libretto Rameau set.

Dardanus and *Zoroastre* are both marred by serious defects in their librettos. The former suffers from an inept and puerile plot. The latter, though its theme is the conflict of Good and Evil as found in the dualist religion of ancient Persia (Cahusac's libretto also contains much masonic symbolism), is weakened by structural flaws and by the introduction of a conventional love element that implausibly involves the great religious reformer Zoroaster himself. Both works also make excessive use of the supernatural. Although many of the worst failings of these operas were eliminated or lessened at their first revivals, neither opera succeeds more than fitfully in dramatic terms. Yet they are full of music that is at times awe-inspiring in its power and seldom below Rameau's best.

If *Les Boréades* is not quite on the level of *Hippolyte* and *Castor*, it avoids most of the failings of the other *tragédies*. The plot may be conventional but it is expertly constructed and is swept along by music so lively and inventive that it is astonishing to realize that Rameau was in his late 70s when he completed it. Much of the work's character derives from the many representations of storms, whirlwinds and the like (the plot involves Boreas, god of the North Wind, and his descendants). Though much of this tempestuous writing is directly linked to the action, it may also be found in the decorative music of the divertissements (e.g. those of Acts 1 and 2) and thus provides a unifying element. Why the opera was abandoned in 1763 is still not known. Doubtless the explanation has to do with changing musical tastes in the 1760s, with seemingly subversive elements in the libretto, or with the fact that the music is phenomenally difficult to perform on mid-18th-century instruments, particularly the woodwind. It may even be connected with the disastrous fire which burnt down the Opéra a few weeks before the two rehearsals that the work is known to have received.

The six *opéras-ballets* belong to the years 1735–48. Rameau was, however, sporadically concerned with the form during his final decade or so, refurbishing earlier works and composing numerous one-act ballets and pastorales that may be considered isolated *opéra-ballet* entrées, to be loosely combined as 'fragments' or 'spectacles coupés', or, like *Les sibarites*, eventually subsumed into an existing *opéra-ballet*.

Cahusac (C1754) neatly characterized the differences between *opéra-ballet* and *tragédie*: if the latter was 'un tableau d'une composition vaste' like those of Raphael or Michelangelo, the former comprised 'de jolis Watteau, des miniatures piquantes' that demanded precision of design, graceful brushstrokes and a brilliant palette of colours. Unlike the *tragédie* with its continuous action, the *opéra-ballet* is made up of three or four acts or entrées, each with its self-contained plot. The subject matter of



4. Model of the set for Act 5 (Teucer's palace) of Rameau's 'Dardanus' for the revival at the Paris Opéra (Palais Royal), 1760

these is linked to some general theme hinted at in the title (or more often, in Rameau's case, in the subtitle – e.g. *Les fêtes de l'Hymen ... ou Les dieux d'Egypte*) and expounded during the prologue. In each case, a slender thread of plot leads up to the all-important divertissement, dominated by spectacle, chorus and, above all, ballet.

It would be a mistake to imagine that the limitations of such a genre preclude dramatic interest. The subject matter of *Pigmalion*, for example, is ideally suited to the medium in this respect. The legend is familiar: the sculptor Pygmalion falls hopelessly in love with his own creation, implores the aid of Venus, and is eventually rewarded when the statue comes to life. This simple plot gives rise to a surprisingly wide range of moods – the deeply-felt yearning of Pygmalion's opening monologues, his wonderment and elation as the statue comes to life, the uninhibited joy of the final divertissement. It also gives a central position to the obligatory ballet: soon after the statue has come to life, she naturally tries out her steps, at first haltingly but then with growing confidence, until she has encompassed almost the entire range of dance movements.

Spectacle in these works is often suggested by exotic locations. Like all the entrées in *Les fêtes de l'Hymen*, 'Canope' is set in ancient Egypt; the action involves preparations for a human sacrifice and culminates in the overflowing of the River Nile. Equally exotic are the locations of *Les Indes galantes*. The four entrées are set respectively in a Turkish garden, a desert in the Peruvian mountains, a Persian market and a village in the North American forests. Three of the entrées culminate in a ritual act: the adoration of the Sun in 'Les Incas du Pérou', a Persian flower festival in 'Les fleurs' and the ceremony of the Great Pipe of Peace in 'Les sauvages'. The librettist cleverly uses these ethnic elements to develop fashionable Enlightenment themes involving the interaction of and contrast between European and other cultures, not always to the former's advantage. In its choice of modern characters, *Les Indes galantes* reverted to an earlier style of *opéra-ballet* pioneered by Campra in *L'Europe galante* (1697). Rameau's other works in this genre all derive from the more orthodox oriental and Greek myths or legends.

The *opéra-ballet* was ideally suited to Rameau's musical talents, and he responded with an inexhaustible stream of first-rate and by no means merely decorative music. Not surprisingly, many of the *opéras-ballets* and isolated entrées have proved to be among his most popular and enduring works.

Among Rameau's remaining operas, two principal species may be distinguished: the *pastorale-héroique* and the *comédie lyrique*. Both differ from *opéra-ballet* in their use of a single continuous plot and from *tragédie* in their division usually into three rather than five acts and in their subject matter. This last is self-evident in the *comédies*; the pastorales, for their part, lack the sustained dramatic tone of the *tragédie* and place greater emphasis on the decorative divertissement. They are 'heroic' only in that they happen to involve the actions of heroes and gods.

Although none of the pastorales contains any serious emotional conflict or much attempt at characterization, their straightforward plots usually prove adequate to sustain interest from one divertissement to the next. The plots also provide dramatic justification for the divertissements, which are cleverly varied and rich in colour. Those of *Naïs*, for example, involve the ancient Isthmian Games, a country grotto (where the blind soothsayer Tiresias predicts the future by interpreting the song of the birds) and Neptune's undersea palace. Supernatural elements, strong in *Naïs*, are even stronger in *Zaïs* and *Acante et Céphise* which are set in the enchanted world of Middle Eastern mythology, inhabited by spectacular aerial beings. Not surprisingly, all these operas contain an abundance of pastoral music, much of it in the languorous yet wistful vein so characteristic of Rameau.

The *comédie lyrique* was the least established of all the genres that Rameau cultivated. Since the mid-1670s, when Lully eliminated comic roles from his operas, instances of deliberate humour were rare at the Paris Opéra. Isolated

examples may be found by Campra (1699), Destouches (1704), La Barre (1705), Mouret (1714 and 1742) and Boismortier (1743). It was perhaps the example of these last two works (Mouret's *Les amours de Ragonde* and Boismortier's *Don Quichotte chez la duchesse*) that stimulated Rameau to choose a comic subject, *Platée*, for the celebration of the dauphin's marriage in 1745. Much of the humour derives from the ugliness and incongruous behaviour of the marsh-nymph Plataea, a travesty role created by the *haute-contre* Pierre de Jélyotte (fig.5). To the modern mind the choice of subject may seem distasteful or even mischievous (the dauphine herself is said to have been plain). But Rameau's contemporaries were less fastidious and apparently voiced no such criticism. Though not immediately successful, *Platée* came to be regarded as a masterpiece. That is not an unjust view, for there can be no denying the work's skilful construction and dramatic pace nor the high level of its musical and comic invention. Few of these qualities, however, may be found in *Les Paladins*, Rameau's only other essay in the genre; yet the musical invention, astonishing in a septuagenarian, remains as fresh as ever.

Rameau's debt to the French operatic tradition extends to most of the musical forms found in his dramatic works and also to many elements of his style. Few of these elements, however, escaped reappraisal or intensification. In his recitative, for example, he accepted the fundamental character of the Lullian model, with its meticulously notated declamatory rhythms, its active bass line and frequent changes of metre; he even accepted many of its turns of phrase. Yet compared with that of his predecessors, Rameau's recitative seems far more flexible and varied. It makes greater use of syncopation, cross-accents

Ex.5 *Les Boréades,* Act 2 scene v



and, in later works, triplets, and contains a wider variety of note values (ex.5). Bold leaps, especially those involving augmented or diminished intervals, are frequent (ex.6),


Ex.6 *Hippolyte et Aricie,* Act 2 scene i



while the severely syllabic style of word-setting is increasingly relieved by discreet use of decorative or expressive detail (ex.7). Above all, Rameau brought to the recitative one of the richest harmonic idioms of his generation, full of 7ths, 9ths and other dissonant chords, numerous appoggiaturas, frequent modulations, often to remote keys, and even occasional enharmonic progressions.

Many of these developments arise from a desire both to enhance and to intensify the declamation. At the same time, Rameau could not help allowing purely musical considerations to invade his recitative: 'Lully needs actors', Voltaire reported him as saying, 'but I need singers'. It was this greater musical elaboration and complexity that caused many contemporaries to compare his recitative style unfavourably with 'le beau naturel' of Lully's.



5. *Pierre de Jélyotte in the title role of Rameau's 'Platée': portrait by Charles-Antoine Coypel, c1745 (Musée du Louvre, Paris)*

Accompanied recitative, though by no means absent from the operas of his predecessors, is used by Rameau with increasing frequency, especially from the mid-1740s onwards. In style it is uniquely French. The vocal line remains much as in simple recitative, while the accompaniment generally takes one of two principal forms: the first, reserved for solemn pronouncements, consists of organ-like sustained chords involving double-stopped strings and, occasionally, independent woodwind lines; the second, found in agitated contexts, consists of

Ex.7 *Castor et Pollux* (1754 version), Act 3 scene iii



Ex.8 *Zoroastre* (1756 version), Act 3 scene viii



tremolandos, scales and a variety of energetic figures demanding considerable orchestral agility and co-ordination. Rameau broke new ground in using this sort of accompaniment in passages of dialogue (e.g. *Hippolyte et Aricie*, Act 4 scene iii). In his later operas, accompanied recitative is treated with growing flexibility and may indeed be used to add extraordinary intensity even to the briefest passages (ex.8).

The vocal *airs* in Rameau's operas, like those of his contemporaries, are of four principal varieties: the dance songs and *ariettes* found exclusively in the divertissements, and the *airs de mouvement* and *monologues* of the main scenes. In many of his dance songs, Rameau adopted the traditional practice of 'parodying' (in this context, adapting words to) an existing dance. Often, however, he reworked the material. Occasionally this reworking is so extensive that *air* and dance have wholly different musical forms (e.g. 'Pénétrez les humains' and the 'Air vif pour les Héros' in the prologue of *Le temple de la Gloire*).

Rameau's treatment of the *ariette* (the French used this diminutive for what, paradoxically, were their longest solo vocal items) underwent considerable development. In his first operas, these large-scale but essentially decorative da capo arias are not numerous; moreover, vocal display is limited to long-held notes and to occasional, fairly brief vocalises on standard words (*gloire*, *volez* etc.). It was doubtless the expertise of singers like Marie Fel, Pierre de Jélyotte and Sophie Arnould that encouraged the composer not only to include more *ariettes* in his later operas and revivals but also to increase the element of vocal display. The technical demands of an *ariette* like 'Un horizon serein' (*Les Boréades*, 1.iv), with its high tessitura and extended melismas (ex.9), would

Ex.9 *Les Boréades*, Act 1 scene iv



have been unthinkable 30 years earlier. Even so, the technique required in Rameau's music remained modest by contemporary Italian standards.

Quite different in character are the vocal set pieces employed outside the divertissements. Much the simplest are the *airs de mouvement* (sometimes known as *petits airs* or *airs tendres*) that are scattered throughout the recitative. Rameau's treatment of these *airs* – some only two or three bars long, most no more than two dozen – differs little from that of his predecessors. He was, however, inclined to make use of orchestral rather than continuo accompaniment and to decorate the melodic line with appreciably more ornament (e.g. 'Que d'un objet aimé', *Les Boréades*, 3.ii).

By far the weightiest 'arias' are the large-scale *monologues* often situated at the beginnings of acts and employed exclusively for expressions of pathos. Rameau was drawn to this type of air which, in the hands of composers such as Campra, Destouches and Montéclair, had already developed into a potent, highly-charged mode of expression. Although most of his *monologues* involve a da capo section, they have stylistically little in common with contemporary Italian da capo arias. The vocal lines, slow-moving, intense and almost entirely syllabic, have the character of heightened recitative. The opening ritornello introduces thematic ideas that are employed, often only loosely, in the subsequent accompaniments but not necessarily in the vocal line itself. Accompaniments tend to be very rich and sombre, as in 'Tristes apprêts' (*Castor et Pollux*, 1.iv) or 'Lieux funestes' (*Dardanus*, 1744 version, 4.i), both of which have important lines for bassoons.

French opera in Rameau's day was as rich in ensembles and choruses as it had always been. In this it contrasts strikingly with contemporary *opera seria* where such elements had become rare. Yet even by French standards, Rameau's first opera contains a high proportion of ensembles, several of them (e.g. the enharmonic Trio des Parques, *Hippolyte*, 3.iv) quite extensive. This opera includes a number of duets in which the characters express conflicting ideas in terse, vigorous counterpoint. To many Frenchmen this sort of ensemble seemed irrational; in response to criticism, therefore, Rameau shortened several of them during the first run of *Hippolyte* and thereafter composed fewer ensembles of this type. Duets in which the singers express the same sentiment remain an important ingredient. One of his late works, the 1756 version of *Zoroastre*, includes as many as eight, three of them admittedly short. In these 'unanimous' duets, counterpoint is not wholly eliminated; it plays an important part, for example, in 'Mânes plaintifs' (*Dardanus*, 1.iii). But more characteristic is a homorhythmic style in which parallel 3rds and 6ths predominate, especially in love duets.

In their richness, variety and dramatic power, Rameau's choruses are comparable with those of the Handel oratorios and the Bach passions. They are deployed in the traditional French manner, either as important decorative components of the divertissements or as agents in the drama itself. It is in the latter role that the chorus is at its most powerful and expressive, whether in reaction to dramatic events such as battles (*Castor*, 1754 version, 1.v), spectacular natural or supernatural phenomena (*Les fêtes de l'Hymen*, 1.vii) or, above all, to the deaths of protagonists (*Hippolyte*, 4.iii, iv; *Castor*, 1.i). Sometimes the distinction between divertissement and action choruses is blurred, as in those that occur during Theseus's trial by Pluto's court (*Hippolyte*, 2.iii, iv) or during Abramane's occult sacrifice (*Zoroastre*, 4.vi, vii). In the latter the successive choruses build up to a climax of unprecedented ferocity as the forces of evil rouse themselves to vengeance.

Rameau maintained the traditional distinction between the *grand choeur*, or full four-part chorus in which the 'alto' part was sung by high tenors (*hautes-contre*), and the *petit choeur*, a semi-chorus consisting usually of three upper voice parts. Occasionally he would divide the *grand choeur* into as many as eight (e.g. 'Impétueux torrents', *Les fêtes de l'Hymen*, 1.vii). Here and elsewhere, he combined the chorus with independent lines for the principal singers. The chorus 'Quel bonheur, l'enfer nous seconde' (*Zoroastre*, 4.vi) combines a three-part men's choir with lines for three furies and the allegorical figure of La Vengeance.

In his treatment of the orchestra, Rameau was generally more original than in his writing for voices, eloquent though that often is. Not only in the accompaniments to vocal pieces but also in the many purely instrumental movements, his eclectic approach and imaginative orchestration (the latter often misrepresented in the Durand *Oeuvres complètes*) help create music of almost symphonic richness and variety. His introduction of instruments new to France (orchestral horns from about 1745, clarinets from 1749) is paralleled by his experimentation with techniques previously seldom used at the Opéra: pizzicato from 1744, glissando in 1745. With younger contemporaries such as Royer and Mondonville, he gradually developed a much more varied approach to the combining of wind and strings. In his later works he pioneered a style of orchestration less concerned with blend than with a 'counterpoint of timbres', whereby superimposed layers are distinguished not only by instrumental timbre but also by their thematic material.

Orchestral virtuosity is at its greatest in the purely instrumental movements – the dances and dramatic *symphonies*. Rameau's ballet music is second to none in its freshness and variety. Diderot may have been exaggerating when he claimed that before Rameau 'no-one had distinguished the delicate shades of expression that separate the tender from the voluptuous, the voluptuous from the impassioned, the impassioned from the lascivious'. But the composer's ability to capture a wider range of moods in his dance music, as elsewhere, is indeed one of his most remarkable gifts – the more remarkable given the limitations of form, phrase structure and rhythm imposed by contemporary choreography. Almost without exception he breathed new life into the standard patterns of menuet, gavotte, tambourin and the rest; at the same time, he vividly characterized freer movements bearing such titles as 'Air tendre pour les Muses' or 'Air pour les guerriers'. No other Baroque dance music seems so clearly to suggest its own choreography. As the famous ballet-master Claude Gardel was modestly to admit: 'Rameau perceived what the dancers themselves were unaware of; we thus rightly regard him as our first master'.

Clear signs of Rameau's desire to integrate the instrumental movements can be seen in his development of the *ballet figuré* and dramatic entr'acte and in his re-thinking of the role of the overture. The *ballet figuré*, in which the dancers present a stylized action linked to that of the drama, may be found in the earlier 18th century and before; but it was not until Rameau – or rather his librettist Cahusac – championed the idea in their works of the 1740s that examples become plentiful. The dramatic entr'acte appears in the Rameau operas at about the same period. Traditionally, the entr'acte had usually consisted of the repetition of an instrumental movement drawn almost at random from the act that had just ended. The 1744 version of *Dardanus*, however, includes a newly-composed *bruit de guerre* accompanying offstage action between Acts 4 and 5. An expanded version of this was used in 1754 between Acts 1 and 2 of *Castor*. Further specially composed entr'actes may be found in *Naïs*, *Acante et Céphise*, the 1756 version of *Zoroastre* and *Les Boréades*.

More significant is Rameau's transformation of the overture from an isolated introductory movement into one closely connected with the ensuing drama. Though briefly anticipated in *Castor*, the idea of connecting the two did not gain ground until the mid-1740s. From that date, several of Rameau's overtures contain tone-paintings that clearly foreshadow the action (e.g. *Pigmalion*, *Zaïs*, *Zoroastre* and *Acante et Céphise*). Others are linked musically to a later scene (e.g. *Platée*, *La naissance d'Osiris* and *Les Paladins*). Some fall into both categories (e.g. *Les fêtes de Polymnie*, *Les surprises de l'Amour*, *Naïs* and *Les Boréades*). In all of these, Rameau anticipated Gluck by several decades. Rameau was also the first to diversify the form and style of the overture. Only those of his first two *tragédies* can truly be said to preserve the spirit of the Lullian French overture. Several of his later works adopt the general form – or even, in *La princesse de Navarre*, the style – of the contemporary Italian overture, with its two fast movements flanking a slower one.

In spite of such developments, it is remarkable how little Rameau's concept of opera seems to have changed when his output is viewed as a whole. *Hippolyte et Aricie* and *Les Boréades*, for instance, have much in common, though separated by some 30 years. The only major structural difference is the absence from the later work of the traditional prologue, considered redundant from the time of *Zoroastre* (1749) onwards. Yet even in his 60s and 70s, Rameau remained receptive to new musical fashions. His lofty and dignified idiom of the 1730s became noticeably influenced during the next two decades by the lighter German and Italian styles of the mid-18th century and softened by a proliferation of ornamental detail. The differences of style appear most acute from the 1750s onwards whenever new music was added to revivals of older operas.

A number of Rameau's works remained in the repertory after the composer's death. Few, however, survived beyond 1770 and fewer still beyond the middle of that decade, when Gluck's operas took Paris by storm. Those that did survive were subjected to the same reworking as the rest of the 'ancien répertoire'. There were some people, a small minority, who deplored what they saw as this corruption of taste. To Decroix, it even seemed a contributory cause of the Revolution.

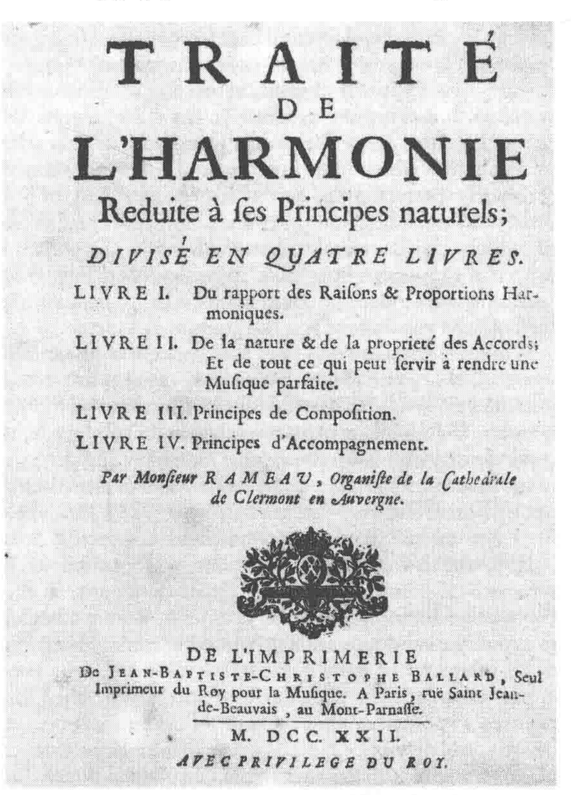
5. Theoretical writings. If Rameau's lifelong engagement with problems of music theory strikes us today as at odds with his activities as a composer, no such incompatibility was perceived in his own day. The kind of theoretical speculation in which Rameau involved himself was held in high prestige among his intellectually minded peers; in the self-proclaimed age of Enlightenment, it was seen as eminently reasonable that one of France's leading composers should also be the one most suited to the task of analysing and explaining the musical practice in which he was an acknowledged master.

Inspired by the celebrated examples of scientific synthesis bequeathed by 17th-century scientists such as Descartes, Kepler and Newton, Rameau believed music to represent an empirical body of acoustical evidence for which rational principles could be found. The 'evidence' with which he was initially concerned was the burgeoning variety of chord 'signatures' confronting any musician attempting to realize or compose a figured bass. As a young organist and music instructor in Clermont, Rameau wished to simplify the mastery of figured bass and composition for himself and for his students by reducing the plethora of signatures to a few fundamental types (Suaudeau, F1960). At the same time, he hoped to be able to account for the behaviour of most dissonant intervals and harmonic successions encoded in these signatures using a few basic prototypes. Towards this end, Rameau conceived of the *basse fondamentale*, which is perhaps less properly to be seen as an original invention than as a unification of received practical and speculative traditions in music theory.

Beginning with an informal heuristic of chord inversion (*renversement*) that can be found in many 17th-century thorough-bass manuals, Rameau invoked a more systematic notion of 'octave identity' by which he could reduce most chord signatures to one of two fundamental types: the triad and the 7th chord. Taking disparate arguments of intervallic generation made by Descartes and Mersenne, Rameau further claimed that the lowest pitch class of each triad and 7th chord constitutes its fundamental sound (*son fondamental*). By displaying the succession of these chord fundamentals on a fictive bass line, Rameau could reveal the 'fundamental bass' of any harmonic succession and show how it followed a limited number of paradigmatic cadence-like models.

It was in his pioneering *Traité de l'harmonie* (1722; fig.6) that Rameau attempted to offer a more rigorous formalization of his empirical theory by casting it within a Cartesian-inspired deductive model based on a single 'evident and clear principle'. In the first book of the *Traité*, Rameau posited this principle to be the first six aliquot (harmonic) string divisions of a monochord. While successful in generating the major triad in this manner (as had Zarlino), Rameau's arguments quickly ran aground when he was unable to discover a satisfactorily consistent means of generating the minor triad. Generating the repertory of 7th chords he needed proved even more vexing, requiring Rameau to resort to eclectic arguments of 3rd-stacking, 'borrowed' fundamentals (for the diminished 7th chord), and 'supposition' (wherein 9th and 11th chords were explained as 7th chords with feigned roots 'supposed' a 3rd or 5th below their true fundamentals).

In later writings (beginning with *Nouveau système*, 1726), having learnt of Sauveur's acoustical research, Rameau became convinced that a better principle for his theory of chord generation was to be found in the harmonic overtone series detectable in many vibrating systems (*corps sonores*). Just as Newton had demonstrated, using a prism, that white light was in fact composed of a spectrum of individual colours, Rameau tried to show how a single sound was a composite of harmonic overtones. While offering an indubitably more 'natural' means of chord generation than artificial monochord divisions, the overtone series offered little help in the production of the minor triad and 7th chords. Again, Rameau conceived many ingenious arguments to solve



TRAITÉ
DE
L'HARMONIE
Reduite à ſes Principes naturels;
DIVISÉ EN QUATRE LIVRES.

LIVRE I. Du rapport des Raiſons & Proportions Harmoniques.

LIVRE II. De la nature & de la proprieté des Accords; Et de tout ce qui peut ſervir à rendre une Muſique parfaite.

LIVRE III. Principes de Compoſition.

LIVRE IV. Principes d'Accompagnement.

Par Monſieur RAMEAU, Organiſte de la Cathedrale de Clermont en Auvergne.

DE L'IMPRIMERIE
De JEAN-BAPTISTE-CHRISTOPHE BALLARD, Seul Imprimeur du Roy pour la Muſique. A Paris, ruë Saint Jean-de-Beauvais, au Mont-Parnaſſe.
M. DCC. XXII.
AVEC PRIVILEGE DU ROY.

6. Title-page of Rameau's 'Traité de l'harmonie' (Paris: Ballard, 1722)

this problem, including recourse to a putative 'undertone' series of arithmetic partials, double fundamentals and functional borrowings (*Génération harmonique*, 1737; *Démonstration du principe de l'harmonie*, 1750). Eventually, Rameau conceded that only the major triad (*accord parfait*) was directly generated, and that all other harmonies had to be conceptually deduced by analogy using the natural harmonic ratios found in the *corps sonore* (*Nouvelles réflexions*, 1760).

If Rameau's attempt to find a rigorously systematic explanation for the generation of all harmonies proved in vain, his ability to analyse most harmonic successions using the fundamental bass proved far more successful. Utilizing the two fundamental chord types of the 7th chord and triad, Rameau conceived of the primary dynamic of music as a quasi-Cartesian mechanistic model of dissonance (displacement) and consonance (repose). As shown in the second book of his *Traité*, this dynamic was best exemplified in the paradigmatic progression of the perfect cadence (*cadence parfaite*) in which a dominant 7th chord on the fifth scale degree (called the *dominante tonique*) resolves to a consonant tonic triad by a falling perfect 5th in the fundamental bass. Regardless of inversion, the 'major' dissonance of the leading note (*notte sensible*) should resolve upwards to the tonic in this progression, while the 'minor' dissonance of the 7th resolves downwards to the third. 7th chords on other scale degrees (called simple 'dominants') normally imitated the motion of the perfect cadence. Secondary cadence types related to the perfect cadence were also deduced by Rameau. The 'irregular' cadence (*cadence irrégulière*) inverts the motion of the perfect cadence by ascending a

perfect 5th in the fundamental bass from the fourth degree to the tonic, while a 'broken' cadence (*cadence rompue*) thwarts the expected resolution of the dominant 7th chord with a deceptive cadence on the sixth degree. Of particular note was Rameau's observation that the intervals by which the fundamental bass progressed (primarily perfect 5ths, secondarily major and minor 3rds, with ascending 2nds introduced by licence) are those of which chords were constructed. This fact offered powerful support to Rameau's claim that his principle of harmony was indeed a comprehensive one, accounting for both the vocabulary and the grammar of music.

While the fundamental bass was conceived to explain localized chord connections, Rameau was also interested in more global questions of harmonic function and modal identity. The evolution of his thoughts on the subdominant (*sous dominante*) is an illustrative case. The importance of the fourth scale degree in the mode was initially singled out by Rameau in his *Nouveau système* (1726). Modelled by a 'geometric' triple progression of connected 5ths (1:3:9), the lower (*sous*) dominant was posited as a symmetrical counterpart to the upper dominant. In the *Génération harmonique* (1737), though, Rameau began to assign the subdominant a privileged harmonic function in his hierarchy of scale degrees, not only because of its important role in the irregular cadence (now dubbed the *cadence imparfaite*), but because of its importance in framing and defining a modal centre. Inspired by elements of Newtonian physics that were circulating widely in France during the 1730s, Rameau reconceptualized the tonic chord as a kind of gravitational body that was surrounded by upper and lower dominants. Each of these dominants was attracted to the tonic and at the same time helped constitute the mode. The subdominant could further play two different functional roles called by Rameau *double emploi*. Unlike the dissonant 7th added to the dominant chord, the 'characteristic dissonance' added to the subdominant chord to distinguish it from a common tonic triad was the major 6th (*sixte ajouté*). While the bass note would be understood as the chord's fundamental sound when it resolved to the tonic as an imperfect cadence, the added 6th could also be inferred as a fundamental (on the second degree) if the chord moved to the dominant.

Rameau was always insistent that major and minor scales were generated by the fundamental bass, partly in order to prove the primacy of harmony over melody and partly to justify the pedagogical efficacy of his fundamental bass. But he found he could not demonstrate this in any systematic way without either transgressing the modal boundary of the triple geometric proportion, or breaking the prescribed motion of the perfect 5th in the fundamental bass. In order to solve the problem of harmonizing the scalar harmonies contained in the standard 'rule of the octave' (*règle de l'octave*), Rameau invoked a number of ad hoc arguments, including interpolated basses, double employment, rearranging the order of the scale, and changing keys. Although he never arrived at a satisfactory solution, his efforts led him to many sensitive observations concerning harmonic motion through and between keys (and referred to at the time as 'modulation'). He recognized that there was only one principal tonic (*ton régnant*) in any composition, while all non-tonic consonant triads represented secondary levels of modulation depending on their degree of cadential confirmation (called *censée tonique*, *tonique passagère* etc.).

In Rameau's later writings, beginning with his manuscript *L'art de la basse fondamentale* from the early 1740s (published as Gianotti, F1759) and particularly in the *Code de musique pratique*, his last and most comprehensive composition treatise (1760), Rameau loosened the rigorously deductive structuring of his theory. He allowed greater flexibility in the rules governing the fundamental bass (to produce, for example, various kinds of chromatic and enharmonic progressions). Of special note was his increasing willingness to explain chords of supposition as products of melodic suspension and his acceptance of equal temperament as a necessity demanded by reason and taste.

Rameau was never so obstinate a theorist that he would disregard his own intuitive musicality. Throughout his writings he continually invoked 'the judgment of the ear' to resolve discrepancies within his theory, even if this meant reworking or abandoning various of his arguments. When Rameau became acquainted with the sensationalist epistemology of John Locke in the 1750s, his empirical views became even more pronounced, although his conviction as to the sensory potency of the *corps sonore* led him to make some extravagant claims on its behalf, to wit, that it might be the principle of all arts and sciences (*Nouvelles réflexions*, 1760).

While Rameau may never have quite attained his desired degree of systematization in his theory of harmony, his fundamental bass was nonetheless convincing enough as a practical aid for musicians to become, by the end of the 18th century, the dominant pedagogical paradigm throughout Europe. At the same time, his success in finding an apparently scientific foundation for harmony, however imperfect, had earned the attention and support of many distinguished philosophers and scientific minds (Castel, Mairan, Euler, Condillac, Jean Bernoulli, Christian Wolff), some of whom actually collaborated with him in the formulation and dissemination of his ideas.

Rameau's stormy relations with the group of *philosophes* associated with the *Encyclopédie* – Diderot, Alembert and Rousseau – has been mentioned above (§1). Although Diderot and Alembert were initially strong supporters of Rameau – Diderot helped Rameau in the writing of his *Démonstration du principe de l'hamonie* (1750) and Alembert published the most influential summary of Rameau's theory in his *Elémens de musique théorique et pratique* (1752) – they soon parted ways with him in noisy disputations over Rameau's ever more insistent claims as to the metaphysical priority and scientific validation of his principle of the *corps sonore*. Rousseau's arguments with Rameau took a more aesthetic, and ultimately political turn, and concerned the priority Rameau accorded to harmony. For Rousseau, the fierce partisan of Italian opera, Rameau's elevation of the 'rational' component of harmony over the 'passionate' component of melody perniciously inverted music's origins in natural language.

But despite the many polemics, which consumed much of Rameau's energy for the last dozen years of his life, even his most ardent critics continued to acknowledge the profound intellectual accomplishment of his theory and its indispensable value to music pedagogy. Over some 50 years of relentless contemplation and effort, drawing upon an astonishing variety of musical and philosophical

arguments, Rameau produced a compelling body of writings that has furnished the basic agenda for tonal harmonic theory over the last two centuries. If he was unable to answer satisfactorily all the many questions he posed, no-one since has brought to questions of music theory his extraordinary combination of intellectual perseverance and musical sensibility.

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DRAMATIC

all performed at the Paris Opéra [Académie Royale de Musique] unless otherwise stated; information given only for 1st performances and principal revivals within Rameau's lifetime; the date of last complete or near-complete 18th-century performance at the Opéra is given in parentheses
** – wholly or largely autograph*
† – contains autograph sections, passages, revisions and/or annotations

Title (genre; no. of acts)	*Libretto*	*Principal sources*	*Performance*	*Remarks*	*Edition*
Hippolyte et Aricie (tragédie en musique; prol, 5)	S.-J. Pellegrin	print: (Paris, *c*1733) [some copies with 'Changements conformes à la représentation'; some with revs made for 1742 revival; *F-Pc*, *Pn*, *US-MED*, with MS revs; copy, *F-Pc*†]; MSS: *Dc*, *Pa*, *Pc*, *Pn* [one with pr. title (Paris, 1742)], *Po*, *V*, *GB-Cfm*	1 Oct 1733	major cuts and substitutions during first run	OC vi; OOR iv/1, i
			11 Sept 1742, 5 Feb 1757 (28 June 1767)		
Samson (tragédie en musique; prol., 5)	Voltaire	music lost; lib (Paris, 1745); MS libs: *F-Pa*, *S-Sk* and *USSR Leningrad, Hermitage*	unperf.	lib begun by Nov 1733; ov., chaconne, dances, Acts 3 and 5 rehearsed Oct 1734; score substantially complete by aut. 1735, abandoned by spr. 1736; music said to have been re-used in Les Indes galantes (entrée Les Incas), Castor et Pollux, Les fêtes d'Hébé and Zoroastre; text (and probably music) of air 'Echo, voix errante' used in La princesse de Navarre and rev. of Les fêtes de Polymnie (1753)	lib in L. Morland, ed.: *Voltaire: Oeuvres complètes* (Paris, 1877–85), iii
Les Indes galantes [formerly Les victoires galantes] (opéra-ballet; prol, 2–4 entrées: Le turc généreux, Les Incas du Pérou, Les fleurs, Les sauvages)	L. Fuzelier	print: (Paris, *c*1736) [prol and 1st 3 entrées arr. as Quatre grands concerts; also contains new entrée Les sauvages]; MSS: *F-AG*, *Pa*, *Pc*, *Pn*, *Po* [one with pr. title (Paris, 1735)], *TLm*, *GB-Cfm*	23 Aug 1735	prol, 2 entries	OC vii

Title (genre; no. of acts)	*Libretto*	*Principal sources*	*Performance*	*Remarks*	*Edition*
			28 Aug 1735	3rd entrée added; some rev. of prol and first 2 entrées	
			11 Sept 1735	rev. of Les fleurs	
			10 March 1736	4th entrée added	
			28 May 1743	prol, various combinations of 3 or 4 entrées; from Feb 1744, prol and 2nd entrée perf. with other works	
			8 June 1751	prol, entrées 1–3; from 3 Aug, Les sauvages replaced Le turc généreux; from 21 Sept, Les sauvages perf. with other works; from 24 Oct, prol, Les sauvages, Les Incas, Les fleurs	
			14 July 1761	prol, entrées 1–3; from 18 Aug, Les sauvages replaced Le turc généreux; from 20 July 1762, prol and Les sauvages perf. with La guirlande	
			(20 Sept 1761)		
Castor et Pollux (tragédie en musique; prol, 5)	P.-J. Bernard [? addns by A.-J.-J. Le Riche de La Pouplinière, N.-C. Thieriot and J.-J. Le Franc de Pompignan]	prints: (Paris, *c*1737) (Paris, *c*1754) [copy in *F-Pc* with MS revs]; MSS: *A, AG, AIXc, CLO, Dc, Mc, NAc, Pa, Pn, Po, TLm, GB-Cfm, I-Baf, US-I*	24 Oct 1737		OC viii
			11 Jan 1754	no prol, new Act 1, former Acts 1–5 reworked as Acts 2–5; some new music	
			24 Jan 1764	minor rev.	
			(7 Feb 1785)		
Les fêtes d'Hébé, ou Les talents lyriques (opéra-ballet; prol, 3 entrées: La poésie, La musique, La danse)	A.-C.-G. de Montdorge [?addns by Bernard, Pellegrin, La Pouplinière and Mme Bersin]	prints: (Paris, *c*1739) [some copies with rev. 2nd entrée], (Paris, *c*1756 or later) [copies with rev. 2nd entrée, comprising either scenes i–iv or i–vi]; MSS: *F-AG, Pa, Pc, Pn* [one with pr. title (Paris, 1739)], *Po, GB-Cfm*	21 May 1739	from 23 June with rev. 2nd entrée	OCC ix; edn. in Cyr (1975)
			27 July 1747	minor revs; incl. 1 air by Le Vasseur	
			18 May 1756	1st entrée rev.	
			5 June 1764	without prol; from 10 Jan 1765 prol reinstated	
			(9 May 1765)		
Dardanus (tragédie en musique; prol, 5)	C.-A. Le Clerc de La Bruère	prints: (Paris, *c*1739), (Paris, *c*1744) [proof copy, *F-Po*†, copies in *Po* with MS revs]; MSS: *AG, Pa, Pc, Pn* [one with pr. title (Paris, 1739)], *Po, TLm, GB-Cfm*	19 Nov 1739	cuts, addns and other changes (?collab. Pellegrin) during 1st run	OC x; OOR iv/5
			23 April 1744	rev. as Nouvelle tragédie; major changes to plot, Acts 3–5 largely new music	

Title (genre; no. of acts)	*Libretto*	*Principal sources*	*Performance*	*Remarks*	*Edition*
			15 April 1760	without prol; further rev.	
			(29 March 1770)		
La princesse de Navarre (comédie-ballet; 3)	Voltaire	MSS: *F-BO*, *Pc*, *Pn*; lib (Paris, 1745)	Versailles, 23 Feb 1745	for wedding of Dauphin with Maria Teresa of Spain; incl. spoken dialogue	OC xi
			Bordeaux, 26 Nov 1763	with new prol by Voltaire	
Platée (comédie lyrique; prol: La naissance de la Comédie, 3)	J. Autreau adapted by A.-J. Le Valois d'Orville	print: (Paris, *c*1749) [proof copy, *Po*†]; MSS: *Pa*, *Pn*, *Po*	Versailles, 31 March 1745	for wedding of Dauphin with Maria Teresa of Spain	OC xii
			9 Feb 1749	lib altered by Ballot de Sovot	
			21 Feb 1754		
			(28 March 1754)		
Les fêtes de Polymnie (opéra-ballet; prol: Le temple de Mémoire, 3 entrées: La fable, L'histoire, La féerie)	L. de Cahusac	print: (Paris, *c*1753) [proof copy, *Po*†]; MSS: *Pa*, *Pn* [one with pr. title (Paris, 1745)], *Po*†	12 Oct 1745	for victory of Fontenoy; cuts during 1st run	OC xiii
			21 Aug 1753	most cuts reinstated: some new music	
			(16 May 1754)		
Le temple de la Gloire (opéra-ballet; 5)	Voltaire	MSS: *Pa*, *Pmeyer*, *Pn*†, *Po*†, *V*, *US-BE*	Versailles, 27 Nov 1745	for victory of Fontenoy	OC xiv
			7 Dec 1745		
			19 April 1746	rev. as prol (La caverne de l'Envie) and 3 entrées (Bélus, Bacchus, Trajan)	
			(10 May 1746)		
Les fêtes de Ramire (acte de ballet; 1)	Voltaire (rev. J.-J. Rousseau)	MS: *F-V*; lib (Paris, 1745)	Versailles, 22 Dec 1745	re-use of divertissements from La princesse de Navarre, linked by new lib and without spoken dialogue; copy in *F-V* contains at least one air (and ? some recit) by Rousseau, but not the ov. and other nos. he claims to have written	OC xi
Les fêtes de l'Hymen et de l'Amour, ou Les dieux d'Egypte (opéra-ballet; prol, 3 entrées: Osiris, Canope, Aruéris ou Les Isies)	Cahusac	print: (Paris, *c*1748) [proof copy, *Po*, with addns, some†]; MSS: *AG*, *Pa*, *Pn*	Versailles, 15 March 1747	for wedding of dauphin with Maria-Josepha of Saxony	OC xv
			5 Nov 1748		
			9 July 1754	without prol	
			(9 July 1765)		
Zaïs (pastorale-héroïque; prol, 4)	Cahusac	print: (Paris, *c*1748) [some copies with suppl. of addns; 4 copies, *Pc*, 2 with MS addns; proof copy, *Po*†]; MSS: *COM*, *Pa*, *Pn*	29 Feb 1748		OC xvi

Title (genre; no. of acts)	*Libretto*	*Principal sources*	*Performance*	*Remarks*	*Edition*
			19 May 1761	without prol	
			(22 March 1770)		
Pigmalion (acte de ballet; 1)	Ballot de Sovot, after A. Houdar de La Motte: *Le triomphe des arts* (entrée: La sculpture)	print: (Paris, *c*1748) [copy in *V*, annotated and corrected]; MSS: *AG*, *BO*, *LYm*, *Pa*, *Pc*, *Pn*, *Po*	27 Aug 1748	perf. with other works	OC xvii/1
			9 March 1751	perf. with other works	
			10 Aug 1760	perf. with other works	
			31 March 1764	perf. with other works	
			(22 March 1781)		
Les surprises de l'Amour (opéra-ballet; prol: Le retour d'Astrée, 2 entrées: La lyre enchantée, Adonis [from 1757, L'enlèvement d'Adonis])	Bernard	first version: MSS: *Pn*, *Po** [prol only]	Versailles, 27 Nov 1748	prol for Treaty of Aix-la-Chapelle	OC xvii/1–2; OOR, iv/27
		later versions: prints: (Paris, *c*1757) [incl. L'enlèvement d'Adonis, La lyre enchantée and Anacréon; some copies incl. Les sibarites]; all entrées also issued separately (Paris, *c*1757); La lyre enchantée repr. (Paris, *c*1758) with changes; MSS: *Pn*, *Po*†	31 May 1757	without prol, major rev. of entrées, with Anacréon (ii) as 3rd entrée; from 12 July, Les sibarites (1753) replaced La lyre enchantée	
			10 Oct 1758	as 31 May 1757 but with rev. of La lyre enchantée and Anacréon (ii); from 7 Dec, Les sibarites replaced Anacréon	
			(8 Feb 1759)		
Naïs (pastorale-héroïque; prol: 'L'accord des dieux', 3)	Cahusac	MSS: *Lm*, *Pa*, *Pc*, *Pn*, *Po*, *US-Bp*, *Wc*	22 April 1749	prol for Treaty of Aix-la-Chapelle	OC xviii
			7 Aug 1764	P.-M. Berton claims to have made addns and revs	
			(3 Jan 1765)		
Zoroastre (tragédie en musique; 5)	Cahusac	print: (Paris, *c*1749) [annotated copies in *F-Pa*, *Pc*, *Po*, *V*]; MSS: *Pa*, *Pc*, *Pn*, *Po*, *TLm*, *GB-Cfm*	5 Dec 1749		OOR, iv/19 (1749 version); ed. F. Gervais (Paris, 1964) (1756 version)
			20 Jan 1756	major rev. of plot; music of Acts 2, 3 and 5 largely new	
Linus (tragédie en musique; 5)	La Bruère	MSS: *F-Pn* [2 copies of vn 1 only, one†]	unperf.	rehearsed in or before 1752; most music lost, MS lib in *Pn*	—
La guirlande, ou Les fleurs enchantées (acte de ballet; 1)	J.-F. Marmontel	print: (Paris, *c*1751) [†proof copy, and copy with addns and revs in *Po*]; MSS: *AG*, *Pa*, *Pn*	21 Sept 1751	for birth of Duke of Burgundy; with Les sauvages (from Les Indes galantes) and Les génies tutélaires (by F. Rebel and F. Francoeur)	ed. G. Beck (Paris, 1981)

Title (genre; no. of acts)	Libretto	Principal sources	Performance	Remarks	Edition
			11 April 1752	with Zélindor, roi des sylphes (by Rebel and Francoeur) and Pigmalion	
			20 July 1762	with prol and Les sauvages (from Les Indes galantes)	
			(5 Sept 1763)		
Acante et Céphise, ou La sympathie (pastorale-héroïque; 3)	Marmontel	print: (Paris, *c*1751) [copy in *Pn* with MS revs; proof copies, *Po*†]; MSS: *Pa*, *Pc*, *Pn*, *Po*†	?18 Nov 1751	probably perf. at Choisy for birth of Duke of Burgundy	OOR, iv/21
			19 Nov 1751	Paris, Opéra	
Daphnis et Eglé (pastorale-héroïque; 1)	C. Collé	MSS: *Pn*, *Po*†	Fontainebleau, 29/30 Oct 1753	—	—
Lysis et Délie (pastorale; 1)	Marmontel	music lost; lib (Paris, 1753)	unperf.	intended for perf. at Fontainebleau, 6 Nov 1753, but considered too similar to Daphnis et Eglé, abandoned	—
Les sibarites (acte de ballet; 1)	Marmontel	print: (Paris, *c*1757); MSS: *Pn*, *Po*	Fontainebleau, 13 Nov 1753	perf. with La coquette trompée (A. Dauvergne); entitled Sibaris in some sources	OC xvii/2
			12 July 1757	rev., added to revival of Les surprises de l'Amour	
			7 Dec 1758		
			(8 Feb 1759)		
La naissance d'Osiris, ou La fête Pamilie (acte de ballet; 1)	Cahusac	MSS: *Pc*, *Pn*, *Po**	Fontainebleau, 12 Oct 1754	for birth of Duke of Berry; with Les Incas du Pérou (from Les Indes galantes) and Pigmalion; at one stage entitled Les fêtes Pammilies; orig. intended as prol to projected opéra-ballet Les beaux jours de l'Amour, possibly completed by 1751	—
Anacréon (i) (acte de ballet; 1)	Cahusac	MSS: *Pc*†, *Pn*, *Po*	Fontainebleau, 23 Oct 1754		—
Anacréon (ii) (acte de ballet; 1)	Bernard	print: (Paris, *c*1757); MSS: *Pn*, *Po*	31 May 1757	added to revival of Les surprises de l'Amour as 3rd entrée	OC xvii/2
			(2 May 1771)		
Les Paladins (comédie lyrique; 3)	anon. (probably D. de Monticourt, after J. de La Fontaine: *Le petit chien qui secoue l'argent et des pierreries* and L. Ariosto: *Orlando furioso*)	MSS: *Pc*, *Pn**, *Po*†, *GB-Cfm*	12 Feb 1760	lib attrib. D. de Monticourt by Beffara (1783–4) and in the Soleinne lib collection (*F-Pn*); attrib. P.-J. Bernard by Collé, who mentions C.-H. de Voisenon and de Tressan as possibilities	ed. in Wolf (1977); facs. (New York, 1986)
			(20 March 1760)		
Les Boréades (tragédie en musique; 5)	?Cahusac	MSS: *F-Pc*, *Pn*†, *US-Bp*	unperf.	entitled Abaris in some sources; rehearsed Paris (25 April 1763), Versailles (27 April 1763); court perf. planned; lib attrib. Cahusac in Decroix (1776) and A.B. Teulières,	ed. in Térey-Smith (1971); facs. (Paris, 1982); ed. A. Villain (Paris, 1997);* frags in Green, *Dijon 1983*

Title (genre; no. of acts)	Libretto	Principal sources	Performance	Remarks	Edition
				continuator of Cathala-Coture: *Histoire politique, ecclésiastique et littéraire du Querci* (Montauban, 1785)	
Nélée et Myrthis (acte de ballet; 1)	?Cahusac	MSS: *F-Pc**, *Pn*	unperf.	autograph title: Mirthis; intended as one entrée in projected opéra-ballet Les beaux jours de l'Amour. See La naissance d'Osiris.	OC xi
Zéphyre (acte de ballet; 1)	?Cahusac	MSS: *Pc**, *Pn*	unperf.	orig. entitled Les nymphes de Diane	OC xi
Io (acte de ballet; 1)	?Cahusac	MSS: *Pc*, *Pn*	unperf.	all sources lack final divertissement; possibly dates from before 1745 (see Sadler, 1989)	—

Incid music to plays by A. Piron (music by Rameau, possibly collab. others), all lost unless otherwise stated; plays pr. in *Oeuvres complettes d'Alexis Piron* (Paris, 1776): L'Endriague, opéra comique (3 acts), Foire St Germain, 8 Feb 1723; L'enrôlement d'Arlequin, opéra comique (1 act), Foire St Laurent, 3 Feb 1726; La P[ucelage], ou La rose, opéra comique (1 act), by July 1726, unperf., rev. as Le jardin de l'Hymen, ou La rose, Foire St Laurent, 5 March 1744, probably without Rameau's original music but with 1 air parodied from Hippolyte et Aricie; La robe de dissension, ou Le faux prodige, opéra comique (2 acts), Foire St Laurent, 7 Sept 1726; Les courses de Tempé, pastorale (1 act), Comédie Française, 30 Aug 1734, extant vocal part of airs pr. in Sadler (1974)

Doubtful: Le procureur dupe sans le savoir, opéra comique, mêlé de vaudevilles (1 act), *c*1758, music lost, anon. lib (*F-Pn*) ?copied from a score† found among Rameau's papers; La cornemuse; Les jardinières et les ciseaux

OTHER SECULAR VOCAL

Deux paysans (duet), S, B, bc, in Recueil d'airs sérieux et à boire de différents auteurs (Paris, 1707); facs. in Masson (1910)

Avec du vin (canon), S, S, T, in Recueil d'airs sérieux et à boire de différents auteurs (Paris, 1719); pubd in *Traité de l'harmonie* (1722); F. Robert, ed.: Airs sérieux et à boire à 2 et 3 voix (Paris, 1968); facs. in Jw i

Ah! loin de rire (canon), S, A, T, B, pubd in *Traité de l'harmonie* (1722); F. Robert, ed.: Airs sérieux et à boire à 2 et 3 voix (Paris, 1968); facs. in Jw i

Reveillez-vous, dormeur sans fin (canon), S, S, S, S, S, pubd in *Traité de l'harmonie* (1722); facs. in Jw i

Mes chers amis, quittez vos rouges bords (canon), 6vv, pr. in La Borde (1780); transcr. Schneider, *RMFC* (1985)

Thétis (cant.), B, vn, bc, *c*1715–July 1718 (attrib. Bourgeois in *F-Pn* Vm^{7}3613); OC iii

Aquilon et Orithie (cant.), B, vn, bc, *c*1715–19, rev. version pubd in Rameau: *Cantates françoises à voix seule avec simphonie … livre premier* (Paris, *c*1729–30/*R*1990 in ECFC, xi); OC iii

L'impatience (cant.), S, b viol, bc, *c*1715–22; OC iii

Les amants trahis (cant.), S, B, b viol, bc, by 1721; OC iii

Orphée (cant.), S, vn, b viol, bc, by 1 June 1721; OC iii

Le berger fidèle (cant.), S, 2 vn, bc, by 22 Nov 1728, pubd in Rameau: *Cantates françoises à voix seule avec simphonie … livre premier* (Paris, *c*1729–30/*R*1990 in ECFC, xi); OC iii

Cantate pour le jour de la [fête de] Saint Louis, S, tr, bc, ?1730s, *MS, *Pc** Rés.18061 (facs. (Bias, France, 1983))

Un Bourbon ouvre sa carrière (ariette), haute-contre, 2 vn, bc, *c*1751, *Pn* Vm^{7}3620

Médée (cant.), *c*1715–22; L'absence (cant.), *c*1715–22; both lost

Misattrib.: La musette (cant.) [by P. de La Garde]; Diane and Actéon (cant.) [by B. de Boismortier]: OC iii

SACRED VOCAL

in MSS in F-Pn unless otherwise stated

some voice parts in the sources are designated dessus (S), bas-dessus (A), haute-contre (Ct), taille (T), basse-taille (Bar)

Deus noster refugium (Ps xlvi), grand motet, S, S, Ct, T, T, B, SSCtTB, fl, ob, 2 vn, va, b, bc, *c*1714 [vocal line of final *récit* missing]; OC v

In convertendo Dominus (Ps cxxvi), grand motet, S, Ct, Bar, B, SSCtTBarB, 2 fl, 2 ob, bn, 2 vn, 2 va, b, bc, ?*c*1713–15, lost; extensive rev. for Concert Spirituel, 1751 (incl. Ps lxix.31 as 5th movt), *Pn**; OC iv

Laboravi clamans (Ps lxix.3), quintet, S, A, Ct, T, B, bc, pubd in *Traité de l'harmonie* (1722); OC v, facs. in Jw i; probably part of a lost grand motet: Salvum me fac Deus (Ps lxix) [text of v.31, 'Laudabo nomen Dei', is used in 1751 rev. of In convertendo]

Quam dilecta tabernacula (Ps lxxxiv), grand motet, S, S, Ct, T, Bar, B. SSCtTBarB, 2 fl, bn, 2 vn, va, b viol, bc. ?*c*1713–22; OC iv

Exultet coelum laudibus, petit motet, 3vv, insts, ?*c*1713–22; lost

Doubtful: Diligam te, Domine (part of Ps xviii), grand motet; OC v

Misattrib.: Inclina Domine, petit motet [by F. Martin; see Cyr (1977)]

SOLO KEYBOARD

Premier livre de pieces de clavecin (Paris, 1706, repr. 1741 as Pièces de clavecin … oeuvre premier): Prélude, a; Alemande, a; 2e alemande, a; Courante, a; Gigue, a; 1ère sarabande, a; 2e sarabande, A; Vénitienne, A; Gavote, a; Menuet, a; Jc, G

Pieces de clavessin avec une methode pour la mechanique des doigts (Paris, 1724/*R*, rev. 1731 as Pieces de clavecin avec une table pour les agrémens): Menuet en rondeau, C; Allemande, e; Courante, e; Gigue en rondeau, e; 2e gigue en rondeau, E; Le rappel des oiseaux, e; lr rigaudon, e; 2d rigaudon, E; Double du 2d rigaudon, E. Musette en rondeau, E; Tembourin, e; La vilageoise, rondeau, e; Les tendres plaintes, rondeau, d; Les niais de Sologne [with 2 doubles], D; Les soupirs, D; La joyeuse, rondeau, D; La follette, rondeau, D; L'entretien des Muses, d; Les tourbillons, rondeau, D; Les cyclopes, rondeau, d; Le lardon, menuet, D; La boiteuse, d; Jc, G

Nouvelles suites de pieces de clavecin … avec des remarques sur les différens genres de musique (Paris, *c*1729–30, rev. 2/after 1760/*R*): Allemande, a; Courante, a; Sarabande, A; Les trois mains, a; Fanfarinette, A; La triomphante, A; Gavotte [with 6 doubles], a; Les tricotets, rondeau, G; L'indifferente, g; Menuet, G; La poule, g; 2e menuet, g [intended to be paired with the previous menuet]; Les triolets, G; Les sauvages, g; L'enharmonique, g; L'egiptienne, g; Jc, G

Les Indes galantes, balet, reduit à quatre grands concerts (Paris, *c*1736), symphonies arr. Rameau for hpd [28 movts in G (which mistakenly includes movts from the entrée Les sauvages); 24 movts ed. G. Sadler: *Rameau, Les Indes galantes: the Composer's Transcriptions for Harpsichord* (London, 1979)]

Five pieces arr. solo hpd in Pieces de clavecin en concerts (Paris, 1741): La Livri, rondeau gracieux, c; L'agaçante, G; La timide, 1er rondeau gracieux, a; 2e rondeau, A; L'indiscrette, rondeau, B♭; Jc, G; facs. (Geneva, 1982)

La Dauphine, g, ?*c*1747 or later, *F-Pn**; Jc, G

Les petits marteaux [attrib. Rameau, *Pn* Vm^{7}2108, anon. in *Pa* MS6820] (?before 1754); facs. in Fuller (1983)

Misattrib.: 7 pieces, OC i appx: La sensible, La Zaïde [by Royer]; L'orageuse [anon.]; all others by Duphly

OTHER INSTRUMENTAL

Pieces de clavecin en concerts, hpd, vn/fl, b viol/vn (Paris, 1741, 2/1752); OOR i/3; ed. E.R. Jacobi (Kassel, 1961, 2/1970); facs. (Geneva, 1982)

Premier concert: La Coulicam, c; La Livri, rondeau gratieux, c; Le Vézinet, C

Deuxième concert: La Laborde, G; La Boucon, air gracieux, g; L'agaçante, G; Premier menuet, G; 2e menuet, g

Troisième concert: La Lapopliniere, A; La timide, 1er rondeau gracieux, a; 2e rondeau gracieux, A; 1er tambourin, A; 2e tambourin en rondeau, a

Quatrième concert: La pantomine, loure vive, B♭; L'indiscrette, B♭; La Rameau, B♭

Cinquième concert: Fugue, La Forqueray, d; La Cupis, d; La Marais, D

Not by Rameau: arr. of 6 concerts, 3 vn, taille (va), bns, vc, db (MS, *Pn*, 1768); OC ii:

Premier-cinquième concerts: transcrs. of Pieces de clavecin en concerts (Paris, 1741)

Sixième concert: transcrs. of La poule; 1er menuet; 2e menuet; L'enharmonique; L'egiptienne: all from Nouvelles suites de pièces de clavecin (Paris, *c*1729–30)

THEORETICAL WORKS

Traité de l'harmonie reduite à ses principes naturels (Paris, 1722/*R*; Eng. trans., 1737); ed. and Eng. trans., P. Gossett (New York, 1971); Jw i

'De la mechanique des doigts sur le clavessin', Pieces de clavessin (1724; pr. with Eng. and Ger. trans. in Jc; facs. in G)

Nouveau système de musique théorique (Paris, 1726/*R*; Eng. trans., 1975, ed. B.G. Chandler); ed. J.-F. Kremer (Bourg-la-Reine, 1966); Jw vi

'Remarques ... sur les différens genres de musique', Nouvelles suites de pieces de clavecin (*c*1729–30; pr. with Eng. and Ger. trans. in Jc; facs. in G)

'Examen de la conférence sur la musique', *Mercure de France* (Oct 1729); Jw vi

'Observations sur la méthode d'accompagnement pour le clavecin qui est en usage, et qu'on appelle échelle ou règle de l'octave', *Mercure de France* (Feb 1730), 253–63; Jw vi

'Plan abrégé d'une méthode nouvelle d'accompagnement pour le clavecin', *Mercure de France* (March 1730), 489–501; Jw vi

'Réplique du premier musicien à la réponse du second', *Mercure de France* (June 1730); Jw vi

'Lettre de M. à M. sur la musique', *Mercure de France* (Sept 1731), 2126–45; Jw vi

Dissertation sur les différentes méthodes d'accompagnement pour le clavecin, ou pour l'orgue (Paris, 1732/*R*); Jw v

'Lettre de M. Rameau au R.P. Castel, au sujet de quelques nouvelles réflexions sur la musique', *Journal de Trévoux* (July 1736); Jw vi

Génération harmonique, ou Traité de musique théorique et pratique (Paris, 1737/*R*; Eng. trans. in Hayes, 1968); Jw iii

'Remarques de M. Rameau sur l'extrait qu'on a donné de son livre intitulé "Génération harmonique" dans le Journal de Trévoux, décembre 1737', *Pour et contre*, xiv (1738); Jw vi

Mémoire où l'on expose les fondemens du Système de musique théorique et pratique de M. Rameau [collab. D. Diderot] (1749), *F-Pi**, *Po*; Jw vi

Démonstration du principe de l'harmonie [collab. D. Diderot] (Paris, 1750/*R*; Eng. trans. in Papakhian, 1973, and Briscoe, 1975); Jw iii

Nouvelles réflexions de M. Rameau sur sa 'Démonstration du principe de l'harmonie' (Paris, 1752/*R*; Eng. trans. in Briscoe, 1975); Jw v

'Lettre de M. Rameau à l'auteur du Mercure', *Mercure de France* (May 1752), 75–7; Jw vi

'Réflexions sur la manière de former la voix', *Mercure de France* (Oct 1752), 89–100; Jw vi

'Extrait d'une réponse de M. Rameau à M. Euler sur l'identité des octaves', *Mercure de France* (Dec 1752); Jw v

Observations sur notre instinct pour la musique (Paris, 1754/*R*); Jw iii

Erreurs sur la musique dans l'Encyclopédie (Paris, 1755/*R*); Jw v

Suite des erreurs sur la musique dans l'Encyclopédie (Paris, 1756/*R*); Jw v

Prospectus où l'on propose au public, par voye de souscription, un 'Code de musique pratique', composé de sept méthodes [collab. F. Arnaud] (Paris, 1757); Jw iv

Réponse de M. Rameau à MM. les editeurs de l'Encyclopédie sur leur dernier Avertissement (Paris, 1757/*R*); Jw v

Nouvelles réflexions sur le principe sonore (1758–9), MS, *I-Bc*; Jw vi

Code de musique pratique, ou Méthodes pour apprendre la musique ... avec de nouvelles réflexions sur le principe sonore [collab. F. Arnaud] (Paris, 1760/*R*); Jw iv

Lettre à M. d'Alembert sur ses opinions en musique (Paris, 1760); Jw iv

'Réponse de M. Rameau à la lettre de M. d'Alembert', *Mercure de France* (April 1761), ii, 127–9; Jw v

'Source où, vraisemblablement, on a dû puiser la première idée des proportions', *Mercure de France* (April 1761), ii, 129–33; Jw v

'Origine des modes et du tempérament', *Mercure de France* (June 1761), 152–70; Jw v

'Suite de la Réponse', *Mercure de France* (July 1761), i, 150–58; Jw v

Origine des sciences, suivie d'une controverse sur le même sujet (Paris, 1762); Jw iv

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MSS attrib. Rameau: *L'art de la basse fondamentale par Rameau. Manuscrit en partie inédit (d'après d'Alembert)* (between 1737 and 1744), *F-Pi*; rev., pubd as P. Gianotti: *Le guide du compositeur* (Paris, 1759)

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For Rameau's letters relating to music theory, see Jw v, vi (indexed in vi, p.lxxi) and Miller (1985); other letters pr. in *Mercure de France*, May 1752, March 1765, June 1765; Ducharger (1761); Decroix (1776); Brenet (1902/3); La Laurencie (1907); Tiersot (1935); Girdlestone (1957, 2/1969); Jacobi (1963); Jw vi

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GRAHAM SADLER (1–4, work-list, bibliography) THOMAS CHRISTENSEN (5, bibliography)

Rameau, Pierre (*fl* early 18th century). French dancing-master and author. He was dancing-master to Elisabetta Farnese (1692–1766), who became Queen of Spain on her marriage to Philip V in 1714. Rameau wrote two important works on French court dance, both published in Paris in 1725. The first, entitled *Le maître à danser*, is the most authoritative exposition of the early 18th-century French style of dancing, a style which was performed throughout Europe because of its elegance and refinement. The book was read and approved by Louis Pécour, dancing-master for the Paris Opéra, and may thus be taken to represent the central French practice of its day. It gives a clear and detailed account of such matters as the correct way to stand, move and ask a lady to dance, etiquette at court balls and the movements and steps of dances, as well as a complete description of the minuet. It is directed primarily towards the needs of social dancing, and does not discuss virtuoso practices peculiar to ballet. The book, which was several times reprinted, contains many excellent drawings which clarify the verbal descriptions. John Essex translated it into English in 1728; a second edition (1732) contained new drawings by G. Bickham junior, which are used in C. Beaumont's modern English translation (London, 1931/*R*).

The second book, *Abrégé de la nouvelle méthode*, concerns dance notation, and it offers improvements upon R.A. Feuillet's system of recording dance. 12 previously published choreographies by Louis Pécour are included, set in these slightly modified symbols.

For pages from *Le maître à danser*, *see* MINUET, figs.1 and 2.

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MEREDITH ELLIS LITTLE

Ramella, Giovanni Francesco (*fl* Novara, 1590–1615). Italian composer. His printed works suggest that he was

canon and *maestro di cappella* at Novara. He is known entirely by motets and masses for five to eight voices; one volume of such works, dating from before his 1590 book, is lost. Those that are extant testify to his skill in handling polyphonic textures, especially *cori spezzati* techniques: his eight-part motets, whose harmony is well judged and whose melodies are quite often instrumental in character, display inventive dovetailing of the two choirs, the writing for which is sometimes contrapuntal with complex imitation, and sometimes homophonic. These motets were known as far afield as Pomerania and Silesia.

WORKS

Sacrae cantiones, 5, 6, 8vv, una cum missa & cantico BMV, 8vv, liber primus (Milan, 1590)
Sacrae cantiones cum litaniis sanctorum et duabus missis, lib. 3, 8vv (Venice, 1601)
Missarum, liber primus, 5vv (Venice, 1615)
2 motets, 8vv, 1612[3], 1613[2] (both possibly repr. from earlier vols.)

5 motets, 8vv, *PL-PE*; facs. scores in AMP, vi (1965), incipits in AMP, i (1963)

MIROSŁAW PERZ

Ramey, Phillip (*b* Elmhurst, IL, 12 Sept 1939). American composer, pianist and writer on music. He studied with Alexander Tcherepnin both at the Académie Internationale de Musique, Nice (artist's certificate 1959), and at DePaul University (BMus 1962). He went on to study at Columbia University (MMus 1965), where his teachers included Beeson, and later worked privately with Copland. From 1977 to 1993 he served as annotator and programme editor for the New York PO; other writings include more than 500 disc notes for recordings and a biography of the American composer Irving Fine.

Ramey's early works, such as the Piano Sonata no.1 (1961) and the Concert Suite for piano and orchestra (1962, rev. 1983–4) feature the pithy forms and linear textures of Tcherepnin's style, characteristics that, together with post-Bartókian harmonies and wide keyboard spacing, inform his later music. Experiments with atonality and serialism reached fruition in the virtuoso Piano Fantasy (1969–72), in which variation techniques steadily evolve towards a climax of symphonic proportion. Subsequent works, such as the Concerto for horn and string orchestra (1987, rev. 1989, commissioned by the New York PO) and the Trio Concertant (1993), reintroduce triadic elements and long lyrical lines. Seeming paradoxes also help to define this keyboard-centred style: although melodic repetition and sequences are avoided, descending stepwise bass lines are frequently employed; and while homophonic textures largely exclude motivic counterpoint, chromatic progressions involve considerable polyphonic interest, with minor 9th chords often resolving dissonance.

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(*selective list*)

Orch: Concert Suite, pf, orch, 1962, rev. 1983–4; Orch Discourse, 1967; Pf Conc., no.1, 1969–71; Pf Conc., no.2, 1976; Conc., hn, str, 1987, rev. 1989; Pf Conc., no.3, 1991–4; Colour Etudes, pf, orch, 1999 [arr. of pf work, 1994]
Vocal: Cat Songs (T.S. Eliot), S, fl, pf, 1962, rev. 1965; Seven, They are Seven: Incantation (K. Balmont), B-Bar, orch, 1965; Merlin's Prophecy (W. Blake), S/T, pf, 1966; A William Blake Trilogy, S, pf, 1980; Moroccan Songs (P. Bowles), S/T, pf, 1982–6
Chbr and solo inst: 3 Preludes, hn, 1960; Sonata, 3 timp, 1961; Capriccio, perc, 1966; Toccata breva, perc, 1966; Night Music, perc, 1967; Commentaries, fl, pf, 1968; Suite, vn, pf, 1971; La citadelle (Rhapsody), ob, pf, 1975, rev. 1980; Arabesque, fl, 1977; Fanfare-Sonata, tpt, 1981; Phantasm, fl/vn, vn, 1984; Café of the Ghosts (Fantasy-Trio on a Moroccan Beggar's Song), vn, vc, pf, 1992; Rhapsody, vc, 1992; Trio concertant, vn, hn, pf, 1993; Praeludium, 5 hn, 1994; Elegy, hn, pf, 1995; Gargoyles, hn, 1995; Concertino, 4 hn, timp, perc, 1996; Nightfall (Aria), fl, pf, 1996; Dialogue, 2 hn, 1997; Sonata-Ballade, 2 hn, pf, 1997; Effigies, va, pf, 1998; Lyric Fragment, fl, hpd/pf, 1998; Sonata, hpd, 1998
Pf: 3 Early Preludes, 1959, rev. 1996; Meditation, 1959, rev. 2000; Incantations, 1960, rev. 1982; Suite, 1960–63, rev. 1988; Sonata no.1, 1961; Diversions, 1966; Sonata no.2, 1966; Epigrams bk 1, 1967; Pen Sketches, 1967; 2 Short Pieces, 1967; Harvard Bells, 1968 [orig. Sonata no.4]; Sonata no.3, 1968; Pf Fantasy, 1969–72; Leningrad Rag (Mutations on Scott Joplin), 1972; Memorial, 1977; Cossack Variations, 1981–5; Echoes, 1981–2; Canzona, 1982; Capriccio (Improvisation on a Theme from Youth), 1985; Epigrams bk 2, 1986; Toccata no.1, 1986; Sonata no.4, 1987–8; Sonata no.5, left hand, 1989 [orig. Canticle]; Tangier Nocturne, 1989; Burlesque-Paraphrase on a Theme of Stephen Foster, 1990; Cantus arcanus, 1990; Mirage, 1990; Toccata no.2, 1990; Tangier Portraits, 1991–9; Chromatic Waltz, 1993; Color Etudes, 1994; Solemn Prelude, 1996; Phantoms (Ostinato Etude), 1997

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E.A. Arias: 'Phillip Ramey', *Alexander Tcherepnin: a Bio-Bibliography* (New York, 1989), 242–7

BENJAMIN FOLKMAN

Ramey, Samuel (Edward) (*b* Colby, KS, 28 March 1942). American bass. He studied in Wichita and New York, making his début in 1973 as Zuniga at New York City Opera, with whom he sang until 1986; later roles with the company included Gounod's Méphistophélès and Boito's Mefistofele, Don Giovanni, Leporello, the *Hoffmann* villains, Henry VIII (*Anna Bolena*), Archibaldo, Olin Blitch (Floyd's *Susannah*), Attila and Don Quichotte (1986). At Glyndebourne (1976–7) he sang Mozart's Figaro and Nick Shadow. He made his Chicago and San Francisco débuts (1979) as Colline. At Aix-en-Provence (1980) he sang Assur (*Semiramide*), returning as Nick Shadow (1992). He first appeared at La Scala and the Vienna Staatsoper (1981) as Figaro, the role of his début at Covent Garden (1982), where he later sang Don Basilio, Gounod's and Berlioz's Méphistophélès, the *Hoffmann* villains, Philip II and Attila. He sang several Rossini roles at Pesaro between 1981 and 1989. He made his Paris Opéra début as Rossini's Moses (1983), and then sang Bertram in *Robert le diable* (1985); in 1984 he made his Metropolitan début as Argante (*Rinaldo*), returning as Sir Giorgio (*I puritani*), Escamillo, Bartók's Bluebeard, Don Giovanni, Philip II and Pagano (*I lombardi*). He sang Don Giovanni at Salzburg in 1987. Ramey's other roles include Arkel, Rodolfo (*La sonnambula*) and Boris Godunov, which he first sang in Geneva in 1993. A compelling actor with a magnificent stage presence, he has a resonant, flexible, evenly produced voice particularly well suited to Rossini and the Verdi bass roles such as Philip or Attila, but no less effective as Gounod's Méphistophélès and Nick Shadow. He has recorded many of his operatic roles (including a richly comic Gaudenzio in *Il Signor Bruschino* and a subtle, dangerous Nick Shadow), in addition to such choral works as Bach's Mass in B minor, Haydn's *The Creation* and Verdi's Requiem.

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CHARLES JAHANT/ELIZABETH FORBES

Ramin, Günther (*b* Karlsruhe, 15 Oct 1898; *d* Leipzig, 27 Feb 1956). German organist, choral conductor and composer. He sang in the Thomanerchor at Leipzig as a

boy, then studied the organ, the piano and composition at the conservatory there. After frequently deputizing at the Thomaskirche for Karl Straube, his organ teacher, Ramin succeeded him as organist in 1918 (when Straube was promoted to Kantor). From the outset Ramin's playing was noted for its vitality, stylish interpretation and brilliant technique. In 1920 he also became organist for the Gewandhaus concerts and taught the organ at the conservatory; and from 1923 his style was significantly influenced by the Schnitger organ at the Jacobikirche in Hamburg, on which he gave many recitals. He undertook tours of other European countries, and of the USA, 1933–4. He also became well known as a harpsichordist and song accompanist, and had a varied career as a conductor, directing the Leipzig Lehrergesangverein (1922–35), the Gewandhaus Choir (1933–4 and 1945–51) and the Berlin Philharmonic Choir (1935–43), as well as conducting numerous orchestral concerts. In 1940 he succeeded Straube as Kantor of the Thomaskirche, the 12th in succession to Bach and one of the most dynamic interpreters of Bach's music. It was thanks to Ramin that the Thomanerchor tradition survived, and he rebuilt the choir in the immediate postwar period, demonstrating its new vitality on many tours, including visits to the USSR in 1953 and South America in 1955. He directed the Leipzig German Bach Festivals in 1950, 1953 and 1955, the first of which was a particular artistic triumph for him. In 1950 he received the National Prize of the German Democratic Republic and an honorary doctorate from Leipzig University, and in 1952 he was elected a member of the Academy of Arts. He wrote a few works, mainly organ and choral music. A memorial volume of essays on Bach appeared on the 75th anniversary of his birth (ed. D. Hellmann, Wiesbaden, 1973).

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M. Mezger: 'Günther Ramin sum 75. Geburtstag', *Musik und Kirche*, xliii (1973), 269–75

□

Raminsh, Imant Karlis (*b* Ventspils, 18 Sept 1943). Canadian composer of Latvian birth. He studied violin with Albert Pratz at the Royal Conservatory of Music, Toronto (1958–62) before completing the BMus (1962–6) at the University of Toronto. He undertook further studies at the Mozarteum in Salzburg (1966–8) and at the University of British Columbia (1968–9). Raminsh's music is grounded in expressive, often modally-based, melodies that use a rich harmonic vocabulary. He is best known for his choral music (especially *Ave, Verum Corpus*, 1972 and *Magnificat*, 1983), for which he has received a number of awards. His melodic lines are generally based on the natural rhythms of the text, inviting comparison with chant. Raminsh has been active as a composer, performer, teacher and conductor in Vernon, British Columbia, his home after 1977. He has founded and conducted a number of choral and orchestral groups and has a special interest in working with amateurs. Many of his compositions are accessible to amateur groups.

WORKS
(*selective list*)

Inst: '. . . and the great day that dawns', orch, 1978; Suite on 5 Latvian Folk Songs, str orch, 1972, orch arr. 1983; other orch and chbr works

Acc. choral: The Great Sea (trad. Copper Inuit), SATB, str orch, 1972; Magnificat no.1, Mez, SATB, pf, 1983, orchd 1990; I will sing unto the Lord (Ps civ), unison treble vv, SATB, orch 1988, arr. pf; 2 Psalms, SATB, orch, 1985; Prayer of St. Francis, SSA, pf, 1990; Vestigia (B. Carmen), SSA, vn, vc, pf, 1991; Cantate domino, SSAA, (tpt, str, timp)/pf, 1994, reorchd 1995; Surrounded with Great Joy (Inuit poems, ed. J.R. Colombo), SATB, fl, ob, va, vc, perc, pf, 1995; *c*35 other works

Unacc. choral: Ave, Verum Corpus, SATB, 1972; Stabat Mater, Mez, SSAATTBB, 1979; Gloria, S, SSAA, 1981; Come my Light (St. Dimitri of Rostov), SSAATTBB, 1987; Ave Maria, Mez, SATB, 1983; Magnificat no.2, Mez, SATB, 1985; The Infinite Yes (B. Strube), SATB, 1995; Ubi caritas, SATB, 1992; *c*20 other works

Solo vocal: 6 Chinese Lyrics, A, fl, ob, str qt, 1981; most this amazing day (e.e. cummings), Mez, pf, 1984; *c*10 other works

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JOAN BACKUS

Ramírez, Louie (*b* New York City, 28 Feb 1938; *d* New York City, 6 June 1993). American vibraphone player, percussionist, composer, arranger, bandleader and producer. He trained at the Juilliard School of Music and launched his career in 1957, recording with Joe Loco. In 1960 he contributed to Johnny Pacheco's first *charanga* album, *El güiro de macorina* and launched his own band in 1963, recording *Introducing Louie Ramírez*. Through the 1960s he performed with Joe Cuba and was a member of the Alegre All-Stars and, with the vocalist Pete Bonet, led the house band at New York City's Corso Club in the late 1960s. Through the 70s and 80s he was a staff producer for Fania Records and its subsidiary labels Vaya, Inca, Cotique and Tico, and was also acting president of Alegre Records. As a producer, arranger and composer, he influenced the growing sophistication of New York salsa during this time, evident on his own tunes *Paula C*, *Something New*, *Mentirosa* and *Suddenly*.

One of the most respected names in salsa, Ramírez was a prolific composer and arranger, noted for his innovative arrangements and sophisticated, jazz-inflected harmonizations. Always recruiting excellent musicians, his albums have long been cherished among collectors. In the early 1980s, Ramírez and vocalist Ray de la Paz helped launch *salsa romántica*, a fusion of pop ballads with salsa rhythms, with *Noche caliente* (K-Tel, 1982) and subsequent albums. A versatile musician, he also recorded Latin jazz albums such as *A Tribute to Cal Tjader* (Caiman, 1986) and continued to record classic salsa. He died in 1993 after suffering his third heart attack.

LISE WAXER

Ramírez, Luis Antonio (*b* San Juan, 10 Feb 1923; *d* San Juan, 15 May 1995). Puerto Rican composer. He came late to serious studies in music and was persuaded by his teacher, Alfredo Romero, to consider music as a profession. From 1957 to 1964 he attended the Madrid Conservatory, with scholarship aid from the Institute of Puerto Rican Culture and the Puerto Rico Department of Education. Returning to the island, he was named to the

post of musical director of WIPR, the educational radio station of the government of Puerto Rico, and in 1968 became a teacher of harmony and composition in the Puerto Rico Conservatory of Music. In 1980 he organized a music workshop in the Dominican Republic.

Ramírez was the recipient of numerous honours and awards, including an honorary doctorate awarded by the World University of Puerto Rico (1983), the music award of the Puerto Rico Academy of Arts and Sciences (1983) and a diploma of recognition by the Institute of Puerto Rican Culture (1984). He received commissions for compositions from the Puerto Rico Department of education, the Institute of Puerto Rican culture and the Puerto Rico SO.

WORKS
(*selective list*)

Orch: Balada concierto, vn, orch, 1967; Fragmentos (3 piezas), orch, 1973; 6 sym. poems: Figuraciones, 1974, Rasgos y perfiles, 1977, Aire y tierra, 1978, Ciclos, 1979, El cuarto rey mago, 1983, La tierra escuchó tu voz, 1984; Suite para la Navidad, 1982; Días sin alborada, 1986

Chbr orch: Sinfonietta, str, 1963; Suite, small orch, 1966; Fantasía sobre un mito antillano, 1969; 3 piezas breves, 1972; 7 episodios históricos, 1986; Elegía, str, 1987

Chbr: Sonata elegíaca, vc, pf, 1968; Meditación a la memoria de Segundo Ruiz Belvis, va, pf, 1972

Vocal: 9 cantos antillanos, S, pf, 1964–5, orch, 1975

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DONALD THOMPSON

Ramis [Ramus] **de Pareia, Bartolomeus** [Bartolomeo; Ramos de Pareja, Bartolomé] (*b* Baeza, Andalucía, *c*1440; *d* ?Rome, after 1490). Spanish theorist and composer active in Italy. His life is undocumented; all that is known about him comes from his own testimony or that of later writers. His first teacher was one Johannes de Monte. He claimed to have lectured at the University of Salamanca for a time, though his position (as later in Bologna) may have been unofficial. While there he wrote a treatise in Spanish (perhaps the one he elsewhere referred to as *Introductorium seu Isagogicon*) and a mass, both now lost. He went to Italy in the 1470s; his extended residence in Bologna is the best-recorded period of his life. There he lectured publicly on music (though not under the auspices of the university) and had private pupils, including GIOVANNI SPATARO. His important *Musica practica* (ed. J. Wolf, Leipzig, 1901/*R*; ed. C. Terni, Madrid, 1983; Eng trans., MSD, xliv, 1993) was published in Bologna in two nearly identical editions dated 12 May 1482 (the surviving copy belonged to Spataro and was annotated by Gaffurius) and 5 June 1482 (*R*1969, 1983). According to Spataro (1491), Ramis had written a much larger treatise ten years before but had withheld it from publication, finally releasing about a third of the whole in support of his pursuit of a stipendiary lectureship (*Spataro*C); but this was unsuccessful, probably owing to his denunciation of the standard university texts and his distinctly idiosyncratic method. He remained in Bologna at least until 1484, when he gave Spataro a holograph copy of a small treatise, probably the one in Spanish mentioned above; but he left in disgust at the university's neglect and settled in Rome, where he intended to prepare his larger treatise for publication. He was still alive in 1491, but Spataro said he had adopted a 'lascivious life-style, which was the cause of his death', probably no later than 1500. Both his critic Burzio and his pupil Spataro described him as short in stature.

Besides the mass composed in Salamanca, Ramis also referred to a Magnificat and a Requiem, probably the same as the 'missa ... supra "Requiem eternam"' mentioned by Spataro; the place and date of composition of these is unknown. Ramis stated that he had composed his motet *Tu lumen tu splendor Patris* in Bologna. It is preserved in fragments: Ramis himself explained the canonic inscription, while Gaffurius (1520) printed the enigmatic tenor and Giovanni del Lago cited a passage from the bass (*Spataro*C). In 1482 the Kyrie and Gloria of a mass by Ramis and a canzonetta were sent to Ercole d'Este, Duke of Ferrara (see Mischiati). What may be his only complete surviving composition, the perpetual canon *Mundus et musica et totus concentus*, is preserved in a chansonnier of Florentine origin (*I-Fn* B.R.229, ed. in MRM, vii, 1983). There is no other reason to believe he lived in Florence.

Ramis's lack of success with the University of Bologna is easily understood from the characteristics of his *Musica practica*. Although the treatise is organized in an ostentatiously scholastic format and is filled with cogent citations drawn from numerous authors ancient, medieval and contemporaneous, Ramis scorned the authority of classic writers like Boethius and Guido of Arezzo and emphasized an empirical method that was utterly at odds with the academic norms of his time. He parted company with Boethius over PYTHAGOREAN INTONATION, offering a division of the monochord that produced major and minor 3rds in the ratios 5:4 and 6:5 instead of the Pythagorean 81:64 and 32:27 (*see* JUST INTONATION). He stated, and Spataro later emphasized, that these were the intervals of actual practice, not those of theory (though Gaffurius refused to accept the distinction). It was left for Lodovico Fogliano and Zarlino to put the intervals arising from Ramis's monochord division on a sound theoretical and historical basis.

Ramis had no patience with the tradition of hexachordal solmization attributed to Guido. He found that the practice of mutation, especially as extended in order to deal with accidental sharps and flats, led to confusion among singers and instability of pitch. In its place he proposed the earliest known octave-based solmization system, using the syllables *psal-li-tur per vo-ces is-tas* ('It is sung with these syllables') beginning only on C; the only mutation necessary is *tas–psal* when a melody ascends above or descends below C. Ramis observed that the assonance of final consonants in *tur per* helped locate the semitone E–F and that that in *ces is tas* characterized the variable semitone between A and B♭ or between B♮ and C, but Hothby justly faulted him for using the same syllable for B♭ and B♮. Not even Ramis's devoted pupil Spataro adopted this particular innovation, and indeed Ramis himself reverted to traditional solmization for most of his treatise.

Ramis's empirical tendencies are further highlighted by his embrace of the keyboard as a demonstrative aid. For example, he argued that there was no effective difference between the tritone and the diminished 5th, even though the intervals function differently both melodically and contrapuntally. His discussion of keyboard tuning is an early piece of evidence for MEAN-TONE temperament.

Gaffurius (1496) was evidently referring to Ramis and his friend Tristão da Silva when he castigated the 'organists' who admitted parallel 5ths if one of them was diminished. In all these respects Ramis opposed himself to most of his predecessors and contemporaries, casting particular scorn on Johannes Gallicus and John Hothby as 'adherents of Guido' (though elsewhere he cited Gallicus with approval). He also took issue with contemporaneous theorists in the matter of the relation between perfect and imperfect *tempus*. He upheld the equal length of the breve under either *tempus*, while Tinctoris and Gaffurius argued for the invariability of the minim, leading to a perfect breve under O being half again as long as a breve under C.

Ramis also expounded, much more circumstantially than his predecessors, a pattern of astrological and medical correspondences with the musical modes that may have derived from Arab traditions (see Haar). He expressed his negative opinions of other theorists, living or dead, in intemperate language, which stimulated vigorous assaults against his *Musica practica* on the part of Hothby and Burzio. He was defended in equally abusive terms by Spataro, which led to an ongoing polemic between the latter and Gaffurius. But thanks to Spataro's advocacy, Ramis's empiricism was transmitted to a new generation of Italian theorists represented by Aaron and Lanfranco and exerted a conceptual influence on the 16th century that was far greater than that of any of his particular ideas.

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JEFFREY DEAN

Ramkie. A long-necked unfretted finger-plucked lute with three or four strings. The exact origins of the *ramkie* are unclear, although it was known to have been played by the Khoi (Hottentots or Nama) in the Cape as early as 1730 and later by other southern African peoples (Kaye). The name is probably derived from the Portuguese *rabequinha* ('little violin'). Mentzel, who was in the Cape from 1733 to 1741, wrote of it as 'an imitated instrument which the slaves of Malabar brought with them, from whom some Hottentots copied it' (quoted in Kirby). Derivation from the Portuguese *machete* or *machada*, which was also the prototype for the ukelele, has been suggested, though non-European influence seems evident in the body construction. No 18th-century specimens have survived, but the consensus of early reports points to a 'kind of guitar' about 1 metre long, the body made from a half-gourd covered with stretched sheepskin and attached to one end of a straight plank about 10–13 cm wide. The gut or wire strings were raised by a bridge on the body and by a nut near the end of the neck; tuning-pegs were inserted from behind, as on the ukelele.

Bushmen (or San) and Bantu-speaking peoples in southern Africa later adopted the instrument from the Khoi, replacing the gourd body with carved wood or a tin can. From all accounts, the *ramkie* was always used for repetitive chord-playing rather than melody, which was not typical of indigenous southern African practice. The construction of home-made guitars, used by boys throughout southern Africa, often shows some resemblance to the *ramkie*, as does the practice of repetitive chord playing. Other names found in the literature include *gabowie*, *!gutsib*, *raamakie*, *rabékin*, *rabouquin*, *ramakie*, *ramakienjo*, *ramgyib*, *ramki* and *xguthe*.

See also KHOIKHOI MUSIC.

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DAVID K. RYCROFT/ANGELA IMPEY

Ramler, Karl Wilhelm (*b* Kolberg [now Kołobrzeg], 25 Feb 1725; *d* Berlin, 11 April 1798). German poet. After studying at Halle he moved to Berlin in 1745, taught at the cadet school from 1748, and from 1787 until 1796 was director of the Royal Theatre. As friend and correspondent of Gleim, Nicolai and Lessing, and as an exponent of the classical values in lyric verse, he exercised a quiet but important influence. Few of his *Oden* and *Lyrische Gedichte* were set to music, but his collection entitled *Lieder der Deutschen mit Melodien* (1766–8) was highly regarded in its day, and some of his longer texts were frequently set: the cantatas *Der Tod Jesu* by (to name only the best-known composers) Graun, Telemann and J.C.F. Bach, *Die Hirten bei der Krippe zu Bethlehem* by Agricola, Telemann, Türk, Reichardt, Rellstab and Eybler, *Der Mai* by Telemann, J.M. Krans and Reichardt, *Die Auferstehung und Himmelfahrt Jesu* by J.C.F. Bach, Agricola, Telemann, Vogler, C.P.E. Bach and Zelter, *Ino*

by Telemann, Vogler and J.C.F. Bach, and *Pygmalion* by J.C.F. Bach and F.W.H. Benda; a melodrama *Cephalus und Prokris* was set by J.F. Reichardt. Ramler also wrote many occasional pieces for musical setting, and in 1766 he translated Handel's *Alexander's Feast* into German. One of his earliest published works was an essay 'Vertheidigung der Oper', which was included in F.W. Marpurg's *Historisch-kritische Beyträge zur Aufnahme der Musik* (i, 1754).

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PETER BRANSCOMBE

Ramondon, Littleton [Lewis] (*b* London, 28 Jan 1684; *d* after 1715). English baritone and composer. Although he was christened Lewis and so called by Burney and Hawkins, he signed himself Littleton on theatre documents. Ramondon made his stage début in April 1705, performing songs in Italian and English. He created minor roles in English in *Camilla* (1706), *Pyrrhus and Demetrius* (1708) and *Clotilda* (1709) but lost his place in the Queen's Theatre opera company when performances were given completely in Italian.

Ramondon wrote at least 26 songs, a dozen of which, mainly for the theatre, were published in London in *The Monthly Mask of Vocal Music* between April 1706 and July 1710. Songs by him also appeared in *Wit and Mirth* (London, 3/1707, 4/1714) and *The Merry Musician* (London, 1716). He wrote both words and music for the six songs in his own *New Book of Songs* (London, *c*1713). His arrangements of tunes from *Camilla* for harpsichord and for two flutes and bass appeared in 1706 and opera tune arrangements by him were printed in *The Lady's Entertainment* (London, 1708). The tune of his song 'All you that must take a leap in the dark' (on the execution of two criminals in May 1712) was used in *The Beggar's Opera.*

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OLIVE BALDWIN, THELMA WILSON

Ramoneda, Ignacio (*b* Tarrasa, *c*1732; *d* El Escorial, 19 Oct 1781). Spanish theorist and instrumentalist. On 18 November 1756 he became a monk in the order of St Jerome at the monastery of El Escorial, where he taught plainsong and remained until his death. His brother Pablo Ramoneda, also a monk at El Escorial, was the *maestro de capilla*. Ignacio's treatise *Arte de canto llano* (Madrid, 1778) circulated widely in Spain; a second edition (abridged by Juan Rodó, organist at the monastery) was published in 1827. Ramoneda also compiled the *Indice de la insigne librería del coro de este Real Monasterio de San Lorenzo* (MS, *c*1775, *E-E*), the earliest catalogue of the monastery's music collection. In the same archives are a number of his compositions: a mass, five Lamentations for Holy Week and psalms, some with instruments and continuo. In his lifetime he was renowned for his remarkable skill on the organ and other instruments, but his subsequent reputation is based on his plainsong manual.

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JOSÉ LÓPEZ-CALO

Ramones, the. American punk rock group. Its members included Dee Dee Ramone (Douglas Colvin; *b* Fort Lee, VA, 18 Sept 1952; bass guitar), Joey Ramone (Jeffrey Hyman; *b* New York, 19 May 1952; drums and later vocals), Johnny Ramone (John Cummings; *b* New York, 8 Oct 1951; electric guitar) and Tommy Ramone (Thomas Erdelyi; *b* Budapest, 20 Jan 1952; drums). The group showed an unswerving devotion to the simplicity of three-chord, up-tempo rock and roll which was tempered by a cartoon-style wit. Formed in New York in 1975, the Ramones came to the fore through performances at the fashionable CBGBs club before recording an eponymous album which lasted 30 minutes and included 14 songs, played at breakneck speed, with such titles as *Blitzkrieg Bop*, *Judy is a Punk* and *Now I wanna sniff some glue.* The most commercially successful of their later recordings were *Sheena is a Punk Rocker* (1978) and *Baby I love you* (1980). The latter was produced by Phil Spector who had created the original Ronettes version. With a number of personnel changes the Ramones continued to provide audiences with an experience of 1970s punk rock well into the 1990s.

DAVE LAING

Ramón y Rivera, Luis Felipe (*b* San Cristóbal, 23 Aug 1913; *d* Caracas, 21 Oct 1993). Venezuelan ethnomusicologist and composer, husband of ISABEL ARETZ. He studied at the Caracas Escuela Superior de Música (1928–34) under Vicente Emilio Sojo, Ascanio Negretti, Miguel Angel Espinel and Juan Bautista Plaza, taking a diploma as a viola teacher (1934). For several years he played the viola in various Caracas ensembles such as the Orfeón Lamas and the Symphony Orchestra, before returning to his native state, Táchira, as music teacher at the Escuela de Artes y Oficios in San Cristóbal (1939). There he founded the Táchira Music School in 1940 and directed it until a Venezuelan government fellowship enabled him to study folklore and ethnomusicology with Carlos Vega at the Institute of Musicology, Buenos Aires, and with

Isabel Aretz and Augusto Raúl Cortázar at the Colegio Libre de Estudios Superiores (1945–7). On his return to Caracas (1947) he was appointed chief of musicology of the Servicio de Investigaciones Folklóricas Nacionales; with his wife he undertook several field trips in Venezuela before moving to Buenos Aires (1948). There he directed the Americana Orchestra in programmes of Latin American folk music until 1952, when he returned to Caracas and became director of the National Institute of Folklore of Venezuela (1953). During the 1950s and 1960s he travelled extensively throughout the Latin American continent, collecting a considerable amount of material, and taught folklore and ethnomusicology in several Venezuelan and foreign universities. He received a Guggenheim Fellowship (1967), and was an active member of IFMC, SEM, Chilean and Mexican folklore societies, and president of the Venezuelan Society of Authors and Composers (1972–3). He was a co-founder of the Fundación Internacional de Etnomusicología y Folklore (FINIDEF) in 1986.

Ramón y Rivera's main areas of study were Venezuelan folk and traditional music and Latin American musics; his extensive field experience enabled him to make a comparative study of the music of the continent. He contributed greatly to the knowledge of Venezuelan indigenous, folk and popular music. His work as a composer is closely connected to the popular music of his native state of Táchira, such as the *valse*, the *bambuco*, the *canción* and the *joropo*. His bambuco *Brias del Torbes* has enjoyed such popularity that it is considered as the anthem of his native city.

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GERARD BÉHAGUE

Ramos de Pareja, Bartolomé. *See* RAMIS DE PAREIA, BARTOLOMEUS.

Ramovš, Primož (*b* Ljubljana, 20 March 1921). Slovenian composer. He studied the piano and composition, the latter with Osterc at the Ljubljana Academy of Music (1941), with Frazzi in Siena (1941) and with Casella and Petrassi in Rome (1942–3). In 1945 he joined the staff of the library of the Slovenian Academy of Sciences and Arts, becoming its head in 1952. He also taught at the Ljubljana Conservatory (1948–64). An extremely prolific composer, Ramovš began in a neo-classical style, become increasingly Expressionist and began to employ 12-note and serial methods, and then established himself as the first exponent of avant-garde techniques in Slovenia. His earlier lyricism, which became ever more dramatic and dissonant during the 1950s and early 60s, has given place to 'non-programmatic sound combinations for sound's sake'.

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ANDREJ RIJAVECIVAN KLEMENČIČ

Rampal, Jean-Pierre (Louis) (*b* Marseilles, 7 Jan 1922; *d* Paris, 20 May 2000). French flautist. He studied with his father and then at the Marseilles Conservatoire and the Paris Conservatoire, where he gained a *premier prix* in 1944. His international career began with his appointment as solo flautist at the Vichy Opéra orchestra (1946–50), the Paris Opéra (1956–62) and with concert tours from 1947 in Europe, Africa, the USA (where he appeared annually from 1958) and the East Asia. His keen interest in chamber music led to his founding of the Quintette à Vent Française (1946) and the Ensemble Baroque de Paris (1952). He also formed a duo, lasting more than 30 years, with the pianist and harpsichordist Robert Veyron-Lacroix.

Rampal's favoured repertory was music of the 18th century and its performance in authentic style. Even his early performances and recordings were notable for their smooth but unromantic phrasing and stylish ornamentation. He also performed much 20th-century music, and commissioned works from composers including Poulenc, Jolivet, Boulez, Feld, Françaix, Marinon and Penderecki. Acknowledged as one of the greatest flautists of his day, his tone was clear but mellow, with a great variety of shading, fluid phrasing and delicate, impeccable articulation. His numerous recordings included music by J.S. and C.P.E. Bach, Vivaldi, Mozart, Pergolesi, Leclair and Molter, in addition to 20th-century works by Debussy, Ravel, Ibert, Bartók, Prokofiev and others. He often edited the music of little-known composers and rediscovered much new repertory for the flute; many of his editions are published. His autobiography, *Music, my Love*, co-written with Deborah Wise, was published in New York in 1989.

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NIALL O'LOUGHLIN/DENNIS VERROUST

Rampazetto, Francesco (*b* Lona, *c*1510; *d* Venice, ?1576). Italian printer and bookseller. He was active in Venice and worked in the parish of S Giovanni Novo, with a shop on the calle delle Rasse. In 1572 he was elected Prior of the Guild of Booksellers and Printers, succeeding Girolamo Scotto. Working mainly on commission for others, Rampazetto produced at least 190 books in Italian, Latin, Greek or Spanish; literary works, notably reprints, figure prominently in his output.

From 1561 until 1568 he printed music – 31 sets of partbooks, one theory book and a book of *laudi spirituali*. The last, Serafino Razzi's voluminous collection (RISM 1563[6]), was sent to Rampazetto by the Florentine publisher Filippo Giunta because Florence had no musical press at the time. Among his other commissions were an anthology of motets (1563[3]) compiled and edited by the printer Antonio Barrè, and the second book of Vinci's five-part madrigals (1567[24]), financed by Giovanni Comencino. Besides commissions for first editions, Rampazetto reissued works by Rore, Lassus and Arcadelt. In reprints he made few musical changes, but often altered spellings, contractions and text underlay.

Rampazetto's activity as a music printer falls within the years that Girolamo Scotto and Antonio Gardano monopolized the Venetian industry, and indeed he was the only other printer until 1566 to produce more than a handful of musical editions. There is evidence of a connection between Rampazetto and Scotto. Printing materials first used by Scotto, including music type, historiated initials and a woodcut, appear in editions printed later by Rampazetto. Furthermore, several Rampazetto madrigal books, notably Primavera's third (1566[13]) and Vinci's second book of five-part settings, complete editions of the same composers' works issued by Scotto. Apparently Scotto's overflow of work prompted him to send material to Rampazetto. A correlation exists also between the time that Rampazetto stopped printing music and the years the Scotto firm increased its music production. From the late 1560s Girolamo's nephew Melchiore took a more active role in the family business; music which earlier would have been passed to Rampazetto may have remained with the Scotto press.

Printers' marks hint at another possible source of support in Rampazetto's work. On nine music books of 1565–8, the title-page has a woodcut of 'Virtue' holding a banner and palm fronds. Since the Venetian printer Plinio Pietrasanta used the same mark on four music books in the 1550s, it is possible that he was Rampazetto's silent partner for these nine editions.

After Rampazetto's death his son Giovan Antonio took over the firm. He used the imprint 'heredi di Francesco Rampazetto' from 1578 until 1583, and his own name until around 1607. In 1610 another Francesco Rampazetto printed at least one volume. The firm is known to have continued until 1662.

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CLARE IANNOTA NIELSEN

Rampazzi, Teresa (*b* Vicenza, 31 Oct 1914). Italian pianist and composer. She studied the piano at the Milan Conservatory and for a number of years studied composition at the Darmstadt summer courses. She taught electronic music at the Padua Conservatory (1972–9). After a busy career as a pianist specializing in new music, in 1958 she met John Cage. This encounter proved crucial: she abandoned the piano to devote herself to working in, developing and disseminating electronic music. In 1965 she founded in Padua the Gruppo NPS (Nuove Proposte Sonore) which soon became one of the leading private electronic music studios in Italy; it stood out for its

interdisciplinary approach and also its spirit of collective experimentation.

Her first works were thus written in collaboration and their aim was to investigate systematically individualized sound parameters. After the Gruppo NPS ceased its activities in 1972, her work became more personal and, with the use of frequency modulation, she manipulated on tape fragments of Bach, Mozart, Stravinsky, Webern and, eventually, the human voice. The year 1975 marked the beginning of a new compositional phase, in which her vast experience of analogue electronic music was expanded by the new possibilities offered by the computer and, especially, its microscopic control of timbral parameter.

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ANTONIO TRUDU

Rampini, Domenico (*b* Friuli province, *c*1765; *d* Trieste, 19 Dec 1816). Italian composer. He held posts as harpsichordist at the theatres of S Samuele, Venice (Carnival 1791), and S Pietro, Trieste (1792–1801). When Trieste's Teatro Nuovo was opened in 1801, he became its *maestro di cappella*, a post he held for at least a dozen years, along with that of *maestro* at the cathedral. His many occasional cantatas performed at the Teatro Nuovo suggest considerable public success.

A Vincenzo Rampini (*fl* Venice, 1790) wrote two brief keyboard treatises, *Regole per suonare la spinetta* (including seven sonatinas) and *Regole per accompagnare il basso, e partimenti* (both in Museo Correr Manuscripts, *I-Vc*). He also composed two arias for the pasticcio *Didone abbandonata* performed in Venice in 1790 (copies in *D-BFb*, *F-Pc*, *I-Vc*). Schmidl suggested that he may have been a cousin of Domenico Rampini.

WORKS

Stage, all perf. Trieste: L'impresario di Smirne (dg, 2, ? G. Foppa), S Pietro, 3 Feb 1798; Inno popolare (cant., G. de Coletti), 3vv, S Pietro, 4 Oct 1798; Inno (cant., Coletti), 3vv, S Pietro, 4 Oct 1799; Pimmalione (dg, 2), Nuovo, 6 March 1802; Trieste rasserenata (cant.), Nuovo, 12 Oct 1802; I geni pacificati (cant.), Nuovo, 12 Feb 1808; Minerva consolata (cant.), Nuovo, 28 Jan 1814; Il sogno di corvo (cant.), Nuovo, 12 Feb 1814; La gloria (cant., D. Rossetti), Nuovo, Feb 1814

Sacred: Easter vespers, 1798; Requiem, 3vv, orch, org, 1808; Mass, Trieste, for Napoleon's visit, 11 Aug 1809; Pastorella for Christmas; Kyrie, 3vv, wind, org, *I-Vsmc*

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FétisB; SchmidlD; SchmidlDS

C.L. Curiel: *Il Teatro S Pietro di Trieste, 1690–1801* (Milan, 1937), 263, 316, 326, 336, 354, 396–7

SVEN HANSELL

Rampini [Rampin], **(Giovanni) Giacomo (i)** (*b* Padua, 1680; *d* Padua, 27 May 1760). Italian composer, uncle of GIACOMO RAMPINI (ii). Of modest family background, he became a priest when little more than 20 and was elected *maestro di cappella* of Padua Cathedral on 29 June 1704, succeeding P.R. Pignati. He held this position until his death, when Adolfati, who had assumed his duties on 26 April 1760, was named his successor.

Among the relatively few works by Rampini in the cathedral archive is a cycle of graduals and offertories that he compiled in 1710 with music by other composers as well as his own. The archaic choirbook notation of these Propers is unusual, and the contrapuntal style of the music contrasts markedly with the modern homophonic style of Rampini's other works. La Borde described him as an excellent composer of sacred music and a successful one of operas. His reputation as a teacher attracted numerous students, including his nephew.

WORKS

Opere serie: Armida in Damasco (3, G. Braccioli), Venice, S Angelo, 17 Oct 1711; La gloria trionfante d'amore (3, Braccioli), Venice, S Angelo, 16 Nov 1712; Marco Attilio Regolo (3, M. Noris), Verona, Accademia Vecchia, aut. 1713; Ercole sul Termodonte (3, G.F. Bussani), Padua, Obizzi, June 1715

Oratorios: Christo al cenacolo, Padua, S Tomaso, 1708; L'angelo di Castiglione (P. Morari), Padua, S Leonardo, 21 June 1712; Il trionfo della costanza, ?Padua, 1717; David pentito, Padua, 1728

Sacred: Mass, 4vv; Requiem, 4vv, 1756; Laudate pueri (Ps cxii), 4vv; Salmi di terza (Ps cxviii), SATB, SATB, org; Graduali e offertori per tutto l'anno ... 1710 [incl. works by other composers], all *I-Pc*

Inst: Concerto a cinque, str, bc (Amsterdam, *c*1717)

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EitnerQ; FétisB; La BordeE; LaMusicaD; SchmidlD

N. Pietrucci: *Biografia degli artisti padovani* (Padua, 1858), 224–5

A. Garbelotto: 'Codici musicali della Biblioteca capitolare di Padova', *RMI*, liv (1952), 289–315, esp. 311

A. Garbelotto: 'Piccola enciclopedia musicale padovana', *Padova e la sua provincia*, xx/April (1974), 24

SVEN HANSELL

Rampini, Giacomo (ii) (*b* Rovigo; *d* Udine, 15 Nov 1811). Italian composer and organist, nephew of GIACOMO RAMPINI (i). After studying music with his uncle in Padua, he became organist in Latisana and in spring 1775 began substituting for the organist Leonardo Dordolo at Udine Cathedral. When Dordolo died on 18 September 1779, Rampini was named permanent organist. A priest, he also taught at the Udine seminary from 1775 to 1781. On 19 January 1799 he was elected *maestro di cappella* at the cathedral, a post he held along with that of organist until his death.

WORKS

Mass, 3 equal vv, org; Kyr, 3vv, orch; 3rd Gl, 3 equal vv, orch; Gl, 3vv, 2 hn, vle, org; Ky, Cr, 3 equal vv, org; De profundis, 3vv, orch; Regina coeli, 2 S, orch; Per silvam ire, motet, B, orch, 1785; Cari affectus, motet, S, orch, 1793, all *I-UD*; 12 sonatas, org/hpd, *VIb*; Sonata, G, org/hpd, *Vnm*

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LaMusicaD

D. Sabbadini: *Dell'origine e delle vicende della musica ecclesiastica e dello stato della medesima in Friuli* (Udine, 1863)

G. Vale: 'La cappella musicale del duomo di Udine', *NA*, vii (1930), 87–201, esp. 143, 168ff

SVEN HANSELL

Rampini, Vincenzo (*fl* Venice, 1790). Italian theorist and composer, possibly a cousin of DOMENICO RAMPINI.

Rampollini, Mattio [Mattia] (*b* Florence, ?2 June 1497; *d* Florence, *c*1553). Italian composer. In 1520 he succeeded

Bernardo Pisano as master of the boys at Florence Cathedral; he may have been Francesco Corteccia's composition teacher after Pisano left Florence. Rampollini was also in the service of the Medici family and contributed to the 1539 wedding festival for Duke Cosimo and Eleanora di Toledo, composing two madrigals for their wedding banquet, *Lieta per honorarte* and *Ecco la fida*. Both were published in Gardane's edition of the wedding music (RISM 1539[25]). About 1554 Moderne published Rampollini's *Primo libro de la musica*. Dedicated to Duke Cosimo, this remarkable volume includes cyclic settings of seven complete canzoni of Petrarch, all composed in the new cyclic canzone form with the stanzas set for a varying number of voices ranging from three to six; the final stanza usually uses all the voices. Several madrigals by Rampollini were published in anthologies.

WORKS

Il primo libro de la musica ... sopra di alcune canzoni del ... M. Francesco Petrarco (Lyons, *c*1554); ed. in CMM, xxxii/7 (1974) [see Pogue for discussion of pubn date]

6 madrigals, 1539[25], 1562[8]; 2 ed. A.C. Minor and B. Mitchell, *A Renaissance Entertainment: Festivities for the Marriage of Cosimo I, Duke of Florence, in 1539* (Columbia, MO, 1968)

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S.F. Pogue: *Jacques Moderne, Lyons Music Printer of the Sixteenth Century* (Geneva, 1969)

F.A. D'Accone: 'The Musical Chapels at the Florentine Cathedral and Baptistry during the First Half of the 16th Century', *JAMS*, xxiv (1971), 1–50

F.A. D'Accone: 'Matteo Rampollini and his Petrarchan Canzone Cycles', *MD*, xxvii (1973), 65–106

ANDREW C. MINOR

Ramponi, Virginia. *See* ANDREINI, VIRGINIA.

Ramsey, Robert (bur. Cambridge, 12 Feb 1644). English composer. He may have been related to the court trumpeters of the same name who were of Scottish origin and who accompanied the king to London in 1603. He is first mentioned in the Trinity College Steward's Book in 1616, when he received payment for assisting at the college during the king's visits to Cambridge in March and May of 1615. From then until his death he was organist and master of the choristers at Trinity College. He supplicated for the degree of MusB in 1616, having practised the arts for seven years, so we may deduce that he was active as a composer from about 1610. Three of his works, the elaborate *Dialogues of Sorrow upon the Death of the Late Prince Henrie*, *Sleep fleshly birth* and *What tears, dear Prince*, are obituary tributes to Henry, Prince of Wales, who died in 1612, suggesting that he might have known the prince through court connections in Scotland and England. He married Elizabeth Ryding (bur. Cambridge, 1667) in 1622 and had three children.

Ramsey's music reflects the influence of contemporary Italian music and the emergence of the early Baroque style in England. The *Dialogues of Sorrow* are elaborately contrapuntal consort songs for six voices and viols, quite unlike the other dialogues on mythological or biblical subjects, which are for smaller forces and constitute embryo operas and oratorios. The setting of *In guilty night*, a paraphrased version of *1 Samuel* xxviii.8–20, anticipates Purcell's similar setting by at least half a century.

Most of his compositions are settings of English or Latin liturgical texts. The Latin works embrace the spirit of the *seconda pratica* to a greater extent than the English and were probably intended not for Trinity but for Peterhouse College, where Latin was sung. The two settings of the (Latin) *Te Deum* and *Jubilate* make extensive use of concertante textures and choral recitative which in their rhythmic vitality and harmonic daring recall Monteverdi's new-style church music. The English Service on the other hand is similar in style to Gibbons's Short Service.

Between these extremes of style lie the motets and collects, in all of which imitative points still serve a structural purpose although the textures are not really polyphonic. Expressive dissonance takes precedence over beauty of line or imitative interplay. The anthem *O come, let us sing unto the Lord* is conspicuously modern. Its clearcut phrase lengths, rhythmic patterns, affective melodic lines and concluding 'Alleluia' are characteristic of the Restoration full anthem. The earlier madrigal-anthem is best exemplified in *How are the mighty fallen* and *When David heard that Absalon was slain*.

WORKS

Editions: *R. Ramsey: English Sacred Music*, ed. E. Thompson, EECM, vii (1964) [T]
English Songs 1625–1660, ed. I. Spink, MB, xxxiii (1971) [S]
R. Ramsey: Latin Sacred Music, ed. E. Thompson, EECM, xx (1986) [R]

LATIN CHURCH MUSIC

Te Deum and Jubilate, 4vv, R
Te Deum and Jubilate, 5vv, R
Litany, 4vv, R
In Monte Oliveti, 6vv, R
Inclina, Domine, 8vv, R
O Sapientia, 5vv, R
O vos omnes, 6vv, R
Donec gratus eram tibi, lost, see Naylor

ENGLISH CHURCH MUSIC

Service (TeD, Jub, Ky, Lit, Cr, Mag, Nunc), 4vv, T
Litany, inc., 4vv, T, incipit only
Te Deum, inc., T, incipit only
Almighty and everlasting God, we humbly beseech, 5vv, T
Almighty and everlasting God, which hast given, inc., 5vv, T
Almighty God, which hast given, 5vv, T, incipit only
Almighty God, which hast knit together, inc., 5vv, T
Almighty God, who through thine only-begotten Son, inc., 5vv, T, incipit only
God, which as upon this day, 5vv, T
Grant, we beseech thee, inc., 5vv, T
Hear my prayer, O Lord, inc., 1/5vv, 4 viols, T, incipit only
How are the mighty fallen, 6vv, T
How doth the city remain desolate, inc., 6vv, T, incipit only
I heard a voice from heaven, inc., 5vv, T, incipit only
My song shall be alway, inc., 1/4vv, org, T
O come, let us sing unto the Lord, 5vv, T
O Lord, let me know mine end (only text survives in J. Clifford: *The Divine Services and Anthems*, London, 1663, 2/1664)
We beseech thee, O Lord, inc., 5vv, T, incipit only
When David heard, 6vv, T
Woe is me, inc., 6vv, T, incipit only

CONSORT SONGS, CONTINUO SONGS AND DIALOGUES

Dialogues of Sorrow upon the Death of the Late Prince Henrie, 1615, inc., 6vv, 6 viols, *GB-Ob*: O tell me, wretched shape of misery; What dire mishap or unappeased rage; Gone is the world's delight

Songs: Go perjured man (R. Herrick), v, bc, S; Thou maist be proud (Herrick), 1v, bc, S; What tears, dear Prince (W. Raleigh), 1v, bc, S

Dialogues, *Ob*: Charon, come hither, 2vv, bc; Charon, O Charon, 3vv, bc; Come, my Oenone, bc; Help, O help, kind Abraham, 2vv, bc; Howl not, you ghosts and furies (Herrick), 3vv, bc, S; In guilty night, 3vv, bc, T; Vulcan, O Vulcan, 2vv, bc; Woe's me, alas, 2vv, bc

MADRIGALS

If plaints, laments or sorrows, inc., 6vv, *Ob*; Long ago my heart I gave, 6vv, *Ge*; O how fortunate, 5vv, *Lbl*; Part we must & Yet of us both, inc., 6vv, *Ob*; Since no desert, inc., 6vv, *Lbl*, *Ob*; Sleep fleshly birth, 6vv, *Ge*; Why dost thou sing aye me, inc., 6vv, *Ob*; Wilt thou unkind now leave me weeping, 6vv, *Lbl*

OTHER WORKS

2 canons: She weepeth sore in the night, 4vv; Miserere mei, 3vv: both *Lbl*

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EDWARD THOMPSON

Ramshā. An Office of the Syrian Churches, corresponding to Vespers. *See* SYRIAN CHURCH MUSIC, §3.

Ramsier, Paul (*b* Louisville, 23 Sept 1937). American composer. He studied at the University of Louisville (composition, piano), the Juilliard School (Beveridge Webster, piano), Florida State University (Ernő Dohnányi, composition) and privately in New York (Alexei Haieff, composition). He completed the PhD at New York University in 1972 and taught composition there until 1983. He has also taught at Ohio State University. Although Ramsier writes for a variety of media, he is best known for his compositions for solo double bass and orchestra. Works such as *Divertimento Concertante* (1965), first performed by Gary Karr and the Chicago SO, have become part of the standard repertory for that instrument. Despite a tonal musical language, Ramsier's characteristic textures often create harmonies best described as pan-diatonic or bitonal. *Divertimento Concertante* and *Silent Movie* (1985) are made up of a series of brief movements, a common feature of his musical structures.

WORKS

Stage: 6 Dance Diversions (ballet), orch, 1960; The Man on a Bearskin Rug (op, 1, J. Elward), S, C, Bar, chbr orch, 1963, Columbus, OH, 1 June 1973

Orch: Divertimento Concertante on a Theme of Couperin, db/vc, orch, 1965; Road to Hamelin, nar, db/va/vc, chbr orch, 1978; Eusebius Revisited (Remembrances of Schumann), db/vc, str, pf, 1980; The Low-Note Blues, db, nar, str orch, 1983; Silent Movie, db, str orch, hp/pf, 1985; A Bass Lullaby, db, str orch/org, 1998; Pavane, db, str orch/org, 1998; Sombras del Caudal, db, str orch/org, 1999

Vocal: Nocturnes (M. Arnold, J. Keats, R. Herrick), 1v, pf, 1960; Settings from the Old English (trans. B. Raffel), 1970: The Moon and the Sun, SSA; Eden, SATB; Wine, SATB; Stargazer, 3 Nativity Choruses (J. Milton), SATB, 1995

Chbr and solo inst: Pieces for Friends, db, pf, 1991; Homage to Rafael, org, 1994

Principal publishers: Boosey & Hawkes, G. Schirmer, David Heyes

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M. Morton: 'A Call to Arms: Composer Paul Ramsier on the Solo Double Bass', *Strings*, no.36/May–June (1993), 17–25
P. Ramsier: 'Out of Limbo Land', *Double Bassist*, ii/aut. (1996), 16–17
K. Smith: 'The Road to Ramsier', *Double Bassist*, iii/spr.–sum. (1997), 54–7
P. Ramsier: 'From Chaos to Creativity', *Double Bassist*, ix/sum. (1999), 80–81

MARK ALISON MORTON

Ramus de Pareia, Bartolomeus. *See* RAMIS DE PAREIA, BARTOLOMEUS.

Ran, Shulamit (*b* Tel-Aviv, 21 Oct 1949). American composer of Israeli birth. In Israel she studied composition with Alexander Boscovich and Paul Ben Haim, the piano with Miriam Boscovich and Emma Gorochov, and was a student at the Tel Aviv Academy. She was awarded scholarships that enabled her to continue her studies at the American-Israeli Cultural Foundation and the Mannes College of Music, New York (BM 1967), where her principal teachers included Dello Joio and Reisenberg. She pursued further studies with Dorothy Taubman (1970–76) and Ralph Shapey (1976). After serving as artist-in-residence at St Mary's University, Halifax, Nova Scotia (1972–3), she joined the music department at the University of Chicago in 1973. She has served as composer-in-residence with the Chicago SO (1990–7) and the Lyric Opera of Chicago (1994–7). Her numerous honours include awards from the Rockefeller Fund (1968), the Ford (1972) and Guggenheim (1977, 1990) foundations, the American Academy of Arts and Letters and the Kennedy Center (1992). She was elected to the American Academy of Arts and Sciences in 1992.

Ran's musical style is diverse, often involving gravitating pitch centres, complex rhythms and highly organic formal structures. Many of her compositions are virtuosic, emphasizing the dramatic potential of instrumental and vocal resources through a heightened attention to expressive detail. *Hyperbolae* (1976) was selected as the required work for the Artur Rubinstein International Piano Competition in 1977. Her Symphony (1989–90) won the Pulitzer Prize in 1991. A number of later works incorporate elements characteristic of Middle Eastern music. She has completed commissions for the Chamber Music Society of Lincoln Center (*Concerto da Camera II*, 1987), the Taneyev String Quartet, Leningrad (String Quartet no.2 'Vistas', 1988–9), and the Chicago SO (*Legends*, 1992–3).

WORKS

(*selective list*)

Op: Between Two Worlds (The Dybbuk) (2, C. Kondek, after S. Ansky), 1995–7, Chicago, Lyric Op Center for Amer. Artists, 20 June 1997

Orch: Capriccio, pf, orch, 1963; Sym. Poem, pf, orch, 1967; Concert Piece, pf, orch, 1970; Conc. for Orch, 1986; Sym., 1989–90; Legends, 1992–3; Yearning, vn, str orch, 1995 [based on frag. from Between Two Worlds]

Vocal: 7 Japanese Love Poems, Mez, pf, 1968; Hatzvi Israel Eulogy, Mez, fl, str qt, hp, 1969; O The Chimneys (N. Sachs), Mez, ens, tape, 1969; Ens for 17 (W. Shakespeare: *Othello*), S, 16 insts, 1975; Apprehensions (S. Plath), S, cl, pf, 1979; Adonai malach (Ps xciii), cantor, hn, ww trio, 1985; Amichai Songs (Y. Amichai), Mez, ob + eng hn, va da gamba, hpd, 1985

Chbr and solo inst: Sonatina, 2 fl, 1961; 3 Fantasy Pieces, vc, pf, 1971 [transcr. C. Colnot, vc, orch, 1993]; Double Vision, ww qnt, brass qnt, pf, 1976; Hyperbolae, pf, 1976; For an Actor, monologue, cl, 1978; Fantasy Variations, vc, 1979, rev. 1984; Private Game, cl, vc, 1979; Excursions, vn, vc, pf, 1980; A Prayer, hn, insts, 1981; Verticals, pf, 1982; Sonata Waltzer, pf, 1983; Str Qt no.1, 1984; Conc. da Camera I, ww qnt, 1985; Conc. da Camera II, cl, str qt, pf, 1987; East Wind, fl, 1987; Str Qt no.2 'Vistas', 1988–9; Mirage, pic + fl + amp fl, cl, vn, vc, pf, 1990; Inscriptions, vn, 1991; Chicago Skyline, brass perc, 1991; Invocation, hn, timp, chimes, 1994

Tape: Fanfare, 1981 [arr. brass, 1991]

Principal publishers: Carl Fisher, Presser, Israeli Music Institute

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ROBERT WILLIAM PECK

Ranāt [roneat]. Name of a group of xylophones and metallophones of THAILAND and CAMBODIA; the Laotian equivalent is the *lanat*. The *ranāt ēk* (in Cambodia, *roneat aek*) is a high-pitched xylophone with a boat-shaped resonator mounted on a pedestal and 21 (occasionally 22) keys of bamboo or hardwood (for illustration *see* XYLOPHONE, fig.9). The keys, which range in length from 38 cm to 30 cm, are strung on cords passing through the acoustical nodes and suspended from hooks on the end-boards. A tuning paste of beeswax and lead shavings is applied to the underside of the keys. The instrument has a range of three octaves (*F* to *e″* or *f″*). It is played with a pair of beaters with either padded ends (for indoor use) or hard knobs (used outdoors). In ensemble playing the *ranāt ēk* is the leading instrument. Until the early 20th century it provided a fast-moving, rhythmically unchanging variation, in octaves, of the main melody, but later it became used almost without exception for the main melody, sustaining pitches of longer duration by a technique known as *krǫ* (rapid alternation of the beaters on bars an octave apart). Virtuoso solos, however, use a dazzling array of techniques.

The *ranāt thum* (in Cambodia, *roneat thung*) is a low-pitched xylophone with a rectangular box-shaped resonator, about 125 cm long, and 17 (occasionally 18) keys of bamboo or hardwood ranging in length from 42 cm to 35·5 cm. The keys are strung on cords suspended from hooks on the end-boards in the manner of the *ranāt ēk*, and a similar tuning paste is used. The *ranāt thum* has a range of just over two octaves (*D* to *f′*, or *g′*). It is played with two padded beaters. In ensemble playing it provides a variation of the main melody, with much use of octaves and 4ths and great rhythmic variety.

The *ranāt ēk lek*, formerly called the *ranāt thǫng*, is a high-pitched METALLOPHONE adopted by the Thai in the 19th century and possibly derived from Indonesian metallophones. The Cambodian equivalent is known as *roneat daek*. The *ranāt ēk lek* has a rectangular box-shaped resonator (about 40 cm long) on four short legs with rectangular bronze keys, ranging from 23·5 cm to 19 cm in length, supported at the acoustical nodes on narrow wooden tracks along the tops of the sides of the box. The keys are tuned by filing away part of the metal on the underside. The range and pitch of the *ranāt ēk lek* duplicate those of the *ranāt ēk*, whose part it doubles in ensemble playing. Like the latter, it is played with either hard or soft beaters.

The *ranāt thum lek* is a low-pitched metallophone whose history and construction are similar to those of the *ranāt ēk lek*, except that it is a little larger. Its range and tuning duplicate those of the *ranāt thum*, but unlike the latter, it is played with either hard or padded beaters.

See also PINN PEAT; MAHŌRĪ; MOHORI; PĪ PHĀT.

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DAVID MORTON/TERRY E. MILLER

Rancalli, Ludovico. *See* RONCALLI, LUDOVICO.

Randall, J(ames) K(irtland) (*b* Cleveland, 16 June 1929). American composer. He received early training at the Cleveland Institute of Music (1934–47) and subsequently attended Columbia University (BA 1955), Harvard (MA 1956) and Princeton (MFA 1958). He studied the piano with Leonard Shure and composition with Elwell, Thad Jones, Sessions and Babbitt. From 1958 to 1991 he taught at Princeton, where he was professor of music. He was a founding member of the American Society of University Composers and has written articles on composing and music theory for several journals, notably *Perspectives of New Music*.

From the early 1960s into the 1970s Randall engaged principally in computer synthesis of sound and, with Godfrey Winham, developed facilities for this at Princeton University. His tape compositions were generated by the MUSIC IV B program, a version of MUSIC IV introduced at Princeton. He designed his own software 'instruments', which enabled him to specify every aspect of every sound and structure developments within single notes in ways that reflect principles of development used in whole compositions – as, for example, in *Lyric Variations* (1968). Beginning in 1980 he turned his attention to improvised musical performance and began a series of explorations of spontaneous group performance, or 'real-time co-creation', involving many kinds of musicians and other artists (painters, dancers) as well. The ongoing efforts, preserved on hundreds of sound recordings and videotapes (under the project name INTER/PLAY), document the emergence of idiosyncratic group styles and performing conventions. Randall is himself a regular participant in these performances. In 1990 Randall, with Elaine Barkin and Benjamin Boretz, started the publications series OPEN SPACE.

In 1991, Randall began a series of works for piano, of which pianist Martin Goldray has written: 'This music invites both the performer and the listener to listen carefully, and to delight in musical events in which traditional rhetoric and conventionalisms of piano technique are swept away, and we can find ourselves at the core of musical experience'. The GAP series (1991–6) is, in its way, music 'about' piano music and 'about' piano playing, reflecting Randall's lifelong involvement in both.

WORKS

Vocal: Improvisation on a poem by e.e. cummings, S, cl, sax, tpt, gui, pf/S, pf, 1960; Troubadour songs (from old MSS), v, perc, 1977; 3 settings (C. Rossetti, P. Sidney), v, 1997

Pf: Slow Movement, 1959; '... such words as it were vain to close ...', 1974–6; Meditation on Rossignol (1978); Soundscroll 2, 19 pieces, 1978; Greek Nickel 1, 1979; Greek Nickel 2, 3 pieces,

1979; GAP (1st batch), 1991; GAP2, 1993; GAP3, 1993–4; GAP4, 1994; GAP5 (In Memoriam Leonard Shure), 1994; GAP6 (one of those 2mvmt middleBeethoven pianosonatas in E/F/F♯ not G), 1995–6

Elec: Qts in Pairs, cptr, 1964; Mudgett: Monologues by a Mass Murderer, taped v, cptr, 1965; Lyric Variations, taped vn, cptr, 1968; Quartersines, cptr, 1969; Music for Eakins, film score, cptr, 1972; 9 pieces for DX100, synth, 1996

Other: Pitch-derived Rhythm: 7 demonstrations, fl, cl, pf, 2 vc, 1961–4; INTER/PLAY, 1980–88 [tapes of improvised performances]; Svejk, vn, mar, 1994–6

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ELAINE BARKIN

Randall, John (*b* 26 Feb 1717; *d* Cambridge, 18 March 1799). English organist and composer, brother of WILLIAM RANDALL (ii). As a chorister under Bernard Gates in the Chapel Royal, he sang the title role in Handel's *Esther* given on 23 February 1732 directed by the composer at the Crown and Anchor Tavern in the Strand. He graduated MusB at Cambridge in 1744 and later held a variety of posts as organist of King's College (1745, or 1743 according to Mann), St John's, Pembroke and Trinity (1777). In 1755 he succeeded Maurice Greene as professor of music, and the following year proceeded MusD. On 5 October 1756 he married Grace Pattison. The music that he composed for Gray's ode for the installation of the Duke of Grafton as chancellor of the university (July 1769) is now lost. Burney, who originally intended to set the ode, wrote a spiteful and inaccurate biography of Randall in *Rees's Cyclopaedia*. Randall edited a collection of psalms and hymn tunes (Cambridge, 1794), including several of his own; a number of song settings and hymn tunes (two reprinted in the *English Hymnal* as nos.93 and 250) survive, as well as the anthems *O be joyful* (*GB-Cjc*), *O Lord, grant the king* (*Cjc, Ckc*) and *Who hath believed our report?* (*D-Hs, GB-Cjc, Ckc*).

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CHRISTOPHER HOGWOOD

Randall, Peter. English music publisher, associated with JOHN WALSH (i).

Randall [Randoll], **William** (i) (*b* ?mid-16th century; *d* ?1604). English cathedral musician and composer. He was a lay vicar at Exeter Cathedral as early as 1578, but resigned his post on his appointment as a Gentleman of the Chapel Royal on 15 February 1585. His attempt to be restored to his Exeter post in 1601 was unsuccessful, despite the support of the Queen. In a Chapel Royal Cheque Book entry dated 26 July 1592 Randall is described as 'organist'. Francis Meres, in his *Palladis Tamia* (London, 1598), listed Randall among the 16 'excellent Musitians' of his day. He was granted mourning livery for the funeral of Queen Elizabeth on 28 April 1603, and is listed as having attended the coronation of James I on 25 July 1603; his successor at the Chapel Royal, Edmund Hooper, was appointed on 1 March 1604. Greenwood Randall, who also worked at Exeter, was probably his son or otherwise related.

A good five-part In Nomine by Randall survives (in *GB-Ob* Mus.Sch.D.212–16), and three keyboard pieces (two of them arrangements) are in Tisdale's Virginal Book (*Cfm* Mus.52.D.25; ed. A. Brown, London, 1966). Of his church music only a six-part full anthem *Give sentence with me* survives complete (*Lbl, US-NYp*); two verse anthems are incomplete (*GB-Lbl, Ob, US-NYp*) and the words of a third are known. A full service in G survives only in post-Restoration sources. A verse service sometimes attributed to him is clearly ascribed in its source (*GB-Lbl* Add.17784) to Greenwood Randall.

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NORMAN JOSEPHS/JOHN MOREHEN

Randall, William (ii) (*b* London, *c*1728; *d* London, ?Jan 1776). English music seller and publisher, brother of JOHN RANDALL. He was a son or more probably a grandson of Peter Randall, a London music publisher associated with JOHN WALSH (i), and was presumably the Randall found among the Children of the Chapel Royal from 1736 to 1745. At the death of his cousin JOHN WALSH (ii) in 1766, he and John Abell inherited the extensive Walsh business, where they had doubtless been employed. They published for the first time the complete full scores of a number of Handel oratorios, starting with *Messiah* (1767). After Abell's death on 29 July 1768, Randall remained in business alone. Besides reprinting Walsh publications, sometimes with the original imprint in addition to his own, he published many interesting works, including a reissue in 1771 of Morley's *A Plaine and Easie Introduction to Practicall Musicke*. Collections of country dances and pleasure-garden songs also came from his press. At his death, his widow Elizabeth carried on the business until 1783, when it was taken over by WRIGHT & WILKINSON.

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

Randegger, Alberto (*b* Trieste, 13 April 1832; *d* London, 18 Dec 1911). English conductor, teacher and composer of German and Italian descent. He studied the piano with Jean Lafont and composition with Luigi Ricci. His first works were masses and other pieces of church music, together with two operas, one a pasticcio *Il lazzarone* (1852, Trieste, in collaboration with three more of Ricci's pupils), the other a tragedy *Bianca Capello* (1854, Brescia). He was also musical director of theatres in Fiume, Senigallia, Brescia and Venice (1852–4). In 1854 he moved to London, where he took composition lessons from Molique and became widely known as a singing teacher, conductor and composer. His comic opera *The Rival Beauties* was produced in Leeds in 1864. In 1868 he became professor of singing at the RAM, of which he was appointed a director and a member of the committee of management; he also became professor of singing at the RCM, holding both posts until his death. As an opera conductor he directed an Italian season at St James's Theatre (1857) and also worked with the Carl Rosa Company (1879–85) and at Covent Garden and Drury Lane (1887–98). He also conducted the Queen's Hall Choral Society and the first two seasons of symphony concerts at Queen's Hall (1895–7) and was conductor at the Norwich Festival (1881–1905) and the Wolverhampton Festival (from 1868). He was organist of St Paul's in Regent's Park from 1854 to 1870. Randegger's vocal works include a dramatic cantata *Fridolin*, composed for the Birmingham Festival (1873), a choral setting of Psalm cl for the Boston Musical Festival (1872), and the vocal scenas *Medea* (1869), *Saffo* (1875), and *The Prayer of Nature* (1887). He also composed a large number of songs and edited several collections of vocal music. As an enthusiastic promotor of British music, he conducted new works at the Norwich Festival by Cowen, J.F. Barnett, Stanford, Mackenzie, Prout, Parry, German and others, and at the 1905 Festival invited 14 British composers to conduct performances of their own works.

Randegger did much to encourage a following for Wagner's early operas, and was admired for his Verdi interpretations: he had known the composer in Italy, particularly in Trieste at the time of *Stiffelio* (1850). At Covent Garden in 1888 he conducted *Die Zauberflöte* with an inserted ballet to Mozart's chamber music; in later Mozart performances he was more scrupulous, discarding for instance the extra orchestration that had been introduced into *Don Giovanni* by Costa and others. He collaborated with T.J.H. Marzials on the libretto for Arthur Goring Thomas's *Esmeralda* (1883). But his greatest influence was as a singing teacher: he helped to raise standards at the RAM and RCM, and his textbook *Singing* (London, 1893), one of Novello's Music Primer's, was widely used in English-speaking countries.

His nephew, the violinist Alberto Randegger (1880–1918), composed a short opera, *L'ombra di Werther* (1899, Trieste), and also lived in London for a time.

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GEORGE GROVE/JOHN WARRACK/ROSEMARY WILLIAMSON

Randel, Andreas (*b* Ramdala, Blekinge, 6 Oct 1806; *d* Stockholm, 27 Oct 1864). Swedish violinist and composer. He was taught the violin by an itinerant player and in 1818 went to Karlskrona, where his talent was noticed. Between 1821 and 1828 he studied at the Paris Conservatoire with Baillot and Cherubini, who thought highly of him. After returning to Sweden in 1828 he joined the royal orchestra in Stockholm as a violinist, becoming deputy leader in 1838 and leader in 1861; he also conducted operas and concerts. Between 1844 and 1864 he taught the violin at the Stockholm Conservatory, becoming professor in 1859. In 1858 he undertook a concert tour in France and Germany.

Randel's compositions include incidental music to about 20 plays, the best known being F.A. Dahlgren's *Värmlänningarne* (Stockholm, 27 March 1846), for which he wrote the overture and arranged many of the songs and dances. This piece was for many years the most popular of its kind in Sweden and is still performed. Among his other works are a *Jubel overture*, three violin concertos, two fantasias on Swedish folk melodies, three string quartets, violin solos, male voice quartets and solo songs. His works show the influence of French Romantic music and Swedish folk music.

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AXEL HELMER

Randel, Don M(ichael) (*b* Edinburg, TX, 9 Dec 1940). American musicologist. He took the BA at Princeton University in 1962 and the PhD in 1967, studying under Oliver Strunk, Arthur Mendel, Lewis Lockwood, Kenneth Levy and Milton Babbitt. He taught at Syracuse University (1966–8) and then joined the faculty of Cornell University, where he was made professor of music in 1973 and Given Foundation Professor of Musicology in 1990. He has also served as chair of the music department (1971–6), associate dean (1989–91), dean (1991–5) and provost (from 1995) and was editor of the *Journal of the American Musicological Society* (1972–4).

Randel's principal fields of research are medieval plainchant, particularly Mozarabic chant, and Renaissance polyphony and theory, especially in Spain. His dissertation, one of the first studies in English on the Mozarabic rite, discusses in detail the relationship of music and liturgy in the responsorial psalm tones. His *Index to the Chant of the Mozarabic Rite* (1973) is a basic research tool not only for Mozarabic specialists, but also for students of liturgy and other branches of chant.

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PAULA MORGAN

Randhartinger, Benedikt (*b* Ruprechtshofen, Lower Austria, 27 July 1802; *d* Vienna, 23 Dec 1893). Austrian composer, tenor and conductor. He was educated at the Kaiserlich-königliches Stadtkonvikt in Vienna from 1813 to 1819, where he made Schubert's acquaintance. He then studied law and philosophy at the University of Vienna, while continuing to take lessons with Salieri. In 1825 he was appointed private secretary to Count Louis Széchényi, whom he served until joining the Hofkapelle as tenor in 1832. He gradually established a reputation at court as a conductor, and in 1846 became deputy court Kapellmeister. In 1862 he succeeded Ignaz Assmayer as Kapellmeister, retiring four years later.

Randhartinger's prodigious output included several symphonies and string quartets, instrumental dances, the opera *König Enzio*, about 20 masses and many choral works. Though most of his 400 songs are pedestrian efforts, the best demonstrate a sympathetic appreciation of the poetry and a sure melodic touch that owes much to his early studies with Salieri. His friendship with Schubert has been the source of some controversy. Though he may well, as he claimed, have been the first to sing *Erlkönig* (at the Stadtkonvikt in 1815), the depth of their later relationship was probably exaggerated. Certainly, many of the anecdotes he recounted to Kreissle von Hellborn for his biography do not bear critical scrutiny. After Schubert's death, Randhartinger did much to keep his songs before the public and on two occasions was accompanied by Liszt. A vocal quartet, *Ins stille Land* (1830), was dedicated to Schubert's memory.

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EWAN WEST

Randle, Thomas (*b* Hollywood, CA, 21 Dec 1958). American tenor. He studied at Los Angeles and in Germany, then began his career as a concert singer. A performance in Los Angeles of Tippett's *Songs for Dov*, conducted by the composer, led to his engagement at the ENO, where he made his operatic début in 1988 as Tamino. With the Los Angeles PO he has also given the US and world premières of works by Heinz Holliger and William Kraft. In 1989 he sang in Purcell's *The Fairy-Queen* at Aix-en-Provence and appeared as Monteverdi's Orfeo at Valencia. He has sung Ferrando in Brussels and for Scottish Opera, Pelléas (1990) at the ENO, Olympion in *The Ice Break* at the Royal Albert Hall (1990) and Tamino at Glyndebourne (1991). He created Dionysus at the ENO in Buller's *Bakxai* ('The Bacchae', 1992) and in 1994 sang in the première of Peter Schat's opera *Symposion* (based on the life of Tchaikovsky) with the Netherlands Opera, in *King Priam* with the ENO and *Gloriana* with Opera North at Covent Garden. The following year he sang in the première of Tavener's *The Apocalypse* at the Proms. An excellent actor and a musical singer, he has a strong, lyrical voice with a highly distinctive timbre. His recorded repertory is mainly Baroque (*The Fairy-Queen* with Les Arts Florissants, 1989, and Handel's *Esther* under Harry Christophers, 1995) and 20th-century (Tippett's *The Ice Break* with the London Sinfonietta, 1991, Britten's *War Requiem* with the BBC Scottish SO, 1995, and Nono's *Canti di vita e d'amore* with the Bamberg SO, 1997).

ELIZABETH FORBES

Randoll, William. *See* RANDALL, WILLIAM (i).

Randová, Eva (*b* Kolín, 31 Dec 1936). Czech mezzo-soprano. After teaching mathematics and sport she took singing lessons, making her début as Eboli at Ostrava in 1962; she learnt the main mezzo roles before joining the Prague National Theatre in 1968. She became a member of the Stuttgart Opera in 1971, made her Bayreuth début as Waltraute in 1973, and later had conspicuous success there as Ortrud, Kundry, and Fricka in the 1976 *Ring* directed by Chéreau. At Salzburg in 1975 she sang Eboli under Karajan, and in 1977 made her Covent Garden début as Ortrud. Her American début was at San Francisco, followed by the Metropolitan in 1981 as Fricka. She is renowned as the Kostelnička in *Jenůfa*, which she sang in Lyubimov's production at Covent Garden (1986) and in a recording under Mackerras (1982). Other recordings include the Fox in *The Cunning Little Vixen* (1981), Ortrud under Solti (1987), Vlasta in Fibich's *Šárka* (1988) and Lola in Schreker's *Irrelohe* (1989), which evince her dark-toned, firmly sustained voice, incisive diction and characterization.

NOËL GOODWIN

Rands, Bernard (*b* Sheffield, 2 March 1934). American composer of English birth. He studied with Smith Brindle at the University of Wales, Bangor, taking the BMus

(1956) and MMus (1958) degrees, and in Italy with Vlad and Dallapiccola. In 1960 he was appointed lecturer in music at the University of Wales, continuing his own studies during visits to Germany (conducting and composition with Boulez and Maderna) and Italy (composition with Berio). His study and subsequent friendship with these three composers exerted the greatest influence on his own development as a composer, marking him apart from his British contemporaries at an early stage. By 1963 his ensemble piece *Actions for Six*, having had a stormy première under Maderna at Darmstadt, had brought him to the attention of the musical world. Awarded a Harkness Fellowship in 1966, he spent a year each at the universities of Princeton and Illinois (USA), the second of these bringing him into contact with Cage, Gaburo, Martirano, Ben Johnson and Edwin London in an environment of bold experimentalism which was to have a powerful effect on his musical thinking throughout the following decade. In 1969 he returned to his native Yorkshire as Granada Fellow in creative arts at the University of York, and after a year was appointed lecturer there, a post which he held until 1975. From 1972 to 1973 he was fellow in creative arts at Brasenose College, Oxford, where he continued his association with the poet and novelist John Wain, whose poem *Wildtrack* was a source of inspiration for a number of Rands's pieces during the 1970s.

During this period he rapidly became one of the best known of the younger British composers, composing some 20 works in five years, seven of them for large forces. There were three commissions from the BBC SO under Boulez (*Wildtrack 1*, *Aum* for harp and orchestra, *Mésalliance* for piano and orchestra), and other works including *Wildtrack 2*, *Etendre* for double bass and chamber orchestra and *Metalepsis 2* for mezzo-soprano, amplified voices and ensemble based on Wain's *Hymn to Steel* from *Wildtrack*. *Agenda*, for youth orchestra, commissioned by the Department of Education and Science for the London Schools SO, was the last of a series of pieces composed during the 1960s for young musicians. *Sound Patterns 1–4* (1967–9) use graphic and time-space notation to elicit spontaneous creativity from young players, and have been widely used in the classroom. There are similar notational devices, however, in a number of his works for professional players, including *Memo 1* (1971), composed for Barry Guy, and *Scherzi* commissioned in 1974 by the newly formed Capricorn Ensemble. Theatrical gesture also features prominently in several of the works from this period, especially in the three *Ballad* pieces on texts by Gilbert Sorrentino. *Ballad 1*, for mezzo-soprano and small ensemble, evokes the atmosphere of a nightclub and, with hints of *Over the Rainbow* woven into the musical texture, is dedicated to the memory of Judy Garland. *Ballad 2*, for female voice and piano, is a satire on the lieder recital which quotes, more overtly, from Brahms, Cage, Satie, Schumann, Christian Wolff and others.

In 1975 Rands left York for the USA, where he became professor of music at the University of California, San Diego until 1985, meanwhile establishing himself as a major figure in American musical life. While elements of music theatre and aleatory qualities remained in works such as *Memo 2* for solo trombone, inspired by Samuel Beckett's play *Not I*, other pieces displayed a new directness of musical language. A landmark in this respect is *Madrigali* (1977) for chamber orchestra, based on Monteverdi's *Madrigali di guerrieri et amorosi*, in which the harmonic rhythm is slower and the melodic gesture less extravagant than in the earlier music. Now a latent lyricism came to the fore, though still contained within a structural and textural framework indebted to the radicalism of the Italian avant garde. *Canti lunatici* (1980), a song cycle for soprano and nine instruments, brings together 15 'moon' poems by various authors (including Blake, Joyce and Arp), in a carefully symmetrical structure full of internal cross-references. Its companion pieces, *Canti del sole* (1983–4) for tenor and 11 instruments, and *Canti dell'eclisse* (1992) for bass and 11 instruments, are similarly constructed, and share with *Canti lunatici* one poem, *Ed e subito sera* by Quasimodo, which begins the trilogy, closes the cycle of sun songs and stands at the heart of the eclipse cycle. These works also exist in a large orchestral version, in which the solo vocal lines are unchanged but the instrumental context is substantially transformed.

In 1984 Rands was awarded the Pulitzer Prize for *Canti del sole*, and shortly afterwards he became professor of music at Boston University and professor of composition at the Juilliard School in New York. In 1988 he was invited to Harvard University to become the Walter Bigelow Rosen Professor of Music. From 1989 to 1996 he was also composer-in-residence with the Philadelphia Orchestra, a particularly fruitful and fulfilling association for him. His orchestral music has always been characterized by a brilliance and high level of instrumental craftsmanship, and from the mid-1980s his thinking has increasingly been directed towards orchestral forces. The two suites *Le tambourin* (1984), each comprising three short movements inspired by technical features in the paintings of Van Gogh, are almost expressionistic in their intensity, while at the same time serving as models of orchestral clarity. Deployed on a larger canvas in *... body and shadow ...* (1988) and *Ceremonial 3* (1991), this orchestral technique is allied to a majestic and lyrical rhetoric to produce music of enormous dramatic power. At the same time, Rands's attraction to words and vocal setting has found expression in the chamber choir pieces *... among the voices ...* (1988) and *Canti d'amor* (1991), using Beckett and Joyce texts respectively, the authors who have been most influential upon him. The 15 songs of *Canti d'amor* represent a further stage in Rands's development away from the radicalism of Darmstadt and towards a more straightforward, though always intelligent, directness of expression. Subtly infused with references to popular Irish melodies (*Danny Boy*, *The Last Rose of Summer*), the material of *Canti d'amor* has also spawned an orchestral piece (*Canzoni per orchestra*, 1995) which suggests that this new-found directness holds significance for the future development of his musical expression, as borne out in the Cello Concerto (1996) and *Requiescant* (1996/7) for soprano, large chorus and orchestra.

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MUSIC THEATRE

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INSTRUMENTAL

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. . ., 1988; Ceremonial 3, 1991; 3 canzoni senza parole, 1993; Canzoni per orch, 1995; Sym., 1995; Conc. no.1, vc, orch, 1996; Fanfare, 1996; Triple Conc., pf, vc, perc, orch, 1997
Wind band: Ceremonial, 1993
Chbr: Actions for six, fl, 2 perc, hp, va, vc, 1962–3; Espressione IV, 2 pf, 1964; Tableau, fl + a fl, cl + b cl, perc, pf + cel, va, vc, 1970; déjà, fl + a fl, cl + b cl, pf/hp, perc, va, vc, 1972; 'as all get out', variable ens, 1972; Etendre, db, 11 insts, 1974; Scherzi, cl, pf, vn, vc, 1974; Cuaderno, str qt, 1974; Obbligato (Memo 2c), trbn, str qt, 1980; . . . in the receding mist . . ., fl, hp, vn, va, vc, 1988; . . . and the rain . . ., hn, hp, vn, va, vc, 1992; Str Qt no.2, 1994; . . . sans voix parmi les voix . . ., fl, hp, vc, 1995; . . . where the murmers die . . ., 1995; Concertino, solo ob, fl, cl, hp, 2 vn, va, vc, 1996
Solo inst: 3 espressioni, pf, 1960; Formants 1 – Les gestes, hp, 1965; Memo 1, db, 1971; Memo 2, trbn, 1973; Memo 5, pf, 1975; Memo 3, vc, 1989; Memo 4, fl, 1997
With tape: Response-Memo 1b, db, tape, 1973

VOCAL

With orch: Wildtrack 2 (S. Beckett), S, orch, 1973; Canti del sole (C. Baudelaire, P. Celan, Huchel, Montale, W. Owen, Quasimodo, J.N.A. Rimbaud, Sinisgalli, D. Thomas, Ungaretti), T, orch, 1983–4, arr. T, ens, 1984; Bells (e.e. cummings, E.A. Poe, M. van Doren), large mixed chorus, orch, 1989; Interludium, large mixed chorus, orch, 1995 [movt 7 of Requiem der Versöhnung, collab. Berio, Cerha, Dittrich and others]; Requiescant, S, large mixed chorus, orch, 1996/7
With ens: Ballad 1, Mez, fl + a fl, trbn, perc, pf, db, 1970; Metalepsis (J. Wain), 2 Mez, 6 solo vv, 12 insts, 1971; déjà 2, female v, fl + a fl, cl + b cl, tpt, pf/hp, perc, va, vc, 1980; Canti lunatici (Anon., A. Artaud, Arp, W. Blake, G.M. Hopkins, J. Joyce, F.G. Lorca, S. Plath, P.B. Shelley), S, ens, 1980, arr. S, orch, 1981; Canti dell'eclisse, B, ens, 1992, arr. B, orch, 1992
With pf: Ballad 2 (G. Sorrentino), female v, pf, 1970
With tape: Ballad 3 (Sorrentino), S, tape, 1973
Choral: . . . among the voices . . . (Beckett), SATB chbr choir, hp, 1988; Canti d'amor (Joyce: *Chamber Music*), SATB a cappella, 1991; Introit, SATB, 1992

MUSIC FOR YOUNG PERFORMERS

Per esempio, orch, 1968; Agenda, orch, 1969–70; Sound Patterns 1–4, mixed vv, 1967–9

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B. Schiffer: 'London', *SMz*, cxv (1975), 261–2
B. Schiffer: 'Der Nachwuchs beschreitet traditionelle Wege', *Melos/NZM*, i (1975), 214–6
M. Bowen: 'Bernard Rands', *Music and Musicians*, xxvi/2 (1977), 18–22
H. Wells: 'SONOR: Rands' "Canti lunatici"', *High Fidelity Musical America*, xxxi/9 (1981), 30 only
R. Dreier: 'Bernard Rands', *Musical America*, xxxiv/Oct (1984), 4–5, 40
V. Hoyland: 'Transatlantic Voice', *The Listener* (29 Aug 1985)
R. Leigh Harris: 'Bernard Rands at 50', *MT*, cxxvi (1985), 532–4
R. Dufallo: *Trackings* (New York, 1989), 125–38
J. Tasserl: 'The Triple Life of Bernard Rands', *Harvard Magazine*, xciii/4 (1991), 32–9
B. Jacobson: 'Bernard Rands', *Contemporary Composers*, ed. B. Morton and P. Collins (London and Chicago, 1992)
C.P. Jenkins: 'Reaching for the Sublime', *Brigham Young University Magazine*, xlix/1 (1995), 30–35
R. Marsh: 'Every Bloody Note', *MT*, cxxxvi (1995), 397–402

ROGER MARSH

Ranelagh Gardens. London pleasure gardens. *See* LONDON (i), §V, 3.

Range [compass] (Fr. *étendue*; Ger. *Umfang*). The extent of an instrument or voice, from the lowest to the highest note; the interval between those notes. 'Range' is used particularly of the human voice, and in this context may be defined in several different ways: according to common practice ('the range of the soprano part in choral writing is usually from *c'* to *a''*'); in terms of a particular composition or repertory ('the range of the Schubert lied seldom exceeds a 10th'); or according to ability ('her voice had an unusually large range, extending from *a* to *d''''*'). 'Compass' is used particularly of an instrument, or of a vocal or instrumental part.

See also AMBITUS.

JULIAN RUSHTON

Rangs (Fr.). *See* COURSES.

Rangström, (Anders Johan) Ture (*b* Stockholm, 30 Nov 1884; *d* Stockholm, 11 May 1947). Swedish composer, conductor and critic. He studied composition with Lindegren (1903–4) and with Pfitzner in Berlin (1905–6), where he had singing lessons with Hey (1905–6), continuing these latter studies in Munich (1906–7). As a music critic he worked for the *Svenska dagbladet* (1907–9), the *Stockholms dagblad* (1910–14, 1927–30), the *Dagens nyheter* (1920–21), and the *Nya dagligt allehanda* (1938–42). In the decade after 1910 he was active as a singing teacher, and he was press adviser at the Swedish Royal Opera from 1930 to 1936. He made his conducting début in 1915 and was chief conductor of the Göteborg Orchestral Society (1922–5); later he made guest appearances with various orchestras. He was a founder of the Society of Swedish Composers (1918).

Rangström, whose music was deeply rooted in poetic and programmatic ideas, was stylistically one of the last heirs of the Swedish Romantic tradition. He also absorbed in his music traits from Baroque music as well as neoclassicism. It was after his period in Germany that he developed many of the characteristic features of his work: in particular, its primarily homophonic structure and sculpturally clear-cut form. In the symphonic works and operas these tendencies resulted in a kind of episodic collage-form (in which, for example, strongly rhythmic passages are juxtaposed with broad cantilenas), but he achieved concentrated passages of intense expression and pregnant form in the smaller works and in the incidental scores. Only in a few pieces did he attempt a polyphonic technique. Rangström is regarded as one of the most important Swedish song composers, showing a thorough knowledge of the expressive resources of the voice and influenced by Hey's theory of song as emerging from the spoken language. His settings were based on what he termed 'speech melody', a technique of deriving the vocal line from the intonation of an expressive reading. His reading of the texts was close to analytic, combined with a highly developed sense of lyrical as well as psychological nuances. Many of his songs are recitative-like, but there are also numerous exquisitely formed simpler pieces; particularly during the 1930s and 40s he produced several dramatically intense songs, somewhat in the manner of a free operatic arioso.

WORKS
(*selective list*)

Stage: Kronbruden [The Crown Bride] (op, 4, A. Strindberg), 1915, Stuttgart, 1919; Middelalderlig [In the Middle Ages] (prelude and melodrama, H. Drachman), 1918, Stockholm, 1921; Gilgamesj (op, 2, E. Linde), 1943–4, completed and orchd J. Fernström, Stockholm, 1952; incid music

Orch: Sym. no.1 'August Strindberg in memoriam', c♯, 1914; Divertimento elegiaco, suite, 1918; Sym. no.2 'Mitt land', d, 1919; Sym. no.3 'Sång under stjärnorna', D♭, 1929; Partita, vn, orch, 1933; Sym. no.4 'Invocatio', d, 1936; suites and other pieces

Inst: Str Qt, 1909; suites for vn/vc, pf; pf preludes and other pieces

Vocal: male/female choruses; *c*250 songs for 1v, pf (many orchd) incl. sets: 3 Gedichte, 1904; Lyrik, 1904–9; 4 Songs (Strindberg), 1909; 2 ballader (E. Josephson), 1909; 4 melodier (Josephson), 1911; Havets sommar (Rangström), 1913–15; Idyll (J.L. Runeberg), 1917; 5 dikter (B. Bergman), 1917; Notturno (Rangström), 1917; Ur kung Eriks visor (G. Fröding), 1918; Romantik (Jacobsen), 1921; Legender – ballader – romanser (O. Levertin), 1922–3; Den mörka blomman (Bergman), 1924; 5 ballader (Bergman), 1924; Trots allt (Bergman), 1933–6; Den utvalda (H. Gullberg), 1938; Sköld och svärd (K. Boye), 1941; Nordiskt (G. Ekelöf), 1941; Passad (H. Martinson), 1946

Principal publishers: Hansen, Lundquist

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P. Lindfors: 'Ture Rangström och August Strindberg', *Musikrevy*, x (1955), 75 [Eng. trans. in *Musikrevy International* (1954)]

A. Helmer: *Ture Rangström: liv och verk i samspel* (Stockholm, 1997) [incl. work-list and further bibliography]

AXEL HELMER

Ranieri [Renieri], **Giovanni Simone** ['Mi fiolo'] (*b* Piedmont, 1590–92; *d* Naples, 1649). Italian composer and singer. In 1601 he was a boy soprano at the SS Annunziata, Naples. His voice broke in 1605, and Macque took charge of his instruction at the royal chapel. In 1609 he entered the chapel officially as a tenor. Dedicating his 1617 collection to Ascanio Carrafa he thanked him for making him *maestro di cappella* of Spirito Santo and its convent. In 1621 he was dismissed in the organizational reform of the royal chapel introduced by the viceroy, Cardinal Zapata. In an appeal to Philip IV of Spain for reinstatement he cited his long faithful service, his compositions and the fact that he had been *maestro di cappella* of several Neapolitan churches. He was readmitted to the chapel in 1624 and remained there for the rest of his life, except for an unauthorized visit to Lecce in May 1645. His villanellas all have two sections and generally four stanzas of three, four or six lines and are without refrains. Ranieri advised that they would sound better the faster they were sung.

WORKS

Il primo libro di villanelle e madrigali, 3–5vv, con un dialogo e 3 arie ... 1–2vv (Naples, 1610)

Il secondo libro delle villanelle, 3–4vv, con una villanella spagnola a 5 ... et alcune arie, 1v (Naples, 1617)

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F. Strazzullo: 'Inediti per la storia della musica a Napoli', *Il fuidoro*, ii (1955), 106–8, esp. 107

KEITH A. LARSON

Ranieri, Salvador (*b* Arena, 19 Oct 1930). Argentine composer and clarinettist of Italian birth. He settled in Argentina in 1947. He studied clarinet with Ruggiero Lavecchia, composition with Juan Francisco Giacobbe, and piano with Dora Castro. He studied electronic music with Kroepfl at the De Tella Institute (1969–70), and in 1972 he furthered his studies in composition with Petrassi at the Conservatorio di S Cecilia in Rome. A prolific composer, his numerous symphonic and chamber works have won national and international honours, including the Wieniawski and Cristóbal Colón Prizes. Since 1990 he has been president of the organization Compositores Unidos de la Argentina. He was also a member of the Comisión de Música Sinfónica y de Cámara de la Sociedad Argentina de Autores y Compositores de Música (SADAIC), which awarded him its Grand Prize in 1989. As a concert clarinettist he has performed with major ensembles in Argentina. Ranieri's style has been described as leading 'to his dramatic inner world with deep, human vibration. He intends to reflect today's human loneliness. His is a tense, unmistakable style.'

WORKS
(*selective list*)

Orch: Presagios, str; Sinfonietta sintónica, str; Serenata concertante, ob, str, perc; Conc., rec, str, perc, 1984; Le voci morte (C.Pavese), 1v, perc, speaking chorus, 1987; E tuo il mio sangue signore (S. Quasimodo), 1v, str, 1990

Choral: Motivos de mi caballo (J.F. Giacobbe). 1952; Charcos (A.B. Rattenbach), 1972; Ognuno sta solo (Quasimodo), 1974; Albricias (anon.), 1984; En voz baja (A. Nervo), 1984; Requiem, solo vv, chorus, orch, 1990; La vida, un enigma (D. Ikeda), orat, soloists, reciter, chorus, orch, 1994

Solo vocal (1v, pf): Encuentro (A.S. Fiore), 1965; Tres canciones (F.G. Lorca), 1965; Tres salmos de América (L. Futoransky and R.P. More), 1973; El hombre le dijo (R.N. Medina), 1996; Cantos al viento (L. Edele), 1997; Canciones de la sombra (D.E. Zozzi), 1998

Chbr: Forse la notte, 1v, cl, pf, 1952; Diálogo, 1960; Sonata Trió, ob, cl, bn, 1960; Reflexion, vn, va, vc, 1961; Sonatina, 1961; Vislumbres, 2 cl, bn/b cl, 1962; Cantiche strane, 1965; Neuroton E.N. y M, 3 tpt, 3 trb, 1967; Apariciones, 2 gui, 1970; Ludis sonantibus, 4 sax, 1970; Capriccio, fl, ob, bn, 1971; Interferiencias, rec, reciter, perc, pf, 1973; Secuencias de fervor, 1v, wind qnt, 1973; Un grido anche di gioia, 1v, vn, cl, vc, pf, 1977; Diatriba, fl, gui, 1982; Transformaciones, ob, cl, bn, pf, 1983; Compulsion, 1v, fl, ob, bn, hpd/pf, 1984; Il vento girando fra le corde, fl, hp, 1987; Visiones recurrente, 1987; Sonata mística, a sax, pf, 1995; Duetto, vn, mar, 1999

Pf: Pequeña danza y canto de cuna, 1952; Danza arcaica, 1957; Scherzino, 1958; Tres invenciones, 1965; Toccata, 1969; 3 elementi, 1971; 3 bagatellas, 1987; Añoranza, 1987; Sileziósa allegria, 1998

Org: En el Monte de los Olivos, 1948; Organum, 1963; Introspección, 1970; Canticum, 1981

Solo inst: 3 momentos, 1961; 3 monograms, cl, 1961; Centelleos, fl, 1969; Variantes del ser, rec, 1973; Eclosion, vn, 1979; Capriccio calabrese, vn, 1983; Canto de soledad, hn, 1980; Concertino, cl, 1981 Rapsodia, gui, 1985; Sogni conflittuali, ob, 1985; Sogni conflittuali, ob, 1985; Cordatum, gui, 1986

Solo inst, pf: Aulos, fl, 1964; 3 cantos de desolación, vc, 1965; Tension, vn, 1967; Divertimento, rec, 1980; Cessate d'uccedere i morti, va, 1982; Sonata, cl, 1982; Combinaciones, bn, 1983

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WALTER AARON CLARK

Ranish, John Frederick (*b* 1692–3; *d* Cambridge, 13 March 1777). English flautist, oboist and composer, probably of east European origin (to judge by his name). The subscription list to his first set of sonatas for flute and continuo (London, *c*1735) contains 71 names, including the Musical Society at Cambridge and about 30 names associated with Cambridge colleges, suggesting that by that date he had lived long enough in the city to have achieved considerable standing as a musician. His obituary (*Cambridge Chronicle and Journal*, 15 March 1777, in a column headed 14 March) states: 'Yesterday died

aged 84, Mr Ranish, many years an eminent teacher and performer on the German flute in this town. He always supported the character of a gentleman, and was respected by all that knew him'. For illustration *see* HELLENDAAL, PIETER; in this engraving Ranish is depicted playing the oboe. He also appears as a flautist in J.T. Heins' painting, *A Musical Party at Melton Constable* (1734).

His known works comprise two sets of flute sonatas: op.1 (eight works) was dedicated to Jacob Astley; op.2 (12 works) was published in 1744. Ranish's sonatas are excellently written for the instrument, not difficult but effective, and although they do not possess much individuality they maintain a level of musical substance and do not resort to virtuoso padding. The layout of movements is fairly consistent throughout, being generally: 1. slow (Adagio, Andante etc.); 2. Allegro; 3. Giga or Minuet (sometimes both are included). In op.1 several sonatas have a slow movement between 2 and 3. The flute writing in the second set is rather more virtuoso, many pieces including short ad lib cadenzas for the soloist.

RICHARD PLATT

Ranisius [Ranisien], **Sigismund** (*b* early 17th century; *d* after 1653). German amateur composer and organist. In his publication of 1652 he stated that he received his first musical instruction from Heinrich Steuccius in the early 1630s (presumably in Naumburg, where Steuccius was living at the time). He was organist at the parish church at Pirna from 1639 to 1645. In his 1652 collection he described himself as a musical dilettante; and indeed from 1648 to 1653 he worked as a lawyer at Cottbus. The 1652 collection contains 16 sacred concertos for one to five voices and continuo, and some include obbligato parts for strings too. The final piece is an arrangement of Rovetta's *Anima Christi*, with a German text, to which he added three instrumental parts to the four vocal parts of the original, and composed an introductory sinfonia. Connections with Italian music or musicians are also suggested by the presence of Ranisius's motet *Veni, Sancte Spiritus* in a manuscript (*D-Bsb*) which consists mainly of motets by Monteverdi, Alessandro Grandi (i), Rovetta and other Italians. In this piece Ranisius cleverly exploited the contrasting timbres of the three voices, two violins, two flutes and continuo; it also includes some effective contrapuntal writing and shows a good sense of form. In his 1652 book Ranisius promised seven further publications: they were to include another set of sacred concertos and compositions for lute, organ and harpsichord but apparently none of them materialized.

WORKS

Zu dem allerheiligsten Lobe und Ehren Gottes ... Sprüche, Lieder und Psalmen, 1–5vv, insts, bc (Dresden, 1652); 1 piece, 4vv, ed. in Ameln, Mahrenholz and Thomas, 217

Veni, Sancte Spiritus, 3vv, 4 insts, in 1649[6]; also in *D-Bsb*

Sacred song, S, bc, in Geistliche Zion (Guben, 1674)

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W. Nagel: 'Die Kantoreigesellschaft zu Pirna', *MMg*, xxviii (1896), 148–66

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M. Gondolatsch: 'Das Convivium musicum (1570–1602) und das Collegium musicum (um 1649) in Görlitz', *ZMw*, iii (1920–21), 588–605

K. Ameln, C. Mahrenholz and W. Thomas, eds.: *Handbuch der deutschen evangelischen Kirchenmusik*, ii (Göttingen, 1935), 386

A. LINDSEY KIRWAN

Rank. In modern organ terminology, a complete set or row of pipes, usually of the same type, controlled by one stop-knob. Many kinds of stop have more than one rank, notably the compound or MIXTURE STOP; but so have some non-compound stops, such as the several undulating Piffaro stops of the 18th and 19th centuries, or the Principal/Diapason stops frequently doubled in the treble during the 15th–17th centuries. In English sources, 'ranks' was a term usually applied to the rows of pipes in a compound stop such as Sesquialtera or Cornet (e.g. the Talbot MS, *GB-Och* Music 1187, *c*1695; the Henry Leffler MS, *c*1810 (private collection); E.J. Hopkins, *The Organ*, 1855); 'stoppes or setts of pipes' (York Minster, 1632) and similar phrases were more usual for 'ranks' in a general sense.

See also ORGAN STOP.

PETER WILLIAMS

Rankett (i) (Ger.). *See* RACKET.

Rankett (ii) (Ger.). *See under* ORGAN STOP.

Ránki, Dezső (*b* Budapest, 8 Sept 1951). Hungarian pianist. He began piano lessons when he was eight, later studying with Klára Máthé at the Budapest Conservatory (1964–9) and with Pál Kadosa and Ferenc Rados at the Liszt Academy of Music (1969–73). In 1969 he won the Schumann International Competition, Zwickau, which led to appearances in Europe, the USA and Japan. He was awarded the Liszt Prize in 1973. His playing is notable for its unsentimental lyricism, rhythmic vitality and secure sense of style; his favoured repertory includes Mozart, Beethoven, the 19th-century Romantics and Bartók (he contributed substantially to the complete Hungaraton recording of Bartók's works). His appearances at international festivals have included those at Antibes, Helsinki, Lucerne, Menton, St Moritz, Paris, Prague and the Carinthian Summer Festival, where he played the solo piano part in Bernstein's *The Age of Anxiety* in 1975. He often plays in duet with Zoltán Kocsis. In 1976 he was appointed professor of the piano at the Liszt Academy of Music.

PÉTER P. VÁRNAI/JESSICA DUCHEN

Ránki, György (*b* Budapest, 30 Oct 1907; *d* Budapest, 22 May 1992). Hungarian composer. He studied composition with Kodály at the Budapest Academy of Music (1926–30) and was later concerned with folk music, working with Lajtha at the Museum of Ethnography in Budapest, and with composing for the theatre and cinema. For several years he was in London and Paris (at the Musée de l'Homme), studying Asian folk musics. He directed the music section of Hungarian radio in 1947–8, after which he gave his attention to composition.

Ránki's gift for the grotesque and unusual, the colourful and humorous, may be traced in part perhaps to his studies of non-Western music. His greatest successes have been stage works, above all the opera *Pomádé király uj ruhája* ('King Pomádé's New Clothes', based on the Andersen story), which draws most of its material from Hungarian folk music. South Asian influences are particularly evident in *Pentaerophonia* for wind quintet, which imitates gamelan effects. In some works he makes use of the Fibonacci series, following (presumably) Bartók; an example is the fantasy *1514* for piano and orchestra, which was based on wood carvings by Derkovits.

WORKS
(selective list)

STAGE

Operas, etc: A csendháborító [The Rioter] (musical comedy), 1950, rev. 1959; Pomádé király uj ruhája [King Pomádé's New Clothes] (comic op), 1953; Hölgyválasz [Spoon Dance] (operetta), 1961; Egy szerelem három éjszakája [Three Nights of Love] (tragedy with music), 1961; Az ember tragédiája [The Tragedy of Man] (op), 1970; Végelszámolás [Terminal] (music drama), 1988

Ballets: Hóemherek [Snowmen], 1939; Cirkusz (sym. dance-drama), 1965; A varázsita [The Magic Drink], 1975

CHORAL-ORCHESTRAL
cantatas unless otherwise stated

A város peremén [At the Outskirts of the City], 1947; A szabadság éneke [Freedom Song], 1950; Ütközet békében [Battle in Peace], 1951; Dal a népek egyetértéséről [Song on the Concord of the Peoples], 1952; A walesi bárdok [The Bards of Wales], 1957; Sóhajtás békesség után [Yearning for Peace], 1959; Békedal [Peace Song], 1960; 1944 (orat), 1967; Kodály emlékezete [Lament in memoriam Kodály], 1971; Cantus urbis (orat), 1972; Káin és Ábel [Cain and Abel] (orat), 1981–9; Nyitány a 21. Századhoz [Ov. to the 21st Century] (orat), 1987

INSTRUMENTAL

Orch: Kardtánc [Sword Dance], 1949; Magyar táncok a 16. századból [Hungarian Dances from the 16th Century], 1950; Don Quijote and Dulcinea, ob, small orch, 1960; 1514, pf, orch, 1962; Aurora tempestuosa, 1967; Largo, vn, orch, 1974; Sym. no.1, 1977; Va Conc., 1979; Sym. no.2, 1981; Divertimento, cl, str, 1986

Chbr: Aristophanes, vn, pf, 1947; Serenata all'antiqua, vn, pf, 1956; Pentaerophonia, wind qnt, 1958; 1514, arr. 2 pf, perc, 1962; Str Qt, 1985; Lúdapó meséi [A Musical Joke], wind qnt, 1987

Pf: 2 sonatas, 1931, 1947; Scherzo, 1961; Pas de deux, Circus Gallop, 1966; Sonata no.3, 1980

Principal publisher: Editio Musica Budapest

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J. Breuer: 'Hungarian Composers Today: some Senior Composers', *Tempo*, no.88 (1969), 33–8

F. Bonis: 'Ránki György jubileumára' [For Ránki's Jubilee], *Muzsika*, xx/10 (1977), 22–3

F. ANDRÁS WILHEIM

Rankl, Karl (*b* Gaaden, nr Vienna, 1 Oct 1898; *d* Salzburg, 6 Sept 1968). British conductor and composer of Austrian birth. He studied music in Vienna as a private pupil of Schoenberg and later of Webern. His first conducting appointment was at Liberec (1925), followed by Königsberg (1927) and the Kroll Oper in Berlin (1928–31), where he was associated with Otto Klemperer's advocacy of modern music. After a spell at Graz, he was appointed in 1937 director of the Neues Deutsches Theater in Prague, where in 1938 he conducted the first performance of Krenek's *Karl V*. At the outbreak of war he took refuge in England and became a British citizen.

Rankl's experience made him the right man to organize, as musical director, the new establishment of opera at Covent Garden set up in 1946. He recruited a company of British singers and persuaded international singers including Schwarzkopf, Welitsch and Silveri to join it and perform a wide repertory of German, Italian, Russian and English opera. By 1951 he had made the Covent Garden Company a going concern, but had also revealed, notably in his 1950 performances of the *Ring*, his limitations as a conductor – he was considered difficult with singers, orchestras and producers. He resigned and in the following year, 1952, became conductor of the Scottish National Orchestra, with which he remained for five years. In 1958 he accepted the post of director of the proposed Sydney Opera, but because of the delay in the completion of the opera house he never had the chance to take up the appointment.

His opera *Deirdre of the Sorrows* (based on J.M. Synge's play) won one of the prizes offered by the Arts Council for the Festival of Britain in 1951, but was not produced. He continued to compose symphonies, eight in all, which however, like his string quartet (first performed at Graz in 1936), remain unpublished.

FRANK HOWES

Ranlequin de Mol. *See* RAULIN.

Rans [Ranst], **van** [de] [Vanrans, Vanrrans]. The name of a number of Flemish musicians, active in Mechelen and Brussels in the 16th and 17th centuries. It is assumed that they were related.

Philips [Philippe] van Rans (i) (*b c*1541; *d* 17 Oct 1628) was a town musician at Mechelen from 1559 to 1572; about 1583 he became a bassoon player at the Brussels court. He was described as 'premier maistre joueur de fagot', which suggests that he may have been one of the first bassoon players in the south Netherlands. At the beginning of 1605 he was in receipt of a pension; references to a musician of that name in and after that year must therefore be to Philips van Rans (ii), who was active until at least 1628.

Aert van Rans, an instrumentalist, was a town player at Mechelen from 1570 to 1573.

Nicolas (de) Rans (i) (*b* before 1548) composed music for the lute. Dances by him survive in print and manuscript (RISM 1568[23], 1573[24] and *IRL-Dm* Z.3.2.13; see Ward; 1 ed. J. Bacher, *Alte Tänze für Laute*, Kassel, 1939, no.4).

Philips [Philippe] van Rans (ii) (*d* after 1628), Nicolas van Rans (ii) and Gaspar [Jaspar] van Rans (*d* 23 Dec 1641) were instrumentalists and regularly listed as 'ministril' in the accounts of the Brussels court chapel, 1605–18. They received payment for extra services in 1605 (including playing at the dance festivities in honour of the English ambassadors) and in 1611, at the official mourning at Brussels for Queen Margaret, wife of Philip III of Spain.

Aureliano van Rans was a singer attached to the Brussels court from 1641 to 1673.

Nicolas van Rans (iii) (*b* before 1640; *d* 1693) was an organist at St Jacques-sur-Coudenberg, Brussels, from 1653 to 1693 and was in the service of the Brussels court by 1655, probably as a singer. In 1684 he was assistant *kapelmeester* and in 1686 *kapelmeester*. A *Missa pro defunctis* ascribed to 'Van Ranst' (in *B-Bc*) is probably by him.

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GODELIEVE SPIESSENS

Rant. A lively country dance. In contemporary English and Scottish folkdance it is a variety of the polka step in an anacrusic 6/8 or 2/4 rhythm which is hopped or skipped. Examples may be found in *The Scottish Country Dance Book* (vols. vii, x, xii) and in Douglas Kennedy's *English Country Dances of Today* (1948).

The term is first encountered in mid-17th-century instrumental publications by John Playford. A 'French Rant', an 'Irish Rant' and an 'Italian Rant' occur in his two volumes of lessons for the cittern and gittern of 1652, and a 'Porters Rant' in his *Musick's Recreation on the Lyra Viol* of the same year. Four are included in the 1657 and 1665 editions of his *The Dancing Master*, which included a supplement of 'Select New Tunes & Jiggs for the Treble Violin'. Two 'new' rants by Thomas Gibbes are printed in Playford's *Courtly Masquing Ayres* (1662) and there are others in his later instrumental publications. Matthew Locke included a rant in his *Melothesia* (1673) and dance-tunes entitled 'rant' continued to appear throughout the 18th and 19th centuries. Roger North (*Memoires of Musick*, 1728) wrote that John Jenkins composed many rants (several are in *GB-Lbl* Add.10445, all with the time signature ₵ which is usually associated with jigs and other vigorous dances). However, the assertions made by Rimbault and, hence, by Pulver and others that Jenkins wrote the 'Mitter Rant', 'Peterborough Rant' and 'Fleece Tavern Rant' are unsubstantiated (see J. Wilson: *Roger North on Music*, 1959, p.345, footnote 97). Several rants are extant in 17th-and 18th-century manuscripts of Scottish provenance (e.g. *GB-Lbl* Add.29371). Others are listed in J. Ward's 'Newly Devis'd Measures for Jacobean Masques' (*AcM*, lx, 1988, pp.111–42).

The suggestion that the word 'rant' is derived from the popular 17th-century dance the 'courant' is probably erroneous; the Oxford English Dictionary, and Scottish and English dialect dictionaries, all present definitions and usage involving vigorous dancing and singing. Ward (op. cit.) argued that it is misleading to describe the rant as 'a country dance of the jig variety emanating from the Scottish lowlands and northern England' (*Grove6*), preferring to classify it not as a type of dance but as a term 'expressive of character'. While the origins of the term as well as of the dance steps (if indeed they ever existed) are obscure, the existing musical examples are for the most part in binary form and in either simple duple or compound triple rhythm. Musically they are sprightly tunes that would certainly sustain vigorous dancing. Moreover, in the printed publications most appear together with other country dances.

The character of the rant (rightly or wrongly) is alluded to in the oft-quoted passage from Mrs Centlivre's play *The Platonick Lady* (1707), when, mistaking the dancing-master's request for a courant for a request for a rant, Mrs Dowdy says 'Hy, hy, do you call this dancing? ads heartlikins, in my thoughts 'tis plain walking: I'll shew you one of our country dances; play me a jig'.

MURRAY LEFKOWITZ

Ranta, Sulho (*b* Peräseinäjoki, 15 Aug 1901; *d* Helsinki, 5 May 1960). Finnish composer and teacher. He took the MA at Helsinki University in 1925 and studied composition in Helsinki (with Melartin) in 1921–4, in Berlin, Vienna (with Willner) and Italy in 1926, and in Berlin and Paris in 1930. Back in Finland he was active as a theatre conductor, teacher and music critic, also writing and editing textbooks on the theory and history of music, such as *Musiikin valtateillä* ('Essays on Music', Porvoo, 1942). From 1936 to 1956 he was vice-rector of the Sibelius Academy, Helsinki. As a composer he was one of the first to introduce into Finland such trends as Impressionism, Expressionism and the use of exotic materials (in his own work he drew on the music of China, Japan and various Finnish regions). But his composing was hindered by his diverse other activities and by the undeveloped state of Finnish culture in the 1930s and 40s, his most creative period. His best work is in the small-scale songs and chamber pieces.

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(selective list)

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Music for the theatre and cinema, songs, chbr works

Principal publishers: Fazer, Westerlund

ERKKI SALMENHAARA

Ranz des vaches (Fr.). A Swiss mountain melody sung or played on an alphorn by herdsmen in the Alps to summon their cows. The term is interchangeable with the German *Kuhreigen* or *Kuhreihen*. About 50 melodies survive, characterized by their improvisatory nature and reiterated short phrases with changes of tempo and accent. Theodor Zwinger quoted an example in his chapter 'De pothopatridalgia' on the effects of nostalgia (*Fasciculus dissertationum medicarum*, Basle, 1710); another was reproduced in J.-J. Rousseau's *Dictionnaire de musique* (Paris, 1768/*R*; Eng. trans., 1771), with the comment that the *ranz des vaches* 'was so generally beloved among the Swiss [mercenaries], that it was forbidden to be play'd in their troops under pain of death, because it made them burst into tears, desert or die, whoever heard it; so great a desire did it excite in them of returning to their country'. Surviving texts for the melodies are rare; Viotti is reported to have heard one performed in Switzerland by a woman singing in unison with an alphorn (see the texted Gruyère *ranz* in A.H. King: 'Mountains, Music and Musicians', *MQ*, xxxi (1945), 395–419). An early printed example of the famous Appenzell *ranz* melody occurs in Rhau's first book of *Bicinia gallica, latina, germanica* (RISM 1545[6]), where it begins with the words 'Lobet, o lobet' (from *loba*: 'cow'; hence *Lobetanz*); Meyerbeer used the same melody in his opera *Dinorah* (1859), and it also appears in the overtures to Grétry's and Rossini's operas *Guillaume Tell* (1791 and 1829). The lilting shepherd's piping that opens the last movement of Beethoven's Pastoral Symphony (1808) is directly modelled on the Rigi *ranz*; other more stylized imitations of the *ranz des vaches* occur in the 'Scène aux champs' in Berlioz's *Symphonie fantastique* (1830), Schumann's *Manfred* (1848–9), Liszt's *Album d'un voyageur* (1835–6) and at the beginning of the third act of Wagner's *Tristan und Isolde* (1865).

See also PASTORAL, §6.

□

RAO [Russian Authors' and Composers' Society]. *See* COPYRIGHT, §VI (under former USSR).

Ex.1



Raoul de Beauvais (*fl* ?mid-13th century). French trouvère. He was from the region north and east of Paris. His songs appear only in sources containing the main trouvère repertory, and they are usually grouped with the works of poets active about the mid-13th century. Three of the six poems attributed to him are also attributed to Jehan Erart, but the confusion in this case seems to stem from the sources, and it is likely that all six are the work of Raoul. Although he appears to have composed few songs, and even these were not widely known, they show a refreshing variety of both poetic and musical form. Two of the six are *pastorelles*, and all employ some kind of refrain. *Deles un pre verdoiant* (ex.1, from *F-Pa* 5198, pp.208–9) exhibits characteristically imaginative handling of form. While the verse proceeds in paired lines with open cadences (on *b* or *d′*) in every line but the last (line four), the refrain (line five) is three lines long and employs closed cadences (on *c′* or *e′*) exclusively. This contrast is thrown into relief by the melodic similarity between the opening phrases of the verse and refrain, thus producing both a melodic and tonal symmetry.

WORKS

Edition: *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1977) [T]

Au dieu d'amors ai requis un don, R.1862, T xii, no.1066
Quant la sesons renouvelle, R.613, T xv, no.L47 (pastorelle)
Remembrance de bone amour, R.1943, T xii, no.1107
Deles un pre verdoiant, R.368, T iii, no.213 (also attrib. Erart)
El mois de mai par un matin, R.1375, T ix, no.774 (pastorelle; also attrib. Erart)
Puis que d'Amours m'estuet chanter, R.806, T vi, no.472 (also attrib. Erart)

For general bibliography *see* TROUBADOURS, TROUVÈRES.

ROBERT FALCK/JOHN D. HAINES

Raoul de Ferrières (*fl* 1200–10). French trouvère. A member of the Norman nobility from the département of Eure, he is named in a donation of 1209 to the Abbey of Noé. Among the 11 chansons ascribed to him, the most important is *Quant li rossignols* – probably the song of that name mentioned by Johannes de Grocheo as a cantus coronatus. (There is a conflicting ascription to the Chastelain de Couci.) It is in bar form, as are all the melodies except two readings of *Si sui du tout a fine Amour*, which may be late modifications. It begins at the upper octave and flows downwards, establishing a firm centre on *d* before concluding. The majority of melodies attributable to Raoul are in the D modes, while three are in the authentic G mode. There is a similar lack of variety in the poetic construction; with only one exception the first eight lines of all strophes rhyme *ABABBAAB*. Most are octosyllabic throughout, though *Quant ivers* and *Quant li rossignols* are heptasyllabic, and the contested *Quant il ne pert* has alternate eight- and seven-syllable lines. No melodies survive in mensural notation, and hints of regular rhythmic organization are at most sporadic.

WORKS

Edition: *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

Encore m'estuet il chanter, R.818
Par force chant conme esbahis, R.1535
Quant ivers a tel poissance, R.243
Quant je voi les vergiers florir, R.1412
Se j'ai chanté, ce poise moi, R.1670
Si sui du tout a fine Amour, R.1956
Une haute amour qui esprent, R.673

DOUBTFUL WORKS

J'ai oublié paine et travaus, R.389
On ne peut pas a deus seigneurs servir, R.1460
Quant li rossignols jolis, R.1559 [model for: Anon., 'L'autrier m'iere rendormis', R.1609], facs. in *MGG1*
Quant il ne pert fueille ne flours, R.2036

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Raoul de Soissons (*b* ?1210–15; *d* 1270, or shortly thereafter). French trouvère. The second son of Count Raoul le Bon of Soissons, he became Sire de Coeuvres in 1232. He took part in three crusades, the first led by Thibaut IV in 1239. During his ensuing stay in Cyprus, Raoul married Queen Alix, thus becoming a claimant to the Kingdom of Jerusalem. He returned to France after 1243, but took up the crusade led by Louis IX (1248–54). In 1270 he embarked on the second crusade led by the French king. Since nothing further is known of him, it is assumed that he died on that venture. Raoul exchanged a jeu-parti (R.1393) with Thibaut IV, and dedicated *Rois de Navare* to him. In turn, Raoul's name appears in three envois by Thibaut (R.741, 1811 and 2095). He was the judge of a jeu-parti between Henri III, Duke of Brabant, and Gillebert de Berneville (R.491). In addition to R.1393 (of possible joint authorship), seven chansons are attributed to Raoul in various manuscripts, all but *E, cuens d'Anjou* being contested by other attributions, including four works (R.1267, 1978, 2063 and 2107) ascribed also to THIERRI DE SOISSONS, who may be identifiable with Raoul. The ascriptions of R.130 and 1885 to Raoul are undoubtedly erroneous. *Chançon m'estuet* and *Rois de Navare* each served as model for two others; *Quant voi la glaie* was particularly appreciated and provided the model for five other works. Three of Raoul's works comprise isometric, decasyllabic strophes, while the remainder are heterometric, using heptasyllabic lines mingled with shorter ones. All melodies are in bar form: *Quant voi la glaie* is unusual for the repetition (*DEFG DEFG*) constituting the cauda. No melodies survive in mensural notation, and there is no clear evidence of symmetrical rhythmic organization.

WORKS

Edition: *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

(R) etc. indicates a MS (using Schwan sigla: *see* SOURCES, MS) containing a late setting of a poem

Chançon m'estuet et fere et comencier, R.1267 [model for: Anon., 'Par mainte fois m'ont mesdisant grevé', R.462; Anon., 'Chanter m'estuet de cele sans targier', R.1315] (R)
E, cuens d'Anjou, on dit par felonie, R.1154
Quant je voi et fueille et flour, R.1978 (V)
Quant voi la glaie meure, R.2107 [model for: Anon., 'Deus, je n'os nomer amie', R.1104; Jaque de Cambrai, 'Mere, douce creature', R.2091 (without music); ? Phelipe de Remi, 'Ausi com l'eschaufeure', R.2096; Anon., 'Vierge des cieus, clere et pure', R.2112; Adam de la Bassée, 'O constantie dignitas']
Rois de Navare et sire de Vertu, R.2063 [model for: Thibaut IV, 'Bon rois Thibaut, sire, conseilliez moi', R.1666; Oede de la Couroierie, 'Ma derreniere veul fere en chantant', R.321]

WORK OF POSSIBLE JOINT AUTHORSHIP

Sir, loez moi a loisir, R.1423a = 1393 (with Thibaut IV)

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Raoul le Vavasseur. *See* RAULIN DE VAUX.

Raoux. French family of brass instrument makers. They were noted especially for their hand horns, which they raised to a standard of design and workmanship rarely equalled in the history of the horn. The family business probably flourished from the late 17th century onwards (a trumpet 'Fait par Raoux seul ordinaire du Roy près de l'odiance du ministre à Paris, 1695' is mentioned by Chouquet, no.585), but the family's reputation rests on three members.

Joseph Raoux (*b c*1725; *d* Paris, before 1800) was established as a maker before 1759, for in that and the following year his name appears as a teacher of the horn in *Le tableau de Paris* (together with that of Carlin, another well-known maker of hunting horns). In 1776 Raoux's son Lucien-Joseph Raoux (*b* Paris, 1753; *d* Paris, 1821) left independent premises in rue Mercier to join his father, who moved shop from rue du Petit Lion (now rue Tiquetonne) to rue Froidmanteau (Place du Louvre), the address from which the name of Raoux achieved international renown. It is unlikely that Joseph continued to take an active part in the business after about 1794.

About 1780 Joseph Raoux brought out an improved version of the Hampl-Werner *Inventionshorn* with fixed mouthpipe and centrally inserted crooks in the keys of D, E♭, E, F and G (the most usual keys for solo playing). This instrument was accordingly known as the *cor solo* and was adopted by its designer Thürrschmidt and many leading virtuosos including LeBrun, Palsa, Punto and Puzzi. A pair of silver *cors solo* played by Thürrschmidt and Palsa attracted considerable attention at a London Salomon concert in 1786; the following year four in brass were ordered by the court at Trier. In 1794 the firm moved to 8 rue Serpente, where it remained until it was sold in 1857. In 1798 Lucien-Joseph made the *cor solo* presented to Dauprat by the Conservatoire. It is now in the Musée de la Musique and is of brass with silver mounts. Many of Lucien-Joseph's instruments have survived, both *cors solo* and terminally crooked *cors d'orchestre*; all show the highest order of workmanship.

The family business was taken over by Lucien-Joseph's son, Marcel-Auguste Raoux (*b* Paris, 21 Aug 1795; *d* Paris, 3 June 1871), who was both a performer and a maker. He entered the band of the imperial guard in 1813, and was reputed to have studied with Dauprat. After military service he joined his father in the workshop. In 1822 he was appointed second horn in the Théâtre-Italien and later first horn (a post which he held until his retirement in 1856). Gounod dedicated his *Six mélodies* for horn and piano (*c*1840–8) to him. In 1839 Raoux won an Exhibition silver medal for a *cor d'orchestre* and in 1844 and 1849 gold medals (in 1849 he became the first brass instrument maker to be awarded the title of Chevalier de la Légion d'honneur). After becoming involved, like many other Parisian instrument makers, in litigation with Adolphe Sax, his disillusionment was so great that he sold out to J.C. Labbaye in 1857. Marcel-Auguste fully maintained the Raoux tradition of superlative workmanship, and his hand horns, modernized by valves, were in great demand in France and England until supplanted by the coarser but more powerful German instrument. A fine *cor solo* by him, formerly owned by Puzzi, is now in the Victoria and Albert Museum.

For illustration *see* HORN, fig.7*b*.

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HORACE FITZPATRICK/R

Rap. A predominantly African-American musical style that first gained prominence in the late 1970s. It is characterized by semi-spoken rhymes declaimed over a rhythmic musical backing, drawn from the sampling of pre-existing recordings and the use of DJ mixing techniques.

1. To 1985. 2. 1985–9. 3. 1990 onwards.

1. To 1985. Rapping first came to public attention in 1979 with the popularity of the Sugarhill Gang's single, *Rapper's Delight*, although there were many African-American antecedents for the style. In the late 1960s and early 70s, militant black poetry collectives such as the Last Poets in Harlem, New York and the Watts Prophets in Watts, Los Angeles had combined their poems with jazz or African-style percussion as a way of reaching a broader audience. Their lead was followed by Gil Scott-Heron, who matched radical polemic with soulful jazz backings. Other historical sources for rap could be found in black comedians like Pigmeat Markham and Moke and Poke, the fluid patter of jazz and rhythm and blues radio disc jockeys such as Dr Hep Cat, Dr Daddy-O and Douglas 'Jocko' Henderson, or the spoken soul raps of Isaac Hayes, Dr. Horse, Millie Jackson and Barry White.

Vernacular traditions had grown out of the valuation of linguistic competence within black American society. These included competitive verbal games such as the 'dozens', which traded humorous and sometimes surreal insults back and forth until one contestant conceded defeat, or the spoken narratives known as 'toasts', often



1. *Gil Scott-Heron*

stories about tricksters, folk heroes and historical events. Although the verbal fluency of African-American culture could be traced back to griot, or praise singing, traditions and other lyric forms of West Africa, the style of rapping that developed out of New York HIP HOP was distinctly different for its integration of words and music.

Hip hop began in the mid-1970s. A Jamaican born DJ named Kool Herc began playing the percussion or 'break' sections of funk records at Bronx parties in New York. As a reaction against the upmarket, exclusive appeal of disco, his choice of music made an immediate impact on young blacks in the Bronx. Other aspiring DJs realized that they owned similar records: Afrika Bambaataa and Grandmaster Flash became figureheads for hip hop culture, Bambaataa for his leadership qualities and inventive selections of music, and Flash for his technical inventions of collaged mixes and percussive SCRATCHING.

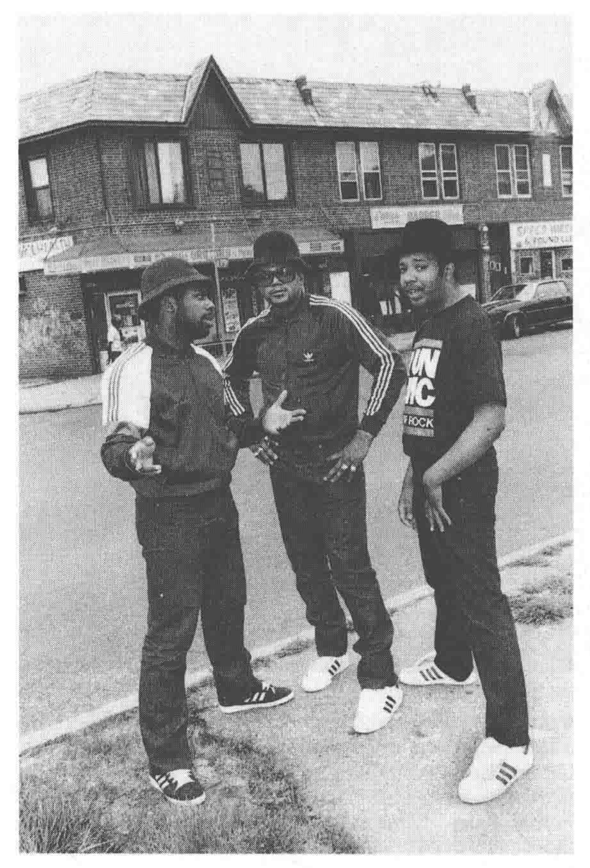
MCs, or rappers as they became known, had been added by DJs in order to present a more exciting and professional show to volatile audiences. Inevitably, as they developed their art, the rappers became a focal point of events held in school gymnasiums, clubs and parks. Although DJs, dancers and graffiti artists were considered as equal participants within hip hop culture, the release of the first rap records in 1979 shifted the balance in favour of vocalists. Few of the earliest hip hop stylists, including Grandmaster Caz, Jimmy Spicer, Spoonie Gee and Lovebug Starsky, managed to build a career that matched their unsung influence on later events. Soloists such as DJ Hollywood and Eddie Cheeba faded quickly from the scene, but their radio-DJ style of delivery inspired Kurtis Blow, the first solo rapper to be signed to a major label.

With the 1979 release of the first two rap records, the Fatback Band's *King Tim III (Personality Jock)* and the Sugarhill Gang's *Rapper's Delight*, many groups and soloists released recordings. Sylvia and Joe Robinson's Sugarhill Records in New Jersey, and Bobby Robinson's Enjoy label in Harlem, dominated the first era of rap recordings with energetic singles by Funky Four Plus One More, Sequence, the Treacherous Three and the Crash Crew. The most significant changes in hiphop style came from three releases: Afrika Bambaataa's all-electronic *Planet Rock* (Tommy Boy, 1981), which launched the trend of electro; Grandmaster Flash's *Adventures of Grandmaster Flash on the Wheels of Steel* (Sugarhill, 1981), which demonstrated the montage techniques of the hip hop DJ; *The Message* (Sugarhill, 1982), an indictment of inner city life by Grandmaster Flash and the Furious Five.

The lyrics of *The Message* set a new agenda for rap. The majority of raps composed before 1982 had been light hearted and self-aggrandizing, but after *The Message* a new tone of realism was established, typified by recordings such as Run DMC's *Hard Times*, *Criminal Minded* by Boogie Down Productions and Rammelzee's *Beat Bop*.

2. 1985–9. In 1985 a new wave of rap artists achieved prominence far outweighing the transitory success of the so-called 'old school'. Leading the field were those managed by entrepreneur Russell Simmons: Run DMC, L L Cool J and the Beastie Boys. Innovative producers such as Marley Marl, Full Force, Prince Paul and Rick Rubin emerged during this period, giving rap a harder, minimalistic sound. Rhymes during the mid-1980s were characterized by wars of words, whose answer-record scenario emphasized the historic significance of verbal contests like the 'dozens'. These contests were either personal, as between UTFO, the Real Roxanne and Roxanne Shante, or L L Cool J versus Kool Moe Dee, or they were territorial battles between New York boroughs. High standards were set for aspiring newcomers by the rhythmic virtuosity and verbal compexity of rappers like Rakim, whose partnership with DJ Eric B proved to be a continuing influence on later generations.

With Run DMC's partnership with Aerosmith for *Walk This Way* (1986), hip hop was accepted by MTV's satellite



2. Run DMC

broadcasting. Rap package tours were staged in stadiums, Hollywood films disseminated the music to cinema audiences and acts like DJ Jazzy Jeff and the Fresh Prince, Kid 'N Play, the Fat Boys and Salt 'n' Pepa appealed to pop listeners. Despite the success of pop rap, the medium was changing from party music to a serious vehicle of expression for young blacks. This process created a diversification of subject matter and tone of lyrics, ranging from KRS-1's 'Edutainment' raps to the Black Muslim inspired *Pure Righteousness* of Lakim Shabazz.

Chuck D's writing for Public Enemy was an intense assault upon institutionalized racism, counterbalanced by the court jester of the group, Flavor Flav, who answered Chuck D's polemic with exhortations filled with obscure slang. Regional styles asserted themselves as rap spread from the New York boroughs to other American states. As a means of using language within a popular music form, rap also appealed to disaffected youths in other countries, gaining ground particularly in Britain, France, Germany, Holland, Canada and Japan, though also spreading to China, India, Thailand, Scandinavia and parts of Africa.

The collectively interlocking vocal technique of rapping pioneered in the mid-1970s by Grandmaster Flash and the Furious Five, later by the Cold Crush Brothers, became a template for group rapping. In the late 1980s, their call-and-response could be heard in dynamic releases by UltraMagnetic MC's, Stetsasonic and NWA. NWA's first recordings, released in 1988, were inflammatory chronicles of gang life in Compton, Los Angeles. Sold on the strength of its word of mouth reputation rather than by radio play and television exposure, NWA's debut album, *Straight Outta Compton* (1988), proved that rap had become a multi-million dollar industry, strong enough to thrive without total dependence on the mainstream entertainment business.

The success of California based rappers such as Ice-T, Too Short, NWA and ex-NWA member Ice Cube challenged New York's pre-eminence in hip hop. As the subject matter of rap grew to be increasingly violent, materialistic and misogynistic, a reaction against this trend surfaced in New York, pioneered by the Jungle Brothers and De La Soul. Later forming the Native Tongues coalition with Queen Latifah, Monie Love and A Tribe Called Quest, these groups experimented with musical form and rapped in a thoughtful, reflective and humorous style that appealed to college radio listeners as well as the core rap audience. Long Island trio De La Soul's *3 Feet High and Rising* album (Tommy Boy, 1989), was particularly successful in both commercial and creative terms. Conceived as a series of skits by the group and their producer, Prince Paul, the album sampled fragments from a remarkable range of musical sources, ranging from the Detroit Emeralds and Johnny Cash to Otis Redding and the Turtles.

Failure to obtain permission for the use of a fragment from a record by the Turtles led to an expensive out-of-court settlement being imposed on the record label. This highlighted the increasingly contentious issue of SAMPLING in rap, the practice of using digital technology to capture small sections of existing records, then looping



3. De La Soul

these fragments to form the basis of a new musical track. Producers such as DJ Mark, the 45 King, had become experts in discovering obscure records from the past and transforming them into music that combined the spontaneity of the old with the technological impact of the new.

3. 1990 ONWARDS. As well established and lucrative in the 1990s as heavy metal, rap courted controversy on a number of fronts. Many musicians considered sampling to be an unmusical form of theft; the violent tenor and profane language of GANGSTA RAP lyrics were provoking calls for restraint from within and without the hip hop community; brutal misogyny endemic within many rap rhymes was giving strength to voices of censorship that included Tipper Gore's Parents' Music Resource Centre, a variety of politicians, black church groups, music retailers and the police. The obscene lyrics of the Miami group 2 Live Crew precipitated contradictory rulings through a number of court actions in Florida, while NWA's *Efil4Zaggin* (1991) was unsuccessfully prosecuted for obscenity in Britain. Even the most innocuous rap lyrics could be implicated in moral panics of the day, as when Tone Loc's *Wild Thing* was linked spuriously to the gang rape of a jogger in New York's Central Park.

Although few hip hop acts aligned themselves unequivocally to one camp, rap was now dividing into a number of opposing viewpoints. Alongside the MTV-friendly pop rap of Vanilla Ice and MC Hammer sat the positivism of Arrested Development, Queen Latifah, Dream Warriors and Disposable Heroes of Hiphoprisy. There was also the bohemian jazz rap of Gang Starr and Digable Planets, the experimentalism of New Kingdom and Gravediggaz, and the 'G-Funk' and Gangsta rap of Snoop Doggy Dog, Ice-T, Tupac Shakur, Dr Dre, Warren G and Tha Dogg Pound. Of all these disparate directions, Wu Tang Clan's 1993 debut, *Enter the Wu-Tang (36 Chambers)*, represented a consolidation of the music's potential with Wu-Tang Clan building an impressive empire of solo artists, group efforts and related business ventures.

Despite considerable global success enjoyed by the Fugees, a group whose positivism seemed to have grown from the Afrocentric, didactic rap of Arrested Development, a more malevolent mood prevailed. Bitter rivalry had flared between the East and West coasts of America, with artists represented by rival entrepreneurs Sean 'Puffy' Combs' and Suge Knight trading vicious threats and insults through the lyrics of their records. This war of words culminated in the fatal shootings of two of rap's biggest stars, Tupac Shaker and the Notorious B.I.G., plunging hip hop into a mood of crisis.

While artists such as DJ Shadow discarded rapping, returning to the turntable skills of Grandmaster Flash and Grandmixer D.ST to create instrumental music based around arcane samples, others looked back nostalgically to the 'old school', when hip hop seemed more innocent, less mired in a labyrinth of big business, gang rivalry and actual, as opposed to fantasized, violence. The nostalgia obscured hip hop's surprising longevity, however, along with its phenomenal commercial success, its continuing capacity to reinvent itself during periods of stagnation and its role as the voice of successive generations of young African-Americans.

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DAVID TOOP

Rapee, Erno (*b* Budapest, 4 June 1891; *d* New York, 26 June 1945). American conductor, arranger and composer of Hungarian birth. He graduated from the National Conservatory in Budapest in 1909, then worked as a conductor at the Dresden and Kattowitz opera houses. After touring Mexico and South America performing as a pianist he became director of the Hungarian Opera Company in New York (1912). In 1917 he was appointed conductor at the Rialto Theater (the first New York film theatre with a symphony orchestra) and later at the Rivoli (1918) and Capitol theatres (1920), as well as the Fox Theater in Philadelphia (1923). In his determination to introduce music of a high quality to audiences for silent films, Rapee made popular arrangements of the classics. He spent the years 1924–6 conducting in Europe, but returned to New York in 1927 to conduct an orchestra of 110 musicians for the opening of the new Roxy Theater. He continued to arrange orchestral music for silent films but also began to write scores of his own: *If Winter Comes*, *A Connecticut Yankee*, *The Queen of Sheba*, *Robin Hood*, *Monte Carlo* and *Nero*. His scores for sound films include *What Price Glory?* (1926, with 'Charmaine'), *Seventh Heaven* (1927, with 'Diane'), and *Street Angel* (1928). He also instituted a series of weekly symphonic radio broadcasts from the Roxy Theater.

In 1930 Rapee went to California as general music director for Warner Bros. and First National Pictures, but returned to New York and was appointed general music director for NBC the following year. He was also guest conductor of the Philadelphia Orchestra for two summer seasons from 1932. With the opening of Radio City Music Hall in New York in December 1932 he was appointed music director, a position he held until his death. He was responsible for many condensed stage versions of operas and provided arrangements of works by such composers as Beethoven, Tchaikovsky, Mahler and Richard Strauss. He continued to conduct weekly radio broadcasts, now entitled 'The Music Hall of the Air', a programme that lasted until 1942. On 12 April 1942 he was awarded the Mahler Medal of Honor (bestowed by the Bruckner Society of America) for the first radio presentation of Mahler's Eighth Symphony, played at the 500th 'Music Hall' broadcast. Rapee also published *Motion Picture Moods for Pianists and Organists: a Rapid Reference Collection of Selected Pieces, Adapted to 52 Moods and Situations* (1924) and *Erno Rapee's Encyclopedia of Music for Pictures* (1925).

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MARY A. WISCHUSEN

Rape guero. Stravinsky's term for the GÜIRO in his score of *The Rite of Spring*.

Raphael, Günter (Albert Rudolf) (*b* Berlin, 30 April 1903; *d* Herford, 19 Oct 1960). German composer. His father was director of music at the St Matthäus-Kirche in Berlin. After initial music studies with Arnold Ebel, Raphael attended the Hochschule für Musik in Berlin (1922–5). There he studied composition with Robert Kahn, organ with Walter Fischer and piano with Max Trapp. From 1926 he taught theory and composition at the State Conservatory and at the Kirchenmusikalisches Institut, Leipzig. He was particularly encouraged in his compositional efforts by Karl Straube, to whom he dedicated his Requiem (1927–8). As a result of being of half-Jewish origin, Raphael was one of a number of composers whose works were banned by the Nazi regime, and in 1934 he resigned his position at Leipzig and moved to Meiningen, and then to Laubach, Oberhessen, in 1945. He continued to compose and teach privately; in 1948 he was awarded the Liszt Prize by the City of Dresden. His return to academic life was in 1949, when he accepted a position in theory and composition at the Conservatory in Duisburg, remaining there until 1953. From 1956 to 1958 he taught at the Mainz Conservatory, and he also held a professorship at the Cologne Hochschule für Musik from 1957 until his death. In his later years Raphael worked on the new editions of Bach, Handel and Reger, and made numerous piano reductions for vocal scores of these composers' works, as well as those of Mozart and Gluck.

Opera was the only major genre to which Raphael did not turn his attention as a composer. He wrote much choral and organ music for liturgical use, but his more adventurous work is to be found in the chamber and orchestral pieces. Raphael's output may be divided into three periods. Until 1934 he wrote in a late Romantic style reminiscent of Brahms and, particularly as a result of the large amount of chromaticism, Reger. The Requiem op.20 is the masterpiece from this period; its five movements revolve around the keys of G major/minor and B major/minor and their dominants, with some of the movements exhibiting progressive tonality. The second period – that of the exile in Meiningen and Laubach – was a time of transition. Diatonicism, modality, rhythmic ostinatos and sparser textures began to appear in Raphael's music, and he reached further into the past for his models: to Bach (Solo Sonatas op.46) and Schütz (*Geistliche Chormusik*, 1938). Raphael's last 15 years may be considered a third period, in which the new style crystallized and expanded to include some use of 12-note technique. The series is usually found as an ostinato; for example, in *Gesang der Erzengel* op.79, the 12 notes are paired in an ostinato, while in the Viola Sonata op.80 the series serves as a theme in the first and third movements.

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(selective list)

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5 syms.: no.1, a, op.16, 1926; no.2, b, op.34, 1932; no.3, F, op.60, 1942; no.4, C, op.62, 1942–7; no.5, B♭, op.75, 1953
Theme, Variations and Rondo, op.19 (1927); Vn Conc. no.1, c, op.21, 1929; Variations on a Scottish Folktune, E♭, op.23 (1930); Chbr Conc., d, op.24, vc, chbr orch, *c*1930; Divertimento, op.33, 1932; Smetana Suite from dances by Smetana, op.40 (1938); Org Conc., d, op.57, 1936; Sinfonietta, 1938
Symphonische Fantasie, op.59, vn, str, 1940; Jabonah, ballet suite, op.66, 1948, reds. 2 pf and vn, pf; Reger Suite, 1948; Sinfonia breve, op.67, 1949; Concertino, op.71, a sax, chbr orch, 1951; Die vier Jahreszeiten, op.77, str, 1953; Concertino, op.82, fl, chbr orch, 1956; Zoologica, op.83, 1958; Vn Conc. no.2, op.87, 1960

VOCAL

5 Marienlieder, op.15, female chorus 3vv, 1925; Cant. (after J.W. von Goethe), 2 solo vv, chorus, tpt, hpd, str (*c*1926); Requiem, op.20, 4 solo vv, chorus 8vv, orch, org, 1927–8; TeD, D, op.26, S, A, B, chorus 8vv, orch, org, 1930; Wiegenlied der Maria, chorus 4vv, 2 vn, vc, 1930; Ps cvi, op.29, chorus 12vv, 1931; 2 Motets, op.30, chorus, 1931; 3 Sacred Songs, op.31, A, pf/org (1932); Die Versuchung Jesu, op.35, chorus, 1934; 3 Motets, op.39, chorus, 1935; 3 Sacred Songs, 1v, pf, 1938; Geistliche Chormusik, 12 motets, 1938; Eine deutsche Totenmesse, 1940
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6 Galgenlieder (C. Morgenstern), op.76, 1v, pf, 1953; 10 Männerchöre, op.78, 1954; Gesang der Erzengel (J.W. von Goethe), op.79, S, A, Bar, pf/16 wind, 1954; Judica Kantate, chorus, orch, 1955; Von der grossen Weisheit (after Laotse), op.81, solo vv, chorus, orch, 1955–6; 10 Canons (J.W. von Goethe), chorus 10vv, 1956; 4 Motets, 1957–8; Herr Gott, dich loben alle wir, op.84, A, Bar, chorus, ob, va, vc, org (1959); Sechsmal Ringelnatz im Drei-Stimmen-Satz, op.85, chorus; My Dark Hands (L. Hughes), op.86, Bar, pf, drum, db, 1959; 3 kleine geistliche Konzerte, 2 solo vv, 2 rec, org, 1959; Triptychon, chorus 4vv, 1960; Gebet (H. Claudius), chorus; 3 Choralpartiten, chorus, org

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Str Qnt, f♯, op.17 (1927); 2 cl qnts, F (Serenade), op.4, 1924, c♯, op.6, *c*1924; 4 str qts, no.1, op.5 (1926), no.2, C, op.9 (1926), no.3, A, op.28, *c*1930, no.4, F, op.54, 1945; Ww Qt, op.61, 1945
Trios: C, op.11, pf, vn, vc, 1925; G, op.44, fl, vc, pf, *c*1938; B♭, op.48, fl, vn, va, 1940; F, op.49, 2 vn, va, 1941; op.70, cl, vc, pf, 1950
Sonatas: op.7, va, *c*1925; e, op.8, fl, pf, 1925; E, G, op.12/1, 2 vn, pf (1926); no.1, E♭, op.13, va, pf (1926); no.1, b, op.14, vc, pf, 1925; b, op.32, ob, pf (1933); op.36, vn, org (1934); no.3, C, op.43, vn, pf (1968); 9 Solo Sonatas, op.46, vn, va, vc, fl, bn, 1940–46; 6 Duo Sonatas, op.47, 2 vn; vn, va; vn, vc; va, vc; 2 fl; cl, va, 1940–46; G, op.50, cl, vc, 1943; no.2, op.80, va, pf, 1954; sax, pf, 1957
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Org: 5 Chorale Preludes, op.1, 1922; 3 Pieces, op.22, 1928–30; 3 Pieces, op.27, 1930–34; 12 Chorale Preludes, op.37, 1934–5; 2 Pieces on Finnish Chorales, op.41, 1939; 7 Preludes on Finnish Chorales, op.42, *c*1939; Toccata, Chorale and Variations, op.53, 1944; Sonata, op.68, 1949; Kleine Partita Herr Jesu Christ, 1958; Fantasie über den Choral 'Christus, der ist mein Leben' (1968)

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WILLIAM D. GUDGER/ERIK LEVI

Raphelengius. Flemish family of printers. They managed the Leiden branch of the publishing house founded by CHRISTOFFEL PLANTIN. Frans (*b* Lille, 17 February 1539; *d* Leiden, July 1597) managed the firm from 1585 until his death; his sons Christophe (*d* 1600) and Frans (*d* 1643) then took over the business, which continued until 1619.

□

Rappé, Jadwiga (*b* Toruń, 24 Feb 1952). Polish mezzo-soprano. After studying at Warsaw University and the Academy of Music in Wrocław, she won first prize at the International Bach Competition in Leipzig in 1980, followed the next year by the gold medal at the International Festival of Young Soloists in Bordeaux. In 1983 she made her stage début in Warsaw. While her repertory ranges from the Baroque to contemporary music, she specializes in large-scale concert works of the 19th and 20th centuries, for which her ample, noble and steady voice is ideally suited. Although she appears less frequently in opera, she has scored notable successes as Gaea in *Daphne* (in Amsterdam) and as a grave Erda in *Das Rheingold* and *Siegfried*, a role that she has sung at the Deutsche Oper in Berlin, the Warsaw Opera and Covent Garden. In addition to Erda (with Haitink), Rappé's recordings include Bach's B minor Mass, Beethoven's *Missa solemnis*, Mahler's symphonies nos.2, 3 and 8, Honegger's *Le roi David* and Penderecki's *Polish Requiem*.

ANDREW CLARK

Rappoldi. Austrian, later German, family of musicians.

(1) **Eduard Rappoldi** (*b* Vienna, 21 Feb 1831; *d* Dresden, 16 May 1903). Violinist, conductor and composer. He played both the violin and the piano in public at the age of seven but preferred the former, which he studied with Leopold Jansa, Georg Hellmesberger sr (Vienna Conservatory, 1851–4) and Joseph Böhm; he also studied theory and composition with Sechter and Hiller. He played in the Vienna court orchestra (1854–61), and was then leader of the orchestra in Rotterdam (1861–6), in Lübeck (1866), in Stettin (1867) and at the German Theatre in Prague (1869). Joachim took him to Berlin, where he stayed from 1871 until 1877, teaching at the newly founded Hochschule für Musik and playing in Joachim's quartet. He moved to Dresden in October 1877 to become leader of the court orchestra, joint leader of the opera orchestra (with Lauterbach) and professor of violin at the conservatory; of special interest were his historical concerts there (1877–9).

Rappoldi excelled as a teacher and chamber music player. Moser wrote that he had an astonishing left-hand technique 'which would have made him one of the greatest artists of his epoch were it not for the lack of freedom in his bowing ... he was one of the most musical persons I have ever met'. His popularity as a teacher was enhanced by his ability to play piano accompaniments. Only a few of his compositions were published, among them two violin sonatas, a piano sonata and some songs, including two settings of poems by Matthisson.

(2) **Laura Rappoldi** [née Kahrer] (*b* Mistelbach, nr Vienna, 14 Jan 1853; *d* Dresden, 1 Aug 1925). Pianist, wife of (1) Eduard Rappoldi. At the age of 11, after only one year of musical study, she played one of her compositions for the Empress Elisabeth, who underwrote her studies at the Vienna Conservatory (1866–9) in composition with Otto Dessoff, counterpoint with Bruckner and the piano with Joseph Dachs. In 1868 she won first prize in piano and composition and made her début assisted by Joseph Hellmesberger and David Popper. She studied in Weimar with Liszt in the summers of 1870 and 1873 and, in between, in St Petersburg with Adolf Henselt, who remained a lifelong friend and correspondent. In the summer of 1874 she studied the late sonatas of Beethoven with Bülow, who later wrote a testimonial praising her playing of the Hammerklavier Sonata. In 1874 she married (1) Eduard Rappoldi, with whom she had played in Prague four years before. Extended tours earned her a reputation as one of the finest pianists in Germany. After 1886 she limited her activities to Dresden, giving frequent sonata programmes with her husband and later with her son (3) Adrian Rappoldi. She taught the piano at the Dresden Conservatory for more than 20 years.

Niemann found stylistic characteristics of her three great teachers in her playing: the grand virtuosity of Henselt, the rhythmic energy, brilliance and plasticity of Liszt, and the structural clarity and objectivity of Bülow.

(3) **Adrian Rappoldi** (*b* Berlin, 13 Sept 1876; *d* Bamberg, 1949). Violinist, son of (1) Eduard Rappoldi and (2) Laura Rappoldi. He studied the violin with his father and composition with Felix Draeseke at the Dresden Conservatory, where he won first prize at the age of 14. In 1893 he became leader of the Bilse orchestra in Berlin; there he spent much time in the company of Joachim, who gave him the warmest of testimonials when he left (autumn 1894). After recovering from a serious hand ailment, Rappoldi was leader of the orchestras in Chemnitz, in Teplitz, at the German Theatre in Prague, and in Riga. Intermittent tours took him to Germany, Norway and Russia, where he appeared with Brahms, Grieg and Rimsky-Korsakov; he may have studied with Leopold Auer in St Petersburg. In 1912 he succeeded Henri Petri as professor of the violin at the Dresden Conservatory, and from 1915 he was one of its directors. He continued to make solo appearances, but his reputation

in Dresden was based primarily on his teaching ability and chamber music playing. He wrote a treatise on violin player's cramp and the origin, treatment and cure of occupational maladies of the violinist; he also co-edited a volume of orchestral studies for the violin.

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ALBERT MELL

Rappresentativo. *See* STILE RAPPRESENTATIVO.

Rappresentazione sacra [sacra rappresentazione]. A term used in the 15th and 16th centuries to designate a kind of religious play with music in the Italian language, cultivated chiefly in Florence. The texts, written mostly in *ottava rima*, were drawn mainly from the Bible or hagiography, but also include secular scenes and even comic elements. Among the best-known authors of the approximately 100 surviving texts were Feo Belcari, Castellano Castellani, Lorenzo de' Medici, Antonia Pulci and Bernardo Pulci. Boys in costume performed the *rappresentazioni sacre* on a stage with sets and in some cases elaborate machinery. Melodic formulae seem to have been used to intone most of the lines (Becherini, 1951), interspersed with *laudi*, frottolas, canzoni and (in the 16th century) madrigals. Most of the musical numbers in 16th-century *rappresentazioni sacre* belonged to the *intermedi*, dramatic interludes with music performed between scenes of a play for the sake of variety and to enlarge upon the events of the drama. The *rappresentazione sacra* is a significant forerunner of both opera and oratorio. Emilio de' Cavalieri's *Rappresentatione di Anima, et di Corpo* (1600) forms part of the tradition at the Roman Congregazione dell'Oratorio, extending from the late 16th century to the late 17th, of using young boys as actors in spiritual plays, which were usually given during Carnival (see Morelli, 82–7). Some such plays included musical insertions, others *intermedi*, and still others (like Cavalieri's) were sung throughout. One study argues that Cavalieri's *Rappresentatione* was the earliest 'moral opera' (Gianturco, 175–7).

During the second half of the 17th century in Vienna the term 'rappresentazione sacra' was often applied to the *sepolcro*.

See also MEDIEVAL DRAMA, §III, 3(iv) and ORATORIO.

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HOWARD E. SMITHER

Rapsodia (It.). *See* RHAPSODY.

Rasa (Sanskrit: 'juice, essence, flavour'). The key concept of Indian aesthetics, applied originally to drama but later to all the arts, including music and dance (*see* INDIA, §III, 7). According to the *Nāṭyaśāstra* (early centuries CE), and the elaborate commentary of Abhinava-gupta (*c*1000 CE), the actor on stage portrays an emotional state of mind (*bhāva*) through the combination of action, words, singing and dancing, assisted by costumes, stage props and backstage musicians. The essential flavour (*rasa*) of the mood thus invoked is savoured by the connoisseur (*rasika*) and this enjoyment leads him or her in the direction of spiritual liberation (*mokṣa*). Eight *rasa* are distinguished in the *Nāṭyaśāstra*: love (*śṛṅgāra*), heroism (*vīra*), disgust (*bībhatsa*), anger (*raudra*), mirth (*hāsya*), terror (*bhayānaka*), compassion (*karuṇa*) and wonder (*adbhuta*). Abhinava-gupta added a ninth *rasa*, peace (*śānta*), subsuming the other eight.

To some extent a song, melody or *rāga* can be rendered in different ways to bring out different emotional facets: a particular *rāga* can be sung slowly and/or quickly, for example, or the words of a song can be interpreted through dance in many different ways. The assumption is axiomatic, however, that music and dance express emotion and that a given performance will have unity of expression despite the variety of its ingredients (Abhinava-gupta gives the analogy of spices in food contributing to a single overall flavour). Thus a performance of a *rāga* is devoted to the intensification of a particular aesthetic ethos, built up gradually over a long period and avoiding sudden changes or contrasts of mood.

RICHARD WIDDESS

Rasar [Raser, Rasor], **William** (*b* *c*1491). English church musician and composer. He was admitted a chorister to St George's Chapel, Windsor, in 1499, and was still there in 1504. On 1 March 1510 he became a clerk of the choir of King's College, Cambridge, and left between Michaelmas 1514 and Michaelmas 1515. A John Rasar, who from 1493 to 1496 was a chorister of King's College, may well have been of the same family. The only extant composition by William Rasar is the five-part Mass *Christe Jesu* (ed. in EECM, xvi, 1976) in the Forrest-Heyther Partbooks (*GB-Ob* Mus.Sch.E 376–81) and in the Peterhouse Partbooks (*Cu* Peterhouse 471–4; tenor lacking). The source of the title of this mass is unknown; no plainchant cantus firmus can be identified, and it is perhaps derived from some lost motet. The mass is unusual among English masses of this period in providing a complete setting of the text of the Gloria and Credo and also for being one of the earliest instances in England of a mass composed in duple metre throughout.

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JOHN BERGSAGEL/ROGER BOWERS

Rascarini [Lascarini], **Francesco Maria** (*b* Reggio nell'Emilia; *d* Turin, July 1706). Italian singer and composer. He was a well-known contralto. In 1658, while employed at S Petronio, Bologna, he performed the male lead in the Bologna revival of P.A. Ziani's *Le fortune di Rodope e Damira*. He repeated the role at least three times in the following four years, and in 1659 and 1661 he sang in the Venetian premières of Cavalli's *Antioco* and Castrovillari's *Pasife*. From 1662 until his death (except for the period 1691–9) he was *contralto di camera* to the Dukes of Savoy at Turin, performing alongside the

famous castrato G.A. Cavagna; he had already sung at Turin in 1660 for the marriage of the Duke of Parma. He was a member of the literary Accademia degli Incolti at Turin. His popularity as an opera singer took him to Venice in 1666 (A. Cesti: *Tito* and *Orontea*) and 1667 (Cesti: *Dori*), Milan in 1670 (L. Busca, P.S. Agostini and Ziani: *Ippolita reina delle amazzoni*), and Piacenza (M. Uccellini: *Eventi di Filandro ad Edessa*) and Parma (Uccellini: *Giove d'Elide fulminato*) in 1677. His only surviving works are two cantatas for three voices (in *I-MOe*). The second, *Lasciatemi morire*, begins with a clear reference to Monteverdi's *Lamento d'Arianna*; it is in effect a continuo madrigal written in an expressive Monteverdian idiom. Faustini's papers (*Vas*) preserve some letters by and about Rascarini. Cazzati dedicated a motet to him in *Il quinto libro di motetti a voce sola* (Bologna, 1666).

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LORENZO BIANCONI (with JENNIFER WILLIAMS BROWN)

Rasch, Johann [Rassius, Joannes] (*b* Pöchlarn, Lower Austria, *c*1540; *d* Vienna, ?1612). Austrian historian and composer. He was a boy chorister at the Benedictine monastery at Mondsee in Upper Austria. After two years' study at Wittenberg, he served again at Mondsee from 1561 to 1563 as clergyman. According to his own account, he then studied law. From 1565 he studied astronomy and mathematics at Vienna University and in 1567 he apparently began to study history there. He settled for a while in Neustadt an der Orla, and then in Munich, before becoming organist of the Schottenkirche in Vienna from 1570 to 1591. The Viennese taxation records of 1611 contain the last documented reference to him.

Known primarily as a compiler of material, Rasch wrote on the most varied topics including astronomy, genealogy and economics. His writings on wine cultivation (Vienna, 1589) bore influence as late as the 19th century. A history of the Schottenstift in Vienna published in 1586 includes biographical details, compiled by Rasch, of several well-known contemporary composers including Paul Hofhaimer, Heinrich Finck and Erasmus Lapicida, while a chronicle written by Rasch offers valuable insight into Viennese musical life in the late 15th century and the 16th. His musical works include several Latin motets and an edition of German Protestant hymns, all of which were printed in Munich by Adam Berg. The motets are not based on cantus firmi; they show much choral writing with very sparing use of polyphony. The German hymns show similar characteristics.

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In monte olivarum, 4vv (Munich, 1572) (attrib. Abbot Konrad of Neuburg)
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OTHMAR WESSELY/WALTER KREYSZIG

Rasch, Rudolf (Alexander) (*b* Borger, Drenthe province, 15 Dec 1945). Dutch musicologist. At the University of Amsterdam he studied musicology with K.P. Bernet Kempers, Jos Smits van Waesberghe and Chris Maas (1963–8) and psychology (1969–74). He took the doctorate in psychology from the University of Groningen (1981) with a dissertation on the perception of polyphonic music, and in musicology from the University of Utrecht (1985), with a dissertation on southern Netherlandish polyphonic Christmas carols and their use in the 17th century. He has lectured at the University of Utrecht since 1977 and in 1988 became senior lecturer in music history after 1600. He has been secretary of the Vereniging voor Nederlandse Muziekgeschiedenis (1981–6) and of the Huygens-Fokker Foundation for Microtonal Music (1986–95).

Rasch has undertaken research on the role of harmonic spectra and temporal properties in the perception of polyphonic music and has developed models to describe regular 12-note tunings and to calculate beats. He has also produced facsimile editions of theoretical works on tuning and temperament, and editions of microtonal music. However, the majority of his work is devoted to music in the Netherlands during the 17th century. His pioneering work in this field has led to publications on musical life, editions, printers and publishers, and music theory. He has also produced editions of 17th-century Dutch chamber music.

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JOOST VAN GEMERT

Rascher, Sigurd (Manfred) (*b* Elberfeld [now Wuppertal], 15 May 1907). American saxophonist of German birth. After matriculating at the Stuttgart Musikhochschule in 1930, where he studied the clarinet, he decided to become a saxophonist. He taught in elementary schools and played in concert bands before being appointed to teach the saxophone at the Royal Danish Conservatory, Copenhagen (1933), and at the conservatory in Malmö, Sweden (1934); he held both posts until 1938. He made his American début in 1939, and has played with the Boston SO and the New York PO, the first saxophonist to appear as a soloist in a subscription concert given by either orchestra; he subsequently performed with more than 250 other orchestras worldwide. In 1969 he founded the Rascher Saxophone Quartet, which commissioned and recorded many works from such composers as Berio, Glass and Xenakis. The quartet has continued to function after Rascher left it in 1981. More than 140 works have been dedicated to him, by Glazunov, Ibert, Hindemith and Milhaud, among others. He taught at the Juilliard School, the Manhattan School and the Eastman School of Music. Rascher was distinguished for his brilliant agility, sweetness of tone and musical sensibility, and he extended the range of the saxophone by more than an octave above the conventional *f'''*.

GEORGE GELLES/PETER SCHMELZ

Raselius [Raesel], **Andreas** (*b* Hahnbach, nr Amberg, Upper Palatinate, *c*1563; *d* Heidelberg, 6 Jan 1602). German composer. From 1581 he studied at Heidelberg, and in 1583 became a teacher at the academy there. After taking the master's degree he left Heidelberg in 1584 for religious reasons and found work as an assistant master and Kantor at the Gymnasium Poeticum in Regensburg. In 1600 Friedrich IV, the Prince-Elector of the Palatinate, summoned him back to Heidelberg to serve as court Kapellmeister.

Raselius was among the most outstanding Protestant Kantors of the second half of the 16th century, who, with his extensive humanist cultural background, combined duties both as a pastor and as a teacher with very clear-sighted objectives. The works on music theory are characterized by a systematic approach and contain valuable collections of music examples; compositions range from the age of Senfl to Raselius's contemporary, Lassus. The title of the 1594 work, *Teutscher Sprüche auss den sontäglichen Evangeliis durchs gantze Jar*, reveals a secondary didactic aim even though the music itself was expressly designed for church use.

The two chorale collections of 1591 and 1599 were among the first to take up and continue the efforts initiated by Lucas Osiander in 1586 to present chorale settings suitable for congregational singing. Raselius's compositions in this form, however, are far superior artistically to those of Osiander, not only because they are mainly for five voices, but because of additional, though subsidiary, musical interest in the inner parts. In the 1591 collection the cantus firmus is normally in the tenor; in general it is prominent because of its notation in longer values than the accompanying voices.

Raselius's collections of motets based on texts from the gospels were the first in the German language to comprise, after the example of a corresponding collection in Latin by Johannes Wanning (1584 and 1590), a cycle for the whole year. Again the settings are often superior to similar works by other composers, even by later masters such as Vulpius, Johann Christenius and Melchior Franck; only Demantius may be considered an exception. In the five-part motets Raselius carefully underlined the emotional impact of the text, and skilfully contrasted repeated words and phrases by an expressive alternation of homophonic and polyphonic textures. Although Flemish and native German influences are most obvious in the 1594 collection, the larger compositions of 1595 show Raselius to have been a master of Italian polychoral techniques.

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Teutscher Sprüche auff die fürnemsten järlichen Fest und Aposteltage ... 5, 6, 8, 9vv auff die 12 modos dodecachordi (Nuremberg, 1595)
Regenspurgischer Kirchenkontrapunkt, allerley ... geistlichen Psalmen und Lieder, D.M. Lutheri ... also gesetzt, dass jedermann ... ungehindert wol mit singen kann, 5vv (Regensburg, 1599)

Cantionale, 1587/8, *D-Rs* (autograph)
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WALTER BLANKENBURG

Raser, William. *See* RASAR, WILLIAM.

Rasetti [Razetti, Razzetti], **Amédée** (*b* ?Turin, 7 April 1759; *d* Paris, 27 April 1799). French keyboard player and composer of Italian origin. According to Brenet, his father, the violinist Pierre Antoine Amédée Rasetti, was *ordinaire de la musique du Roi* and organized concerts at the Coliseum. His mother, from Piedmont, whose beauty was praised by Casanova in his *Mémoires*, arranged for him to study with the composer-harpsichordist C.-F. Clement. In 1780 he married Marguerite Victoire Degreneau, with whom he had at least four children.

In Paris Rasetti had a brilliant career as a harpsichordist, pianist and composer. On 31 December 1777, he announced the publication of his *6 sonates* op.1. He composed mainly for the harpsichord and the piano, and had great success around the turn of the century with his *3 trios* op.13 (the first of which includes the picturesque 'Il canto d'amore, ó Sia la Villanella'). While most of his works are in the *galant* style, his *Nouveau concerto arabe* for piano and orchestra op.14, which includes a *romanza* 'L'abenserage', is more modern in its aesthetic and anticipates Romantic virtuosity. It was described at the time as 'an original composition whose effects are remarkable' (*Correspondance des amateurs musiciens*, 19 March 1803).

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MICHELLE GARNIER-BUTEL

Rasgueado [golpeado] (Sp.; It. *battuto*; Fr. *batterie*). Term used to describe the technique of strumming the strings of the guitar in a downward or upward direction with the thumb, or other fingers of the right hand. The term *rasgueado* was used most commonly from the late 19th century, while, historically, the Italian term *battuto* or the Spanish *golpeado* was used in the 17th and 18th centuries.

Strumming has been an important component of guitar playing from at least the 16th century, when Juan Bermudo (*Declaración de instrumentos musicales*, Osuna, 1555, f.28*v*) mentioned, in reference to the four-course guitar, that *música golpeada* ('struck music') was old-fashioned. The exact nature of this 16th-century strumming technique is uncertain. However, by the beginning of the 17th century guitarists began to devise ways of notating it: the direction in which full five-course chords were to be strummed was shown by small vertical lines extending either above or below a single horizontal line – a downward line indicating a strum in a downward direction, and an upward line indicating an upward strum. Notes indicating exact rhythmic values of the strums were often added above the horizontal line. After the middle of the 17th century, when guitarists adopted a five-line staff for the notation of their works, strokes were indicated in two different ways depending on the type of tablature used: in Italian tablature, by small vertical lines extending either above or below the lowest line of the staff; in French tablature, by a note written within the staff, of which the value and direction of the stem indicated respectively the time-value and direction of the strum.

During the 17th and 18th centuries, strumming could be performed in a variety of ways. Upward strokes were generally executed by the index finger alone, although the use of several fingers in succession (beginning with the index) was possible on longer chords. Downward strokes were performed mainly with the backs of the nails of all or some of the fingers. A strum could be executed with all of the fingers striking the strings almost simultaneously, or in a spread or arpeggiated manner, depending upon artistic choice. The thumb was sometimes included in the strum; some composers even notated the special effect of a downstroke for the thumb alone, which produced a different tone-colour from the main type of downstroke. Descriptions of various ways of strumming may be found in the works of Pico (*Nuova scelta di sonate*, 1608), Milioni (1627), Foscarini (1640), Ruiz de Ribayaz (*Luz y norte musical para caminar por las cifras de la guitarra española*, 1677), Visée (1682, 1686) and Corbetta (1671). During the 19th century this technique became virtually obsolete in art music for guitar, surviving only in accompaniments of a popular nature. However, it was used in many 20th-century works for classical guitar, owing to its colouristic and evocative qualities, and it has also remained an integral part of flamenco guitar technique into the 21st.

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ROBERT STRIZICH/JAMES TYLER

Rashīd, Ḥasan (Aḥmad) (*b* Cairo, 10 July 1896; *d* Cairo, 25 May 1969). Egyptian composer. As a boy in Cairo he played the violin, which he continued to study for many years, both in Egypt and in England, where his wealthy family sent him to be educated: he read agriculture at Durham University, also singing baritone and composing. In 1918 he returned to Cairo and married Bahīga Sidqī, the pianist and composer of children's songs. The Rashīds were among the most active members of the Egyptian Amateur Music Association, which they founded with others in 1942, the aim of the organization being to spread the appreciation of classical Western and new Egyptian music. Besides performing in the association's concerts, Rashīd began to compose vocal music to Arabic texts, an activity which culminated in his single opera *Antony's Death*, to the first part of Aḥmad Shawqī's *Cleopatra's Death*. This was the first opera composed by an Egyptian with an Arabic text and subject. Parts of it were produced in 1942 and again in 1973 (by the Egyptian Opera Troupe); the overture is sometimes played as a concert piece, and the aria 'Isis, O fount of tenderness' is also often performed separately. Rashīd was influenced by the Italian opera performed in Cairo, yet his melodic invention is not without originality. However, the Egyptian public found it difficult to accept the conventions of Western operatic style, particularly when associated with familiar poetry in Arabic, and Rashīd's opera has had few successors. He also composed numerous songs, of which the collection *Songs for Youth*, by him and his wife Bahīga, was published; *Isti'ṭāf* (Invocation) is one of the best examples of his style, also *Time*, with a piano part that has an essential role in creating atmosphere.

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SAMHA EL KHOLY

Rasi, Francesco (*b* Arezzo, 14 May 1574; *d* Mantua, 30 Nov 1621). Italian composer, tenor, chitarrone player and poet. He was born into a prominent family, which later served the Medici and Gonzaga courts. In October 1592 he enrolled at the University of Pisa and in the summer of 1594 he was a pupil of Giulio Caccini. During the early 1590s he performed in Rome under the patronage of Grand Duke Ferdinando I of Tuscany. Emilio de' Cavalieri, in a letter from Rome dated 16 December 1593, reported Rasi's great success as a singer and chitarrone player and urged the grand duke to increase his salary, since he was being considered for other positions. In 1594 he may have entered the service of Gesualdo and subsequently travelled to Ferrara, Venice and Naples. He made a trip to Poland, returning to Italy by November 1597. In a letter of 17 November 1598 Cavalieri reported that Rasi had accepted an offer from the Duke of Mantua. He probably served the Gonzagas for the rest of his life.

Rasi was in Florence in 1600, when he sang in the first performances of Peri's *Euridice* (in the role of Aminta) and Caccini's *Il rapimento di Cefalo*. Both composers highly praised his artistry. At Mantua in 1607 he almost certainly created the title role in Monteverdi's *Orfeo* (see T. Carter and D. Butchart: 'The Original Orpheus' *MT*, cxviii (1977), 393, only [letter to ed.]). Later in 1607 his singing received great praise at a seaside resort near Genoa, where he had accompanied Ferdinando Gonzaga. In 1608 in Mantua he sang in the first performances of Marco da Gagliano's *Dafne* (in the role of Apollo) and Monteverdi's *Arianna*. Later in 1608 he was in France and the Low Countries. In early 1610 Rasi, along with accomplices, was sentenced in Tuscany to be hanged, drawn and quartered for the murder of his stepmother's servant and the near murder of his stepmother; he escaped Tuscany through the protection of the Gonzagas, who arranged for him to flee to Turin. The sentence was eventually annulled in 1620, with the condition that he never return to Arezzo. In early 1612 he was granted membership of the Accademia Filarmonica in Verona. Later that year he travelled to Prague to honour the new Emperor Matthias. During his return he dedicated to the Prince-Archbishop of Salzburg a manuscript of sacred and secular songs for one to three voices (now in *D-Rp*, copy by A. Einstein in *US-Nsc*); the solo songs were among the earliest Italian monodies north of the Alps. In 1614 at Mantua he published his first edition of poetry; it is in three parts (third part now lost) and contains *odi, madrigali, sonetti, canzoni, dialoghi e scherzi*. In 1617 he wrote an opera, *Cibele, ed Ati*, for the wedding of Ferdinando Gonzaga and Caterina de' Medici; however, it was not performed then, and the music is lost, although the text survives in his seven-volume collection of secular and spiritual poetry, *La cetra di sette corde* (Venice, 1619), along with another libretto, *Elvidia rapita*. Rasi published another volume of monodies between 1618 and 1620, now lost. In 1621 he revisited Florence, Rome and Savona, and on 4 September of that year he married Alessandra Bocchineri in Pistoia, but died less than three months later. His death was mourned in an undated poem by Chiabrera.

Rasi's two surviving collections of monodies, *Vaghezze di musica* (1608) and *Madrigali* (1610), contain 42 pieces, all but two for tenor: they comprise 24 madrigals, four sonnets, two ottavas, two settings of *terza rima* and ten strophic arias. The texts are attributed mainly to Rasi himself; in other cases they are by Petrarch, Chiabrera, Guarini, Marino, Bernardo Tasso, Giulio Strozzi or Alessandro Capponi. The style of the madrigals is generally similar to that of Giulio Caccini's. The lyrical vocal lines, with rhythms sensitive to the texts, are occasionally embellished at cadences and important words. Dissonances are restricted mainly to passing notes and suspensions. The short strophic arias, many labelled 'canzonetta', contain numerous sequential patterns and note-against-note movement between the voice and bass

line. The most imposing songs are those that are settings of more impressive texts: the sonnets *Che fai, alma, che pensi?* and *Ferma, Tersilla mia* contain more dissonances, vocal leaps and chromatic writing than usual; the two ottava settings, *Ahi fuggitivo, ben come si tosto* and *Vostro fui, vostro son*, are both elaborate variations on the Ruggiero formula, and the *terza rima* setting for bass, *Quel rosignuol che dolcement'a l'ombra*, is written in a similar virtuoso style with strophic variations.

The manuscript of 1612 contains four Latin motets, six strophic songs and a madrigal, all with continuo. The five pieces for solo voice are primarily syllabic settings and include one strophic recitative. In four of the duets the vocal lines alternate at times in dialogue fashion, at other times combine in parallel motion. The other two ensemble pieces, for two and three voices respectively, are strictly homophonic. The four dialogues in Rasi's *Dialoghi rappresentativi* (1620), on his own texts printed in 1614, are for three solo singers with continuo. In the first three the characters are successively introduced in declamatory recitatives, which are concluded by more lyrical refrains. Later in each dialogue recitative sections are mixed with short independent pieces for various combinations of voices, most of which are simple homophonic settings of strophic texts; but two of the duets (*Fra quanti mai, fra quanti* in the second dialogue and *Chi sprezzi l'empia sorte* in the fourth) include imitative passages and long embellishments. For the final sections of the first and second dialogues respectively Rasi used again the music of the duet *Bel mattin* and the trio *O del sol messaggia aurora* in the 1612 manuscript.

WORKS

SECULAR SONGS

for 1 voice, basso continuo, unless otherwise stated

Vaghezze di musica per una voce sola (Venice, 1608) [1608]; facs. in ISS, v (1986), 153–84; ed. M. Giuliani (Trento, 1997)

Madrigali di diversi autori (Florence, 1610) [1610]; facs. in P. Mioli: *A voce sola: studia sulla cantata italiana del XVII secolo* (Florence, 1988)

Musica di camera et chiesa, 1612, *D-Rp* [*Rp*]

Ahi fuggitivo, ben come si tosto (F. Rasi), 1608; Arde nel cielo, 2vv, bc, *Rp*; Ardo, ma non ardisco il chius'ardore (G.B. Marino), 1608; Bel mattin (Rasi), 2vv, bc, *Rp*; Che fai, alma, che pensi? (Petrarch), 1608; Cor mio, mentre vi miro (G.B. Guarini), 1608; Deh chi porge soccorso (Rasi), 1608, *I-Bc* Q27.iv.134; Deh com'in un momento (Rasi), 1608; Dolci miei sospiri (G. Chiabrera), 1608; Dov'è la bella fede (Rasi), 1608; Dove misero mai (Chiabrera), 1610

E si lieto il mio core (Rasi), 1610; Ferma, Tersilla mia (Rasi), 1610; Filli mia, Filli dolce (G.B. Strozzi), 1610; Filli, mira che fuggono (Rasi), 1608; Filli, tu vuoi partire, 1610; Fillide, mira, o come bell'e chiaro (Rasi), 1610; Galatea, mentre t'amai (Rasi), *D-Rp*; Girate, occhi, girate (Chiabrera), 1608; Hor ch'a noi rimena (Rasi), 1608; Hor ch'è fuggit'è il giorno (Rasi), 1608; Hor sò come da se 'l cor si disgiunge (Petrarch), 1608

Indarno Febo il suo bell'oro eterno (Chiabrera), 1608; Indarno, occhi, girate (Rasi), 1608; Luci liete (Rasi), 1608; Messaggier di speranza (Chiabrera), 1608; Ne l'altrui braccia, ahi lasso (A. Guarini), 1610; Occhi che fia già mai (A. Capponi), 1610; Occhi sempre sereni (Rasi), 1610, *Rp*; Occhi, si dolcemente amor vi move (Rasi), 1610; O che felice giorno (Rasi), 1608; O del sol messaggia aurora, 3vv, bc, *Rp*; O Filli mia, che tanto amai (Rasi), 1608; O dolcezza d'amore (Rasi), 1610; O pura, o chiara stella (Rasi), 1610; O rimembranz'amara (Rasi), 1608

Perchè mia voce (Rasi), *Rp*; Quel rosignuol che dolcement'a l'ombra (Rasi), 1610; Schiera d'aspri martiri (Chiabrera), 1608, arr. 4vv in P.M. Marsolo: Secondo libro dei madrigali a 4 (1614), ed. in MRS, iv (Rome, 1973); Sento l'antica fiamm'incenerirsi (Rasi), 1610; Si da me pur mi desviano (Chiabrera), 1608; S'una fede amorosa un cor non finto (Petrarch), 1610; Un guardo nò troppa pietate (Chiabrera), 1610; Un guardo, ohimè, ch'io moro (Rasi), 1610, *Rp*; Voi che l'anima mia (Rasi), 1608; Voi pur vi dipartite (G.B. Guarini), 1608; Vostro fui, vostro son (B. Tasso), 1608, *B-Bc* 704, *I-Fn* Magl.xix.66

OTHER WORKS

Sacred songs, in Musica di camera et chiesa, 1612, *D-Rp*: Egredimini, 2vv; Rorate coeli, 1v; Vox dilecti mei, 2vv; Vulnerasti cor meum, 2vv, also in 1618[4]

Cibele, ed Ati (op, F. Rasi), 1617, not perf., lib only extant

Motetti ... fatti da diversi musici servitori del serenissimo signor duca di Mantova, 1–4vv (Venice, 1618[4])

Dialoghi rappresentativi (Rasi) (Venice, 1620), MS copy *US-Nsc*: Amoroso; In natività di bella donna; In morte di bella donna; Amante addolorato

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A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*)

A. Solerti: *Le origini del melodramma* (Turin, 1903/*R*)

H. Riemann: *Handbuch der Musikgeschichte*, ii/2 (Leipzig, 1912, rev. 2/1922/*R* by A. Einstein)

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C.V. Palisca: *Studies in the History of Italian Music Theory* (Oxford, 1994), 389–407

WILLIAM V. PORTER

Raskatov, Aleksandr Mikhaylovich (*b* Moscow, 9 March 1953). Russian composer. He studied composition with Leman and, as a postgraduate, with Khrennikov at the Moscow Conservatory. He joined the Composers' Union in 1979 and was an active member of the Moscow-based Association for Contemporary Music since its inception in 1990. In 1990 he was composer in residence at Stetson University, Florida. Although he studied with stalwarts of Soviet officialdom, he gravitated towards the circle of young composers that gathered around Denisov in the 1970s and 80s. But despite his initial attraction to powerful figures of the Russian avant garde such as Denisov and Gubaidulina, he has evolved for himself a distinctive, often meditative language based on incantatory repetition (though not quite minimalism) and an interest in complex proportions. Much of his most remarkable work is for chamber ensembles of one kind or another and often shows his interest in ancient ritual, folk music, pagan traditions and, more recently, the Jewish traditions of his own background. His music is usually highly coloured, of sophisticated structure and inclined to ritual rather than expression, qualities well seen in pieces like *Xenia* and the large-scale *I will see a Rose at the End of the Path* (1994) for string quartet. There are symbolic bases to several works.

WORKS

Op.: The Pit and the Pendulum (after E.A. Poe), 1990

Orch: Conc., ob, str, 1987; Commentary on a Vision, perc, orch, 1991; Xenia, chbr orch, 1991; Miserere, va, vc, orch, 1992;

Farewell from the Birds of Passage, a sax, chbr orch, 1994; Litania, chbr orch, 1994; Urlied, va, str, 1995; Cosmology According to Chagall, pf, chrb orch, 1996; Blissful Music, vc, chbr orch, 1997

Vocal: Courtly Songs (Jap. poets), S, fl, ca, perc, hpd, va, vc, 1976; Song Circle (Ye. Baratïnsky, V. Zhukovsky), Mez, vc, pf, hpd, cel, 1984: Kniga vesnoy [A Book of Spring] (Zhukovsky), S/T, n, hpd, bells, 12 vn, 4 va, 4 vc, 2 db, 1985; From Spring, From the Grass, From the Heavens (K. Nekrasova), Mez, boys' choir, brass, perc, hp, kbd insts, str, 1987; Gra-ka-kha-ta (V. Khlebnikov), T+vn, 4 perc, 1988; Stabat mater, 1v, org, 1988; Let there be Night (S. Coleridge), Ct/Mez, str trio, 1989; 66 (W. Shakespeare), S, fl, b cl, tpt, trbn, perc, pf, hp, str, 1990; Txetru-Urtext (The Bible), S, chimes, cl, b cl, va, vc, db, 1992; Seven Stages of Halleluyah, S, perc, pf, 1993; Pas de deux (A. Artaud), S, chimes, s+t sax, 1994; Sonnenuntergangslieder (F. Hölderlin), Mez, va, pf, 1995; Gebet (from the Kaddish), S, str qt, 1996; Resurrexi. . ., S, Mez, chbr orch, 1997; Ritual (Khlebnikov), 1v, perc, 1997; Vospevaniye [Praise] (Russ. orthodox texts), 4 vv, 1998

Chbr and solo inst: Malen'kiy triptikh [Little Triptych], ob, 1975; Bicinium, 7 duos, 2 hn, 1977; Chants, va, 1978; Dramaticheskiye igrï [Dramatic Games], vc, 1979; Invitation to a Concert, 2 perc with 2 assistants, 1981; Pf Sonata, 1981; Reminiscence of an Alpine Rose, 6 perc, musical box, tape, 1982; Nochnïye gimnï [Night Hymns], chbr conc., pf, cl, b cl, bn, cbn, 2 hn, trbn, perc, elec gui, b gui, 1984; Muta in . . ., 3 fl, 1986; Sentimental Sequences, 13 insts, 1986; Path, 2 vc, hpd, 1987; Sonata, va, pf, 1988; Consolation, pf, 1989; Glosses, bn, 1989; Punctuation Marks, hpd, 1989; Illusion, 6 perc, 1990 [in memory of L. Nono]; 6 Psalmodies, va, hp, str, 1990; Dolce far niente, vc, pf, 1991; Grill-Music, 6 perc, 1992; Kyrie eleison, vc, 1992; Misteriya brevis, perc+pf, 1992; Eco perpetuo, bn, 7 insts, 1993; Madrigal in Metal, 5 perc, 1993; A la recherche du son perdu, perc, tape, 1994; I will see a Rose at the End of the Path, str qt, 1994; Xcos, vc, acc, 1994; Credo in Byzantium, hpd, 1995; Stichira, b cl, 1996

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Ye. Biryukova: 'Poverit' garmoniyey algebru' [To entrust algebra with harmony], *MAk* (1994), no.4, pp.27–31

O. Levko: 'Werke für Kammerensembles', *Sowjetische Muisk im Licht der Perestroika* (Laaber, 1990), 57–65

L. Raaben: 'A. Raskatov', *O dukhovnom renessanse v russkoy muzïke* (St Petersburg, 1998), 315–18

GERARD McBURNEY

Rasmussen, Karl Aage (*b* Kolding, 13 Dec 1947). Danish composer, teacher and writer on music. He studied until 1970 at the Jutland Conservatory, Århus where, as well as taking courses in the theory and history of music, he studied composition with Nørgård and Gudmundsen-Holmgreen. After taking the music teachers' examination in 1971, he returned to the Conservatory as a lecturer, becoming professor in 1988. In 1975 he founded his own ensemble, the Elsinore Players, and in 1978 initiated the Århus NUMUS Festival, of which he acted as artistic director until 1985 and again from 1987. He has also served on the National Music Council (1976–9), and as chairman of the Music Committee of the National Arts Fund (1987–90). He won the Carl Nielsen Prize in 1991, and in the same year became artistic director of the Esbjerg Ensemble.

Rasmussen is one of the leading Danish composers of the generation after Nørgård and Gudmundsen-Holmgren. His compositional flair, combined with a well-formulated philosophical position, have made his works influential contributions to the post-serial reorientation. Since his earliest works, Rasmussen has distanced himself from the avant-garde aesthetic requirement for absolute originality of material. According to one writer, he seeks not sounds never previously heard, but 'connections never previously heard' (Jensen, 1969): this preoccupation manifests itself in works which aim to problematize issues of musical meaning through the reuse and reshaping of existing material. An early example of this is the *Symphony for Young Lovers* (1967), which combines elements from classical, jazz, and beat music. *Genklang* (1972) is made up of fragments drawn chiefly from the adagietto of Mahler's Fifth Symphony, while *Berio-Mask* (1977) uses material from the third movement of Berio's *Sinfonia*, itself a collage of musical quotations. *Encore VIII (Fuga)* builds note-for-note on the fugue from Beethoven's 'Hammerklavier' Sonata, but with different tempo relationships between the four voices. Similar explorations in musical time have absorbed Rasmussen's attention increasingly in recent years, for example in the monumental *A Symphony in Time* (1982) and the string quartets *Solos and Shadows* (1983) and *Surrounded by Scales* (1985).

The emphasis in his output on instrumental and, in recent years, chamber music, leaves its mark even on the longer works, such as the opera *Titanics Undergang* (1993) and the Violin Concerto (1996). Rasmussen is also active as a writer: his articles include portraits of composers (including Cage, Crumb and Feldman) and introductory texts on 20th-century music.

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(*selective list*)

Dramatic: Krapp's Last Tape (chbr op, 1), 1966; Jefta (chbr op, 2, P. Borum, after Bible: *Judges*), 1976; Majakovskij (scenic concert piece, 2, after V. Mayakovsky), 1977–8; Titanics undergang [The Sinking of the Titanic] (op, 7 scenes, H.M. Enzensberger, Dan. trans.), 1993

Orch: Symphony for Young Lovers, 1967; Anfang und Ende, 1973; A Symphony in Time, 1982; Phantom Movements, 1990; Vn Conc. 'Sinking Through the Dream', 1991–3, perf. 1996; Scherzo with Bells, 1996

Chbr: Genklang [Echo], pf 4 hands, mistuned pf, prep pf, cel, 1972; A Ballad of Game and Dream, fl, cl, perc, pf, elec gui, vn, vc, 1975; Berio-Mask, fl, cl, perc, pf, elec gui, vn, vc, 1977; Le tombeau de Père Igor, cl, vc, pf, 1977; Italiensk koncert, fl, cl, perc, pf, gui, vn, vc, 1981; Solos and Shadows, str qt, 1983; Encore VIIIA (Fuga), cl, vib, pf, 1983–4 [based on fugue from Beethoven op.109]; Surrounded by Scales, str qt, 1985; Movements on a Moving Line, fl, cl, 1 perc, pf, gui, vn, vc, 1987; Webs in a Stolen Dream, fl, cl, perc, pf, vn, va, vc, 1996

Solo vocal: Når jeg var lykkelig skrev jeg ingen sange [When I was Happy I Wrote No Songs] (anon. gipsy texts), T, Bar, gui, 1967; Liederkreis (after Schumann songs), S, Bar, fl, cl, vib, pf, vn, 1985–6

Solo inst: Antifoni, org, 1974; Paganini-Variations, pf, 1975; Encore VIIIB (Fuga), pf, 1983–4 [version of chbr work Encore VIIIA]; Encore VII (Strain), pf, 1984; Hoffmann Suite, pf 4 hands, 1986; Etudes and Postludes, pf, 1990–91; Bacarole, pf, 1996

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H. Gefors: 'Hvorfor så da for pokker ikke lave en festival for ny musik?' [Why the heck shouldn't we have a festival for new music?], *DMt*, liii (1978–9), 53–9 [interview, incl. list of works and recordings]
C. Schiøtz: 'Fuga i to tempi og tre satser' [Fugue in two tempos and three movements], *DMt*, lvii (1982–3), 4–25 [P. Nørgård and P. Gudmundsen-Holmgreen in conversation with the composer]
J. Beckman: 'Hurra! Det er en støvsuger' [Hurray! It's a vacuum cleaner], *DMt*, lix (1984–5), 274–7 [in conversation with the composer]
J.I. Jensen: 'Tide og utide: omkring Karl Aage Rasmussens tidssymfoni' [Times and untimes: on Karl Aage Rasmussen's time symphony], *DMt*, lix (1984–5), 262–72
M. Nonbo: *Karl Aage Rasmussen: Historie, Aestetik, Analyse* (Aalborg, 1990)
H. Gefors: 'The Lost Innocence', in K.A. Rasmussen: *Toneangivende danskere: 11 komponistportraetter* [Noteworthy Danes: portrait of 11 Danish composers] (Copenhagen, 1991), 96–105
A. Brødsgaard: 'Hvad har toner med musik at gøre? Refleksioner over en kritisk komponist' [What do notes have to do with music? Reflections on a critical composer], *DMt*, lxii (1992–3), 264–9
H. Goldbaek: 'Isbjerget, kvinden og fremtidsmusikken: Karl Aage Rasmussens opera "Titanics undergang" uropført i Århus' [The iceberg, the woman and the music of the future: Karl Aage Rasmussen's opera 'The Sinking of the Titanic' premiered in Århus], *DMt*, lxvii (1993–4), 228–33
Kraks blå bog 1996, 1032
A. Beyer: 'Modviljens poesi: Samtale med Karl Aage Rasmussen', *DMt*, lxxii (1997–8), no.1; no.2

ERIK H.A. JAKOBSEN

Rasmussen, Sunleif (*b* Sandur, 19 March 1961). Færoese composer, active in Denmark. He played rock music as a teenager, but did not receive any musical instruction until aged 16, when he was taught theory and the piano at a college in Oslo. This led to a period of study at the Norges Musikkhøgskole (1978–80). He then returned to Tórshavn, where he taught music and worked as a jazz pianist. A meeting with the Icelandic composer Atli Heimir Sveinsson in 1984 was the springboard for Rasmussen's career as a composer. He studied in Denmark with Bent Sørensen in 1988–9 (Ligeti's music was a major source of inspiration during this period), and in 1995 he took the final examination in composition at the Royal Danish Academy of Music, where he studied with Nørholm and then Ivar Frounberg, as Rasmussen was keen to work with electronic music. He does not cultivate this area alone but often combines it with acoustic instruments to expand their sound capabilities.

Although Rasmussen is melodically oriented (his output contains a considerable amount of vocal music, especially for choir), Faroese folk melodies are generally not quoted in his works to any audible extent. However, they are often a concealed point of departure in his extraction of a basic musical material according to serial and spectral principles, e.g. in *Landid* ('The Land', 1992–3, based on the Faroese national anthem), *Sum hin gylta sól* (1993), *Eitt ljós er kveikt* ('A Light has been Lit', 1993) and Symphony no.1 (Oceanic Days). Several of Rasmussen's works are inspired by Faroese poetry. *Landid's* outer movements are based on poems by Gunnar Hoydal and Rói Patursson, and *Eitt ljós er kveikt* quotes in its title the opening words of Heinesen's novel *Moder syvstjerne*.

WORKS

(*selective list*)

Orch: Grave, in memoriam Karsten Hoydal, cl, 22 str, perc, 1990; Sum tá id steinar anda, brass band, perc, 1991; Landid [The Land], S, orch, 1992–3; The Song of the Sea, orch, tape, 1994–5; Sym. no.1 (Oceanic Days), large orch, 2 synth, 1996–8

Choral: Sig maer, hví er foldin føgur [Tell me, why is the world so pretty], SATB, 1982, rev. 1992; Vár [Spring], SATB, S, Bar, cl, fl, 1983, rev. 1993; Sóljurnar og náttin, SSA, 1984; Eg og sólin, SSAATTBB, 1986; Tid, ild, baglaens [Time, Fire, Backwards], 12 vv, Mez, tape, 1991–2; Creatio caeli et terrae: dies unus, triple SATB chorus, 1996; Huldudansur, 14 vv, 1998

Other vocal: Lognbrá, S, pf, 1986, rev. 1998; Fátaekt er mansins hjarta, S, pf, 1990; Tilegnelse [Dedication], Mez, fl, cl, bn, tpt, gui, hp, 2 perc, va, db, 1995; Earth Music, S, A, cl, elec gui, tape, 1996–; Todesfuge, S, Mez, A, fl, ob, bn, pf, 2 perc, 2 vn, va, 1997–8

Chbr: Hoyrdu tit havsins andalag, fl, cl, 1984; Åvaringar 1 [Warnings 1], fl, pf, 1986, rev. 1989; Fantasi yvir Tivilsdøtur, cl, hn, 1989; Str Qt no.1, 1989–90; The Naked Destruction, fl, cl, hn, pf, vn, vc, 1990; Vetrarmyndir, wind qnt, pf, 1991; Cantus borealis, wind qnt, 1995; Dancing Raindrops, cl, vn, pf, 1995; Pictures from the Sea's Garden, t/a sax, perc, 1998

Solo inst: Echoes of the Past, vn, 1992; Åvaringar 2 [Warnings 2], vc, 1989, rev. 1993; Sum hin gylta sól, pf, effect processor, 1993; Eitt ljós er kveikt [A Light has been Lit], org, tape, 1993; Fuglaljómur, rec, tape, 1994; Chaindance with Shadows, amp pf, 1997; The Song of a Child, hp, tape, 1997

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THOMAS MICHELSEN

Rasor, William. *See* RASAR, WILLIAM.

Rasse, François (Adolphe Jean Jules) (*b* Helchin, Hainaut, 17 Jan 1873; *d* Ixelles, Brussels, 4 Jan 1955). Belgian composer and conductor. At the Brussels Conservatory he studied the violin with Ysaÿe and composition with Huberti, winning the Belgian Prix de Rome in 1899 with the cantata *Cloches nuptiales*. After his period in Rome, he took up a career as a chamber music player and conductor, notably at the Théâtre Royal de la Monnaie in Brussels. In 1920 he was appointed professor of harmony at the Brussels Conservatoire and he directed the Liège Conservatory from 1925 to 1938; in 1933 he was elected a member of the Belgian Royal Academy. He left a large quantity of music in a late-Romantic style; the many song cycles (the most noteworthy being *La chanson d'Eve*) reveal his sensitivity, while his opera *Soeur Béatrice* and his orchestral music display a considerable dramatic sense.

WORKS

(*selective list*)

Déïdamia (drame lyrique, 3, L. Solvay, after A. de Musset), 1905, Brussels, Monnaie, 3 April 1906; Le maître à danser, ballet, 1908; Soeur Béatrice (op, 3, M. Maeterlinck), 1938, Brussels, Monnaie, 22 Dec 1944

Orch: Vn Conc., 1906; Poème concertant, pf, orch, 1918; Une vie, 1925; Improvvisata, tpt, orch, 1928; Pour une tragédie, 1929; Poème concertant, vn, orch, 1935; La dryade, cl, orch, 1943; Lamento, vc, str orch, 1952; 3 syms., 3 sym. poems

Chbr: Pf Trio [no.1], 1897; Str Qt [no.1], 1906; Pf Trio [no.2], 1911; Pf Qnt, 1914; Pf Qt, 1941; Str Qt [no.2], 1950; Pf Trio [no.3], 1951; duo sonatas, kbd pieces

Solo vocal (all song cycles unless otherwise stated): 10 chants de la guerre, 1v, pf, 1914–18; Voix de la terre et du temps, S/T, orch, 1930; Le chant éternel (cant., E. Verhaeren), S, B, chorus, orch,

1933–44; La chanson d'Eve (C. van Lerberghe), 1v, orch, 1931; Les premières paroles, 1v, orch, 1932; 89 songs with pf/str/orch
Choral works

Principal publishers: CeBeDeM, Lauweryns, Oertel, Schott

MSS in *B-Bcdm*; *B-Bc*

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HENRI VANHULST

Rassel (Ger.). *See* RATTLE.

Rassius, Joannes. *See* RASCH, JOHANN.

Rastell, John (*b* London, *c*1475; *d* London, June 1536). English playwright and printer. Active also as a lawyer, chronicler and adventurer, he was best known in the field of printing for his histories, law books, interludes, poetry and statutes, and in the 1520s became the first English printer of polyphonic music. In this field he was a pioneer of new technology; Rastell's music was the earliest to be printed by single impression using movable type, an advance over double-impression printing that revolutionized the economics of music publishing.

To judge from the few examples of Rastell's printed music that survive, his preferred format was the single sheet (or 'broadside') rather than the book. Two songsheets issued by him are extant, both fragmentary. Although they are undated, typographical evidence places one of them at about 1523. A third songsheet printed from Rastell's single-impression music type was in fact issued by his son, William Rastell, about 1533. The chance survival of these three ephemeral publications, separated in date by about ten years, hints at a much more extensive production, the full extent of which is unknown. Like other works printed by the Rastells, the songsheets were created for a local market rather than for export, since they feature English-texted songs at a time when English was barely spoken outside the British Isles.



'Tyme to pas with goodly sport', three-part song from John Rastell's play 'A New Interlude' (London: Rastell, c1520)

John Rastell's involvement with music, and especially song, was considerable. As a playwright, deviser of pageants and owner of a public stage (in Finsbury Fields, north of the city walls of London), he had regular contact with singers and other musicians. His play *A New Interlude and a Mery of the Nature of the IIII Elements*, published about 1520, includes a three-part song that parodies works by Henry VIII; it was printed in the play text using Rastell's music fount (see illustration). Rastell's daughter married John Heywood, whose career spanned music and drama. Ultimately Rastell's interest in Protestant propaganda also found musical expression: his music type passed into the hands of the printer John Gough, who used it to publish Myles Coverdale's Lutheran hymnbook, *Goostly Psalmes and Spirituall Songes*, copies of which were included among Rastell's 'goods and cattales' at the time of his death.

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JOHN MILSOM

Rastrelli, Joseph [Gioseffo, Giuseppe] (*b* Dresden, 13 April 1799; *d* Dresden, 15 Nov 1842). Italian composer and conductor. A precocious musician, his first teacher was his father, Vincenzo, who in 1805 introduced his child-prodigy son to the public at a violin recital in Moscow. He continued his studies in Dresden under Poland (violin) and Fiedler (harmony), and in 1814 went with his father to Italy, where he completed his studies in counterpoint with Padre Mattei in Bologna. In 1816 he made his début as a composer at Ancona with the opera *La distruzione di Gerusalemme*. In 1817 he returned to Dresden, where his opera *La schiava circassa* was successfully performed in 1820, and in the same year he was made a violinist in the royal chapel. He had two more operatic successes, in 1821 and 1823. Given a royal grant he went to Italy, where his opera *Amina* had one performance at La Scala. On his return to Dresden Rastrelli devoted himself principally to teaching singing and composing sacred music, and he was made a Knight of the Golden Spur by the pope in 1828 in reward for two motets he had written for the Cappella Sistina. In 1829 he was appointed deputy music director under Morlacchi at the court theatre, and in 1830 royal *maestro di cappella*, together with Morlacchi and Reissiger. In 1832 he produced *Salvator Rosa, oder Zwey Nächte in Rom*, a Singspiel whose music reflected both German and Italian influences. This was

the first new opera performed in Dresden after the liquidation in that year of the Italian Opera, and it was followed by two others, also in German, in 1835 and 1839. Highly esteemed in Dresden, particularly as a conductor, Rastrelli declined in 1836 an advantageous offer from Moscow. With his death and that of Morlacchi, the Dresden dynasty of Italian musicians came to an end. In 1843 they were replaced at the Hoftheater and at the royal chapel by Wagner.

WORKS

OPERAS

performed at Dresden, Hoftheater, unless otherwise stated

La distruzione di Gerusalemme (dramma sacro), Ancona, 1816

La schiava circassa, ossia Imene e Virtù (op, 2, Celani), 26 Feb 1820, *D-Dlb*

Le donne curiose (dg, 3, Montucci, after C. Goldoni), 14 April 1821, *Dlb**

Velleda, ossia Il paladino mutolo (op magica, 4, Montucci, after A. von Kotzebue: *Die kluge Frau im Walde*), 15 Jan 1823, *Dlb*

Amina, ovvero L'innocenza perseguitata (op semiseria, 2, F. Romani), Milan, Scala, 16 March 1824

Salvator Rosa, oder Zwey Nächte in Rom (op, 2, P.J. Burmeister-Lyser, after E.T.A. Hoffmann: *Signor Formica*), 22 July 1832, *Dlb**, vs (Dresden and Leipzig, ?1832)

Bertha von Bretagne (romantische Oper, 3, Leonhardt-Lyser), 12 Sept 1835, *Dlb*

Die Neuvermählten (komische Oper, 2, Prinzessin Amalie von Sachsen), 10 March 1839, *Dlb*

Il trionfo di Nabucco il Grande, ossia Punizione di Sedacia (dramma serio per musica, 2), ?unperf., *Dlb*

OTHER WORKS

Other stage works: Intermezzi for W. Shakespeare: Macbeth, 1836; Der Raub Zetulbeus (ballet), *c*1836–7

Sacred, *Dlb**: Mass, 4vv, orch, 1829; Domine probasti me, 1831; Miserere, 1837; 4 Salve regina; 2 Regina coeli; 2 Ave regina; 2 Alma Redemptoris mater; 2 Litanie lauretane; Credidi; In exitu Israel; 3 Laudate pueri; 3 Laudate Dominum; 3 Beatus vir; 3 Dixit Dominus; In convertendo; 3 Mag; 3 Confitebor

Other works, mostly *Dlb*: arias; songs; choruses; Va Conc.; Va Concertino; 3 military marches; Les charmes de Dresde, rondo, pf (Dresden, n.d.)

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ANDREA LANZA

Rastrelli, Vincenzo (*b* Fano, nr Pesaro, 1760; *d* Dresden, 20 March 1839). Italian singing teacher and composer. He completed his earliest musical studies in Fano, where at the age of 18 he became one of the most sought-after singing teachers. From 1780 he studied counterpoint with Padre Mattei in Bologna, becoming a member of the Società Filarmonica in 1786. After holding the posts of *maestro di cappella* at Fano Cathedral and, from 1793, of *maestro al cembalo* at the Teatro del Sole in Pesaro, he moved to Dresden as a teacher of singing and music to Count Marcolini. In 1795 he succeeded Franz Seydelmann in the post of composer to the court church. After four years in Moscow (1802–6) and a short stay in Italy, he returned to Dresden in 1807, reappointed composer to the court church. In 1814, on being refused permission by the provisional Russian government for a journey to Italy, he resigned his post and, on his return, lived as singing teacher to the royal family. Nevertheless, in 1824 his former appointment was restored to him until his retirement in 1831. Rastrelli wrote an oratorio, *Tobia*, a harpsichord concerto and a large amount of church music, much of it surviving in manuscript in Dresden (*D-Dlb*).

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ANDREA LANZA

Rastrology. The study of the patterns of use of rastra. A 'rastrum' (from Lat.: 'rake') is a multi-nibbed pen – specially designed to rule staves in manuscript music. Rastra were evidently used in some manuscripts at least by the 14th century, both with five nibs for polyphony and with four for chant sources. (There is some evidence for their use in places in both the 'Worcester Fragments' and the Machaut manuscripts.) During the 16th century (and perhaps earlier) larger rastra were made for drawing more than one staff at a time. In 1553 the German writer Holtzmüller provided instructions for using a rastrum. Even though printed manuscript paper emerged during the 16th century, in Germany and then in England, much music paper continued to be ruled by hand for many more years. A number of rastra survive from the 18th and 19th centuries, including one for drawing two staves at a time. All of these are made of metal, though the appearance of the staves themselves in surviving manuscripts suggests that earlier rastra were not so rigidly constructed. There were also rastra designed to rule larger numbers of staves, up to ten or 12; the overall depth of the staves on a page (that is, the overall width of the rastrum used) has been used by Tyson and others to distinguish batches of paper that are otherwise identical. Evidence of the use of a rastrum can be seen in manuscripts by Liszt and Wagner, and even in the sketchbook used by Stravinsky at the time of composing his *Rite of Spring*.

The gauge (or spacing of the lines) of any individual rastrum was seldom identical to that of another; they often left distinctive patterns as they were lifted from the paper at the ends of lines, and they reacted differently to different inks and hand pressures. As a result, individual rastra can be identified on manuscripts as clearly as handwritings. Further, since each scribe tended to use a specific rastrum, and since that rastrum would deteriorate with time, rastrology often allows for detailed reconstruction of the order of work in a manuscript, or for evidence that several layers were prepared at different times or places. This is true even for music copied in a busy and well-ordered music scriptorium, which will have tried to establish a consistent layout for music on the page. (Modern mass-produced rastra with steel nibs will be much harder to distinguish.)

The unique character of every rastrum can provide solid evidence for the history of a manuscript. While papers circulated relatively widely, so that a watermark can indicate only an area of production for the paper, the rastrum, having been used by a single institution or person at a single time, may well demonstrate the actual home of a manuscript. For example, study of the rastra used for 18th-century Mannheim manuscripts has yielded evidence linking manuscripts now in libraries elsewhere with the Mannheim scriptorium.

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STANLEY BOORMAN

Rasulov, Ulmas (*b* Denau, 1951). Uzbek *ghidjak* player and composer. He was blind from birth and learnt to play the *ghidjak* through oral tradition. From 1967 to 1971 he studied at the Bukhara College of Music with Aminjon Nasritdinov and Marufjan Tashpulatov, who was a pupil of the *ghidjak* player Hoja Abdurahman. In 1971 he entered the Tashkent State Conservatory, where he studied with Fakhriddin Sadyqov and Mahmudjan Muhammedov. Following his graduation in 1976, he began to teach the *ghidjak* at the Bukhara College of Music, and in 1983 he received first prize in a *makom* competition in Uzbekistan. In 1987 he returned to the Tashkent State Conservatory to teach his instrument, remaining there until 1994; from 1987 to 1994 he also worked for the Uzbek State Philharmonia as the leader of the traditional music ensemble Zeravshan, and from 1990 to 1991 he worked for Uzbek State Radio. He wrote the music for a set of historical films, *Bobur*, *Chu'lpon*, *Navoi* and *Ilohiy ohanglar*, and composed many songs, more than 50 of which were recorded for the archives of Uzbek State Radio. The Uzbek division of the Melodiya company also released several recordings of his performances. He became known principally for his skill in improvisation in Uzbek traditional classical music, but he also performed in other styles; in 1986 he took part in a jazz festival in Leningrad (St Petersburg). In 1993 he was awarded the title Honoured Artist of Uzbekistan, and in the following year he began teaching at Bukhara Folk University, developing his interest in *makom* and the Sufi tradition. In 1998 he toured Holland and France.

RECORDINGS

The Tradition of Bukhara, perf. A. Babakhanov and Ensemble Sharshmaqam, New Samarkand Records SAMCD 9002 (n.d.)

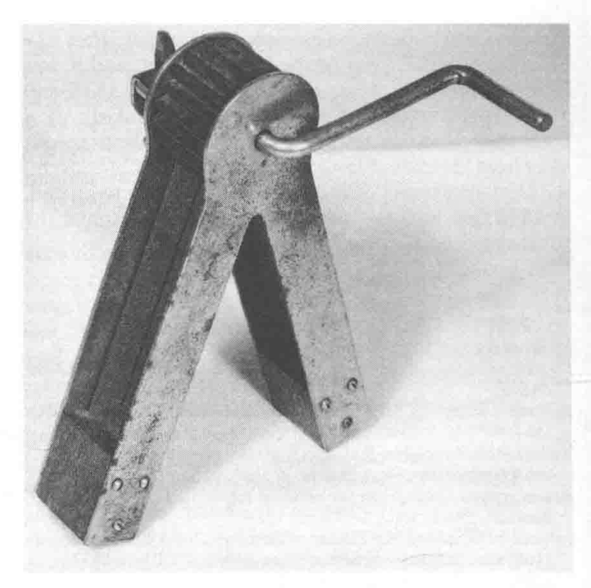
Muhammasy Husainy, Pan Records (forthcoming)

RAZIA SULTANOVA

Rat, Le. *See* LE RAT.

Ratamacue. A technique of side-drumming. *See* DRUM, §II, 2.

Ratchet [cog rattle] (Fr. *crécelle*, *crécerelle*, *cresselle*; Ger. *Ratsche*, *Knarre*; It. *raganella*). A percussion instrument of indefinite pitch in the form of a scraped idiophone. It consists of a cogwheel which is either revolved by means of a handle against one or more stout tongues of wood or metal (see illustration), or twirled so that the tongues strike the cogs of the wheel. Instruments of the above type resemble the old type of watchman's rattle. A cog rattle up to 2 metres high, the *matraca*, has been used in Spain, Portugal and the New World, especially to summon worshippers to church.



Ratchet turned by a handle

Ratchets serve in the Orthodox Church; in Roman churches they replace the bells during Holy Week. They have served secular purposes over a long period of time: in Europe as the watchman's rattle, as an alarm signal and as a noise-maker at sports gatherings. They are used universally to scare birds and animals, and in a simpler form to amuse children.

With such exceptions as the *Ratsche* in Beethoven's 'Battle' Symphony (*Wellingtons Sieg*, 1813), where an instrument of the *matraca* class is used to represent rifle fire, a small cog rattle wound by a handle is used in the orchestra. It occurs for example in the 'Toy' Symphony (by Leopold Mozart, formerly attributed to Haydn); Strauss's *Till Eulenspiegel* (1894–5); Musorgsky's *Pictures at an Exhibition* (orchestrated by Ravel, 1922); the finale of Walton's First *Façade* Suite (1926); and in Respighi's *Pini di Roma* (1923–4) – here in a rhythmic pattern (ex.1). In the modern orchestra ratchets of various

Ex.1



sizes and weights are used, a *pianissimo* effect being achieved with a fishing reel.

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JAMES BLADES/JAMES HOLLAND

Ratdolt, Erhard (*b* Augsburg, 1447; *d* Augsburg, late 1527 or early 1528). German printer. According to his own diary covering the years 1462–1523 (*A-Wn* 15473), he first went to Venice in 1462, after the death of his father. Returning there in 1474, he began printing with two German partners, Peter Löslein and Bernardus Pictor (whether 'Pictor' is a latinized version of the surname, 'Maler', or whether it refers to its bearer's profession of illuminator, remains uncertain). Following the departure of both partners in 1478 or 1479 and after a one-year interim, he resumed business by himself in 1480. In 1485 the diocese of Augsburg commissioned a breviary from

Ratdolt, which particularly pleased the bishop; efforts were made to persuade the printer to return to Augsburg, first by Bishop Johann von Werdenberg and, after his death in 1485, by his successor, Friedrich von Hohenzollern. He apparently did so shortly afterwards (his last Venetian publication is dated 18 March 1486) and continued printing until his retirement in 1522, although his son Georg officially took over the business in 1515.

Ratdolt was one of the major craftsmen of his time, known primarily, however, for publications outside the field of music. In Venice his efforts were devoted mainly to writings on astronomy and mathematics (about 50 works), but his Augsburg publications (over 70) are almost exclusively liturgical, principally consisting of missals, breviaries and obsequials for various dioceses in southern Germany, Austria and Switzerland (Augsburg, Brixen, now Bressanone, Chur, Konstanz, Freising, Passau, Regensburg and Salzburg). He introduced musical notes into his liturgical books in 1487, using wood blocks at first, in 1491 changing to movable type. Ratdolt was the first printer to employ decorated title-pages and the first to print in three, and even four, different colours, using woodcuts by such prominent artists as Hans Burgkmair and Jörg Breu. A proof sheet of 14 different type models, dated 1 April 1486 (made just before his return to Augsburg and apparently in connection with that offer), is extant (in *D-Mbs*).

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MARIE LOUISE GÖLLNER

Rath, Felix vom (*b* Cologne, 17 June 1866; *d* Munich, 24 Aug 1905). German composer. While training as a pianist with Reinecke in Leipzig and Sgambati in Rome, he studied law at universities in Germany and abroad (1883–93). His early compositions, most of them songs, were written during this period. His greatest compositional inspiration came from his studies with Thuille, who considered him one of his most talented pupils. Financially independent, Rath became a member of the Munich circle surrounding Richard Strauss and Max von Schillings; he planned to publish a journal, the *Lisztzeitung*, with von Schillings, but it never appeared.

As a result of his stern self-criticism and self-doubt, Rath left only a small body of work. His early chamber music, featuring dense piano writing, is in the tradition of Brahms. The symphonic poem *Nachtstück* shows Thuille's influence in its moderate use of altered harmonies and its clear formal structure. His best-known work, however, is the single-movement piano concerto, written in emulation of Liszt. His songs, which set modern poetry matching his own melancholy disposition, display a wealth of melodic ideas, as do the lyrical piano miniatures, although his treatment of material in these works does not always match the quality of his melodic invention.

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STEPHAN HÖRNER

Rathaus, Karol (*b* Tarnopol, 16 Sept 1895; *d* New York, 21 Nov 1954). American composer of Polish origin. In 1913 he moved to Vienna to enrol at the University and the Academy of Music, where he studied composition with Schreker. After service in the Austrian army during World War I, he made his début as a composer-pianist in Vienna in 1919, playing his op.1, the Variations on a Theme by Reger. When Schreker moved to Berlin in 1920, Rathaus and other young composers (including Krenek and Hába) joined him to form a select master class at the Hochschule für Musik. With a brief interruption in 1922 to receive a PhD at Vienna University, Rathaus remained in Berlin until 1932 and established himself as 'one of the strongest hopes of our new music' (Schrenk). Important premières of that decade included those of his Symphony no.2 at the Frankfurt Festival (1924), the Overture op.22 by the Berlin PO under Furtwängler (1928), the Suite op.29 at the Liège ISCM Festival (1930), and two works produced at the Berlin Staatsoper, the ballet *Der letzte Pierrot* (1927) and the opera *Fremde Erde* (1930). In 1931 Rathaus turned to the comparatively new medium of sound film and wrote the score to *The Brothers Karamazov* (directed by Otzep), considered a classic of its kind.

From 1932 to 1934 Rathaus lived in Paris, and from 1934 to 1938 in London, where the Ballets Russes staged *Le lion amoureux* at Covent Garden (1937). In 1938 he settled in the USA (he became a citizen in 1946); after a brief stay in Hollywood (1939) he moved to New York to become professor of composition at Queens College, a position he occupied until his death. There he developed a remarkable curriculum for creative musicianship and shaped the talents of many young composers. He served on the directorate of the ISCM (American section) and on the advisory board of the Fulbright Award. In 1952 the Metropolitan Opera commissioned him to rework the orchestration of *Boris Godunov* wherever the original was impracticable, a task he accomplished with exemplary

discretion. The Karol Rathaus Memorial Association (subsequently the Karol Rathaus Society), formed after his death, promotes his music by sponsoring publication, performances and recordings of his works, and underwrites awards for music students. In 1960 the new music building at Queens College was named Karol Rathaus Hall, and though the Aaron Copland School moved in 1991, Rathaus Hall remains a tribute to the composer's memory.

Rathaus's style has many facets not easily classified. Unmistakable is his affinity to the Polish tradition, both in rhythm and melody; the German expressionism of the 1920s coloured some of his earlier works, submerging the Viennese elegance, and in certain scores dealing with Jewish topics (e.g. the incidental music to *Uriel Acosta* for the Habimah Theatre), he drew on Judaic intonations, mixing East European and Near-Eastern influences. But essentially his music is not dominated by national or racial elements: he was in the mainstream of European music. He escaped late Romanticism by stressing rhythmic vitality and angular melodies, without sacrificing emotional appeal. Imagination and colour rather than dogmatic exigencies dominate his music. He skirted atonality but did not abandon the tonal centre, despite a bold use of dissonance. His style is improvisational, rhapsodic and declamatory. Especially noteworthy is his predilection for the piano (he was a masterly pianist) and his sonorous, vivid orchestration. In his chamber music he combined intimacy with intensity. A resurgence of interest in his music, beginning in the mid-1980s, has led to acclaimed performances, a recording in 1987 of solo piano and chamber music and songs, a performance of his opera *Fremde Erde* in 1991 by the Bielefeld Musiktheater, and the foundation in 1994 in Berlin of the Karol Rathaus-Gesellschaft. Further recordings of his symphonic works by the Deutsches-Symphonie-Orchester in Berlin and the LSO appeared in 1997.

WORKS
(*selective list*)

Dramatic: Der letzte Pierrot (ballet), op.19, 1927; Fremde Erde (op), op.25, 1929–30; Le lion amoureux (ballet), op.42, 1937; 9 incid scores, incl. Uriel Acosta; 17 film scores

Orch: Sym. no.1, op.5, 1921–2; Sym. no.2, op.7, 1923; Ov., op.22, 1928; Suite, op.27, vn, chbr orch, 1929; Suite, op.29, 1930; Kleine Ouverture, op.30, tpt, str, 1930; Serenade, op.35, 1932; Jacob's Dream, nocturne, op.44, 1938; Pf Conc., op.45, 1939; Music for Str, op.49, 1941; Sym. no.3, op.50, 1942–3; Polonaise symphonique, op.52, 1943; Vision dramatique, op.55, 1945; Salisbury Cove Ov., op.65, 1949; Sinfonia concertante, op.68, 1950–51; Louisville Prelude, op.71, 1953; sym. pieces and suites from dramatic works

Vocal: songs, opp.48, 57; O iuvenes, academic cant., op.60, T, chorus, orch, 1947; Chorus from 'Iphigenia in Aulis', op.61, vv, hn; Diapason (orat, J. Dryden, J. Milton), op.67, Bar, chorus, orch, 1950; Choral Songs, op.70

Chbr: 5 str qts, nos.1–2 lost, opp.41, 59, 72; 2 sonatas, vn, pf, opp.14, 43; Sonata, op.21, cl, pf; vn pieces, opp.39, 64; Trio, op.53, vn, cl, pf; Rapsodia notturna, op.66, vc, pf, 1950; Trio Serenade, op.69, pf trio; educational pieces

Pf: Variations on a Theme by Reger, op.1; 4 sonatas, opp.2, 8, 20, 58; Ballade, op.40; 4 Studies after Domenico Scarlatti, op.56; Variations on a Theme by Georg Boehm, op.62; shorter pieces, opp.9, 11, 24, 47, 51; educational pieces

MSS and other material in Rosenthal Library, *US-NYq*

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B. Schwarz: 'Karol Rathaus', *MQ*, xli (1955), 481–92 [with complete list of works]
T. Page: 'Piano Concerto', *New York Times* (11 Dec 1984)
D. Pirone: *The Solo Piano Music of Karol Rathaus: a Performance Guide* (diss., New York U., 1984)
M. Schussler: 'Mein Problem ist eines unabhängigen, vernachässigten und sehr eigenartigen Komponisten: Karol Rathaus zum 100. Geburtstag', *mr-Mitteilungen*, no.16 (1995), 1–12

BORIS SCHWARZ/DONALD PIRONE

Rathgeber, Johann Valentin (*b* Oberelsbach, nr Fulda, 3 April 1682; *d* Banz, nr Coburg, 2 June 1750). German composer. He received his earliest musical education from his father, who held the combined posts of village organist and schoolmaster. In 1701 he entered the University of Würzburg to study theology, and in 1704 became a schoolmaster and organist at the Juliusspital in Würzburg. He went to the Benedictine abbey of Banz early in 1707 as chamber musician and servant to the abbot, and by the end of the year had become a novice. In 1711 he was ordained, and about the same time was appointed choirmaster at Banz, a post which he held, with one interruption, for the rest of his life. In 1721 the Augsburg firm of Lotter issued the first of his many publications, a volume of masses. Eight years later, when he had established a considerable reputation as a composer of church music, he sought permission to leave Banz for a European tour; he was refused and left without it. He visited Würzburg, Augsburg, Bonn, Cologne, Trier and Benedictine houses in Swabia and around Lake Constance. One of his reasons for making this tour seems to have been to gather information about performance conditions and liturgical customs in the Catholic areas of Germany; in the preface to his op.9 Vespers he said that he had added settings of the Compline psalms as, though sung Compline was not customary in his part of Germany, it was more common in the Rhineland and he had been asked to provide music for it. He also turned his attention to secular vocal music. The first two volumes of the *Ohren-vergnügendes und Gemüth-ergötzendes Tafel-Confect*, a collection of popular songs which he edited and arranged, were published by Lotter in 1733 and 1737 respectively.

Although he was reinstated as choirmaster after his return to Banz and readmission to the community, Rathgeber produced no more church music after 1739. He continued to work on the *Tafel-Confect*, whose last volume appeared in 1746, and in 1743 his last original composition was published, a set of short and simple keyboard pieces. He died in 1750 after a long illness.

Rathgeber is remembered mainly in connection with the *Tafel-Confect*, but in his own time he was also an extremely popular and influential composer of church music. Lotter's catalogues show that southern Germany saw a boom in published church music for the average choir in the mid-18th century, and that Rathgeber was the most important and prolific composer in this field in the 1720s and 30s; his first two publications of masses, opp.1 and 3, had the rare distinction of achieving second editions. Moreover, it is likely that his works started the trend towards simple church music for parish choirs; his op.1 was almost certainly the first publication of its kind, for though some church music was published in Germany before 1720 it was nearly all too elaborate and lavishly scored to be practical for them.

Most of Rathgeber's sacred output is made up of mass settings and Vesper psalms, for which parish churches had the greatest demand; but he also provided for all other liturgical occasions with sets of offertories (general motets, to be used at this point in the Mass, in place of the Proper texts), litanies, hymns, antiphons, and settings of the *Miserere* and *Stabat mater*. Each publication contained a great deal of music; most of his mass volumes include eight or more complete settings of the Ordinary, and his Vespers ones at least four complete sets of psalms for Sundays and various categories of feasts, with *Magnificat* settings and antiphons. Except for the sacred arias of op.10, all his church music is scored for SATB solo and chorus, one or two violins and continuo, with optional trumpets and drums in certain pieces. However, some publications, such as the Vespers of 1736 were intended for country districts where choirs were often small and incomplete music could be performed with a minimum of two voices and organ, the other two voice parts and either one or both violin parts being optional.

Until about 1750, south German-published church music had a style distinct from that of the large-scale Catholic church music being written elsewhere and from that of the Lutheran composers of the north. The first extant publication in this style is Rathgeber's op.1. The style is compact and non-contrapuntal; as the words can be clearly heard and there is little repetition of them, the music is apt for liturgical use. Rathgeber had a considerable talent for writing good melodies, for chorus as well as solo singers, so that although the choral texture is simple, and the solo parts make no excessive demands, the music is not dull. Most of his mass movements and psalm settings are through-composed; he rarely divided them into sections, and, except for the Benedictus in the mass, seldom wrote self-contained solo arias. In his earlier publications he developed a technique of unifying long movements by means of short recurrent motifs, vocal and instrumental, in melody or bass. But Rathgeber's forms are not stereotyped, and even his settings of the longest and most amorphous psalm texts usually have a sense of structure. He was further helped by a charming and imaginative, if naive, use of word-painting. He showed in his arias of op.10 that he could also use the more common contemporary ritornello forms. Each is a da capo movement; but unlike later composers of sacred arias Rathgeber did not imitate the Italian style, and the vocal writing is hardly more elaborate than that in the solo passages of his larger-scale music.

Despite his cultivation of simple textures and attractive melodies, Rathgeber was not a progressive composer. His melodic and harmonic idioms, and his bass lines, are firmly rooted in the Baroque. This is true also of his instrumental music: the concertos of op.6 are concerti grossi, for various combinations of instruments; the keyboard pieces of op.22, all in binary form, are Baroque in idiom, though as they are not at all contrapuntal, and in only two parts, their effect is rather thin. The *Tafel-Confect* contains a large and varied selection of the popular songs of the period, including solos, duets and choruses, many of which are described as quodlibets. Some have instrumental accompaniments, others merely figured basses. The square, sturdy, often predictable tunes are similar to those of the songs published at about the same time by composers such as Telemann, though the words, often nonsense syllables or in Bavarian dialect, are less distinguished.

WORKS

all published in Augsburg

SACRED

op.	
1	Octava musica, 4vv, 2 vn, bc (1721, 2/1728), 8 masses (in 2nd edn 2 requiems added)
2	Cornu-copiae vesperarum diversarum, 4vv, 2 vn, 2 tpt ad lib, bc (1723), 6 Vespers, 4 ants, lit
3	Novena principalis Constantiniana, 4vv, 2 vn, 2 tpt ad lib, bc (1725), 9 masses
4	Sacra anaphonesis, 4vv, 2 vn, 2 tpt ad lib, bc (1726), 24 offs
5	Harmonia Mariano-Musica, 4vv, 2 vn, 2 tpt ad lib, bc (1727), 6 lits, 15 ants
7	Decas Mariano-Musica, 4vv, 2 vn, 2 va, 2 tpt, bc (1730), 10 masses
8	Harmonia lugubris, 4vv, 2 vn, 2 tpt ad lib, 3 trbn ad lib, bc (1731), 6 requiems, 2 Libera me
9	Psalmodia vespertina, 4vv, 2 vn, 2 tpt ad lib, timp ad lib, bc (1732), 4 Vespers
10	Vox sonora decantans, 1v, 2 vn, va, bc (1732), 8 Lat. arias, 8 Ger. arias
11	Columba sacra, 4vv, 2 vn, 2 tpt ad lib, bc (1732), 36 hymns
12	Missale tum rurale tum civile, 1–4vv, 1–2 vn, 2 tpt ad lib, bc (1733), 12 masses, 2 requiems
13	Cithara Davidis poenitentis, 4vv, 2 vn, 2 tpt ad lib, 3 trbn ad lib, bc (1734), 6 Miserere, 6 Tantum ergo
14	Holocaustoma ecclesiasticum, 4vv, 2 vn, 2 tpt ad lib, timp ad lib, bc (1734–5), 60 offs, 18 ants, 3 Tenebrae
15	Dominicale, 4vv, bc, insts ad lib (1735), 50 offs
16	Antiphonale Marianum, 4vv, 2 vn, bc (1736), 24 ants
17	Psalterium iucundum, 2vv, org, 2vv ad lib, insts ad lib (1736), 4 Vespers, 5 pss
18	Cultus Marianus, 1–4vv, 2 tpt ad lib, 2 hn ad lib, timp ad lib, bc (1736), ants, lit
19	Sacrum quadriformae, 4vv, 2 vn, 2 tpt ad lib, 2 trbn ad lib, timp ad lib, bc (1738), 4 masses
20	Hortus noviter exstructus, 4vv, 2 vn, bc (1739), 30 offs
—	4 Sanctus, 4vv, 2 vn, 2 tpt, 2 trbn, bc, *D-Bsb*; 3 hymns, 4vv, 2 vn, 2 tpt, bc, *PL-WRu*; Salve regina, *D-Dlb*; Requiem rurale, S, A, B ad lib, 2 hn, org, *WEY*

SECULAR

6	Chelys sonora (1728), 24 concs.; 2 vn, bc, 7 with vn solo, 6 with 2 tpt, 2 with tpt solo, 4 with 2 tpt ad lib
—	Ohren-vergnügendes und Gemüth-ergötzendes Tafel-Confect (1733, 1737, 1746), 1–4vv, bc/vc, 2 vn ad lib; ed. in EDM, 1st ser., xix (1942)
22	Musikalisches Zeitvertreib (1743), 60 kbd arias of which the last 10 are pastorals for Christmastide

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F. Krautwurst: 'Valentin Rathgeber OSB (1682–1750)', *Fränkische Lebensbilder*, xiv (1991), 141–61

ELIZABETH ROCHE

Ratisbon. *See* REGENSBURG.

Ratisbonne, George de. *See* CHAMBRAY, LOUIS FRANÇOIS.

Raţiu, Adrian (*b* Bucharest, 28 July 1928). Romanian composer and musicologist. He studied with Chirescu (theory and solfège), Constantinescu (harmony), Negrea and Buicliu (counterpoint), Klepper (composition), Breazul (history), Comişel (folklore) and Rogalski (orchestration) at the Bucharest Conservatory (1950–56), and in 1969 attended the Darmstadt summer courses. He was editor of *Muzica* from 1959 to 1962, when he was appointed to teach harmony at the Bucharest Conservatory.

As a musicologist he has produced fine analyses of Romanian and other 20th-century music, and his theoretical ideas are important to his creative work. In early works, such as the Piano Pieces of 1957, he attempted a synthesis of hexatonic modality and serialism. He then passed through a phase of rigorous organization with frequent recourse to folk modes, as in the Oboe and Bassoon Concerto (1963), before reaching a free post-serial style including aleatory features, original timbres and, again, structures based on folk modality.

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(*selective list*)

Orch: Sym. no.1, 1956, rev. 1961; Conc., ob, bn, str, 1963; Diptic, 1965; Concertino per la Musica-Nova, 1967; Impresii, chbr orch, 1969; 6 imagini, 1971; Poem, vc, orch, 1972; 2 pf concs., 1973, 1988

Chbr: Str Qt, 1956; Partita, wind qnt, 1966; Transfigurări, cl, pf, str trio, 1975; 5 Little Pieces, vl, pf, 1978; Trio, fl, ob, cl, 1980; Sonata a 5 brass qnt, 1984; Sonata, vn, 1985; Suite, db, 1985; Alternations, d, bcl, 1986; Convergences I, 4 fl, 1987; Trio, pf, cl, gui/vib, 1987; Convergences II, str, hpd, 1988; Echoes, vib, mar, 1989; Convergences III, fl, ob, bn, 1991; Sonata, vl, pf, 1991; 7 Studies, sax, 1992; Reverie, ob, pf, 1994; Concergences IV, pf, cl/sax, perc, 1995

Pf: Pieces, 1957; Monosonata I, 1968; Monosonata II, 1969; Constellations, 1970

Vocal: Lieduri (N. Labis), 1961; Lieduri (T. Arghezi), 1963; Madrigaluri corale (Shakespeare), 1964; Madrigaluri (M.R. Paraschivescu), 1964; Hommage à Eric Satie (T. Tzara), 1994

Principal publishers: Breitkopf & Härtel, Carciafoli, Gerig, Izdatelstvo Muzïka, Muzicală, Peters

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'Aspekte der Ausdrücksmittel im Lichte der Entwicklung der zeitgenossischen Musik', *Beiträge zur Musikwissenschaft*, iv (1965), 337–42

with others: *Georges Enescu* (Bucharest, 1971)

'Le système harmonique de Scriabine', *Muzica*, xxiii (1973), no.1, p.41–8; no.2, p.43–9

'Permanent features and innovative developments', *Romanian Review*, 8 (Bucharest, 1981)

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D. Petecel: 'Convorbire cu compozitorul Adrian Raţiu despre limbaje componistice', *Muzica*, new ser., ii/2 (1991), 1–9

V. Sandu-Dediu: 'Compozitorul Adrian Raţiu: "In orice caz, speranţa exista"', *Melos*, liv/6 (1992)

VIOREL COSMA

Ratner, Leonard G(ilbert) (*b* Minneapolis, 30 July 1916). American musicologist and composer. He took the MA from the University of California, Berkeley in 1939 and the PhD in 1947 with Bukofzer; his other professors included Schoenberg, Bloch and Frederick Jacobi. He taught at Berkeley from 1944. In 1947 he joined the faculty of Stanford University, where he was made professor of music in 1957. He retired in 1984.

Ratner has specialized in Classical and Romantic music, harmonic theory and analysis and investigations of musical form. His observations on these topics are contained in his two textbooks, *Music: the Listener's Art* (1957) and *Harmony, Structure and Style* (1962). His later writings explore the use of 'rhetorical' devices (described in terms of musical procedures such as scoring, harmonic colour and phrasing) to define musical idioms. Many of his compositions, which include an overture, a concertino for trumpet and string orchestra, quartets and sonatas, have been recorded.

WRITINGS

Harmonic Aspects of Classic Form (diss., U. of California, Berkeley, 1947)

'Harmonic Aspects of Classic Form', *JAMS*, ii (1949), 159–68

'Eighteenth-Century Theories of Musical Period Structure', *MQ*, xlii (1956), 439–54

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Classic Music: Expression, Form, and Style (New York, 1980)

'Texture: a Rhetorical Element in Beethoven's Quartets', *Israel Studies in Musicology*, ii (1980), 51–62

The Musical Experience: Sound, Movement, and Arrival (New York, 1983)

'Topical Content in Mozart's Keyboard Sonatas', *EMc*, xix (1991), 615–19

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PAULA MORGAN/R

Ratsche (Ger.). *See* RATCHET.

Ratti, Bartolomeo ['Il Moro'] (*b* Padua, 1565; *d* Padua, 21 April 1634). Italian composer, singer and organist. He attended the school attached to S Antonio, Padua, and studied composition with Costanzo Porta. On 30 October 1591 he became a tenor in the S Antonio choir. On 9 June 1593 he competed unsuccessfully for the post of player of the 'organetto dei concerti' there, but he was appointed to this position on 24 February 1594 and also continued as a singer. On 14 March 1594 he received permission to become *maestro di cappella* at Gemona del Friuli, whence he returned to Padua to become, on 13 December 1600, deputy to Porta at S Antonio. On 1 June 1601, after Porta's death, he succeeded him as *maestro di cappella*, a post he held until 1606. Having apparently been *maestro di cappella* briefly of S Francesco, Piacenza, he returned to his post at Padua in 1608. On 11 December 1613 he was dismissed for neglecting his duties, but he continued to live in the monastery attached to S Antonio until his death. He composed both sacred and secular music in a variety of styles current in his day.

WORKS

Cantiones in laudem deiparae Virginis Mariae (quae vulgo nominari solent motecta) . . . et in fine adjectae sunt litaniae in honorem ejusdem virginis, liber I, 5vv (Venice, 1594)

Amorosi fiori . . . madrigali, 4vv, con uno, 8vv (Venice, 1594)

Ghirlanda de varii fiori amorosi, libro II de madrigali, 4vv, con 1 sonetto, 8vv, et 1 dialogo, 8vv (Venice, 1596)

Ardori amorosi, madrigali e canzonette, 3vv (Venice, 1599)

Li brevi salmi intieri che nelli Vespri di tutte le solenità si cantano secondo il rito del Sacro Concilio di Trento, 5vv, bc (Venice, 1605)

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R. Lunelli: 'Nota complementare sul musicista Costanzo Porta', *Miscellanea francescana*, lvi (1956), 282–8

REGINA F. CHAUVIN/R

Ratti, Cencetti & Comp. Italian music publishers. Giovanni Battista Cencetti ran a copying business at 8 Via Canestrari, Rome, established early in the 19th century, and began music publishing with Leopoldo Ratti, in 1821 (their first privilege was dated 19 October). The firm, originally styled Stamperia Litografica di Leopoldo Ratti e Gio: Batta: Cencetti, was first at 24 Via de' Spagnuoli. From about 1823 to 1830 it was at 23 Via della Posta Vecchia (also referred to as 23 Via de' Sediari), with additional premises at 17 Via della Croce (from *c*1828); in about 1830 the latter became its main address, with 154 Via di Ripetta also in use (*c*1830–32). Cencetti's name was dropped from the imprint in about 1835, but as Ratti & Comp. the firm continued in business until probably early 1844.

To judge by plate numbers (which appear to be chronological) the firm issued some 700 publications, almost all in lithography, mainly of excerpts from contemporary operas. It is best remembered, however, for the enterprising series of complete full scores of eight Rossini operas: *Mosè in Egitto* (*c*1825), *L'inganno felice* and *Semiramide* (*c*1826), *Il barbiere di Siviglia* (*c*1827), *Ricciardo e Zoraide* (*c*1828), *L'assedio di Corinto* (*c*1830), *Matilde di Shabran* (*c*1832) and *Guillaume Tell* (*c*1835). Although Rossini probably did not supervise their preparation, they were the first full scores of his operas to appear in Italy (five of them have never been republished in full score). They are landmarks in both Italian and in lithographic music publishing; only a few operatic full scores were published in Italy in the 19th century, and it was at this time exceptional for such large-scale works to be printed by lithography anywhere.

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B.M. Antolini and A. Bini: *Editori e librai musicali a Roma nella prima metà dell'Ottocento* (Rome, 1988), 25–72, 131–3, 143–90
M. Twyman: *Early Lithographed Music* (London, 1996), 437–48

RICHARD MACNUTT

Ratti, Lorenzo (*b* Perugia, 1589/90; *d* Loreto, 10 Aug 1630). Italian composer and organist. He was a pupil of his uncle Vincenzo Ugolino and from 1599 to 1601 a choirboy in the Cappella Giulia at S Pietro, Rome. From 1 May 1614 to June 1616 he was organist of Perugia Cathedral and from 1616 to at least 1617 he was *maestro di cappella* of the Seminario Romano. Between 17 June 1619 and July 1620 he held the same office at the Collegio Germanico, Rome, and from 1 August 1620 to February 1623 he was *maestro* of S Luigi dei Francesi, Rome. He returned to the Collegio Germanico for a further period as *maestro*, which lasted probably from late March 1623 to about 1 December 1629. He directed music in the Oratorio del SS Crocifisso on the five Fridays of Lent in 1629. On 15 December in the same year he succeeded Antonio Cifra as *maestro di cappella* of the Santa Casa, Loreto, but he had to resign on 30 July 1630 because of ill-health. He was ordained to the priesthood little more than a month before he died.

The *Sacrae modulationes* contain his most important work: polychoral settings of the gradual and offertory as well as motets for the Elevation for every Sunday of the year; six of the offertories are substituted by short Latin dialogues based on the Gospel text of the day, the only early 17th-century dialogues to have served a liturgical function.

WORKS

SACRED

Litanie e motetti, 5–8vv (Venice, 1616)
Motecta, 2–5vv, bc (org), libro I (Rome, 1617)
Motecta, 2–5vv, bc (org), libro II (Rome, 1617)
Motetti della cantica, 2–5vv (Rome, 1619)
Motetti, 1–6vv (Venice, 1620)
Litanie della Beata Virgine, 5, 8vv (Venice, 1626)
Sacrae modulationes ... pars I, 2–12vv, una cum bc (org) (Venice, 1628)
Sacrae modulationes ... pars II (Venice, 1628)
Sacrae modulationes ... pars III (Venice, 1628)
Litanie Beatissimae Virginis Mariae, 5–8, 12vv, una cum bc (org) (Venice, 1630)
Cantica Salomonis, 2–5vv, una cum bc (org), pars I (Venice, 1632)
Missa sine nomine, 8vv, org, Missa Do re mi, 4vv, org: *I-Rsmt*; Missa Vestiva i colli, 8vv, Missa octavi toni, 8vv, Missa Zacharia, 16vv: *Rvat*
Ecce panis angelicus, 5vv, *Rvat*
Qui vult venire, 4vv, org, *Rvat*
Works in RISM 1625[1] and 1642[1]

SECULAR

Il primo libro de' madrigali, 5vv (Venice, 1615)
Il secondo libro de' madrigali, 5vv (Venice, 1616)
Il Ciclope overo Della vendetta d'Apolline (dramma harmonico), Rome, Collegio Germanico e Ungarico, 1628, music lost

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REGINA F. CHAUVIN/NOEL O'REGAN

Rättig. Austrian firm of music publishers. Theodor Rättig began his publishing activities in Vienna about 1877, working as a partner in the firm of Bussjäger & Rättig in 1878–80. In 1878 he was responsible for publishing the first edition of Bruckner's Third Symphony (1877 version) after hearing the work's première on 16 December 1877: he was almost alone among the Viennese musical establishment in his enthusiasm. He issued a full score and, shortly afterwards, a version for piano duet by the 18-year-old Mahler, the latter's first publication. By the end of 1880 Rättig was operating on his own. He continued his passionate advocacy of Bruckner's music with the publication of the *Te Deum* (1885), four *Graduale* (1886) and the revised 1889 version of the Third Symphony (1890). Other composers in his catalogue are almost all minor Viennese musicians. In the late 1890s the firm moved to Leipzig; it was taken over by Schlesinger (Lienau) in 1910.

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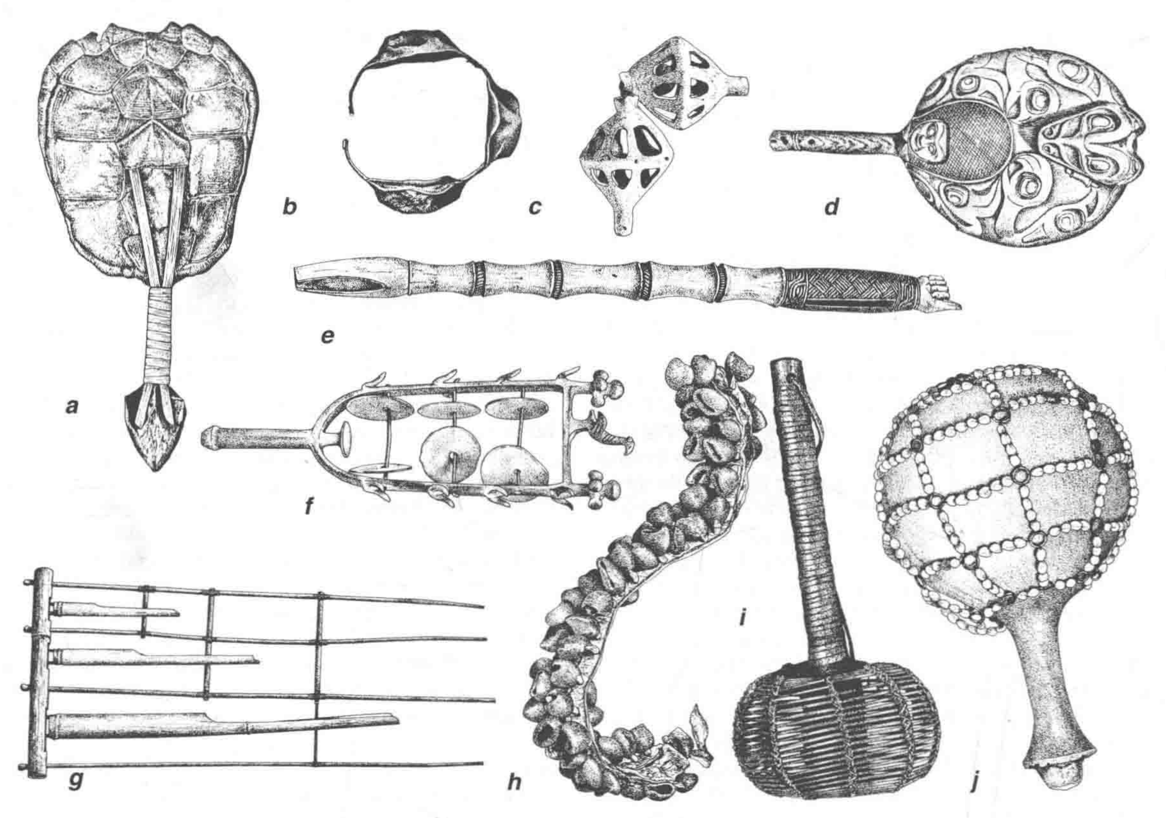
NIGEL SIMEONE

Rattle (Fr. *claquette*, *hochet*; Ger. *Rassel*, *Schnarre*; It. *nacchere*). A shaken idiophone in a variety of forms and with numerous names (see illustration). Seven types of rattle are distinguished by Hornbostel and Sachs in their classification (*see* IDIOPHONE). A 'cog rattle', however, is classified as a scraped idiophone (*see* SCRAPER and RATCHET). In its simplest form a strung rattle consists of small hard objects such as seeds, shells or teeth bunched together; a gourd rattle is formed from a seed pod in which the dried seeds remain; or a calabash or clay vessel filled with seeds or small pebbles. Certain rattles (such as the beaded calabash) have seeds, shells or other rattling pieces outside as well as inside the gourd. The shells of gourd rattles, the beaded calabash and similar instruments are provided by the natural fruit. In some cases a handle and bowl are fashioned by tying the calabash fruit near its stalk. Modern rattles formed from natural fruit pods, or manufactured from wood or a plastic material, include maracas, the *chocalho* (a tube rattle) and the cabaca.

The rattle is the instrument with which we are usually first acquainted as children, and was among the earliest known instruments. Rattles dating from prehistoric times are known. From ancient Egypt rattles are of two main types: an instrument with a handle, looking like a distaff, and made of plaited straw, reed or papyrus; and terracotta instruments, shaped to represent a bird or animal and such fruits as the lemon or gourd. Terracotta rattles representing hens, bears, camels, pigs and other animals survive from the old Babylonian period in Mesopotamia (early 2nd millennium BCE), as do many 'pie-crust' rattles. Clay objects excavated in Costa Rica point to the use of rattles in prehistoric times. The strung rattle remains an important instrument in several cultures, for example those of New Guinea and Island Melanesia.

The belief in the instrument's ritual power is widespread. It is an important ritual item in sub-Saharan Africa and is used by North and South American shamans. Rattles are used by Korean priests, and to some Brazilians the rattle is believed to be the dwelling-place of a powerful deity. It is used to stress dancing, being shaken or hung from the ankle, leg, arm or neck of the dancer. Rattles of this description fashioned from the ears of springbok or dried hide, and containing small pieces of ostrich-egg shell or dried berries as rattling pieces, are found among the San of southern Africa. Early travellers to America found the rattle an important instrument in ceremonial dances including the *tupinamba* (ritual fire dance), and ceremonies connected with burial and sacrifice. In his *Generall Historie of Virginia* (1624) John Smith wrote of rattles made of gourds or pumeone shell which sounded 'Base, Tenor, Countertenor, Meane and Treble'.

Among the numerous elements used to make rattles are such objects as human skulls filled with pebbles, and the jawbone of an ass or zebra in which the loose teeth act as rattling pieces. This instrument survives in the Latin American dance orchestra as the *quijada*, as do gourd rattles (maracas), and instruments such as the cabaca. Among the forms of rattle used in Latin America are ones of animal bones and nails, threaded on fibre, used among the Shuar of Ecuador; rattles made of a thin, cylindrical



Examples of rattles: (a) turtle-shell rattle (kanyáhte' ká'nowa') of the Seneca Indians, New York State; (b) iron rattle, West Africa; (c) bronze rattles, Luristan, Iran; (d) wooden rattle of the Kitksan Indians, British Columbia, Canada; (e) ivory stick rattle, Nigeria; (f) bronze sistrum, Central Anatolia (c2100 BCE); (g) bamboo rattle (angklung), Java; (h) nut-shell belt, South America; (i) basket rattle, Democratic Republic of the Congo; (j) gourd rattle

tree trunk filled with seeds, stones and nails, used by African Ecuadorians; and the rattle cross, used by African Cubans, in which small gourds containing seeds or stones are affixed to the ends of two crossed sticks. Among northern Amerindians turtle-shell rattles and split-stick rattles (known as *pak'papa*) are known. Many rattles in America and Africa are based on gourds, often with external rattling devices (such as a net into which beads, shells or pieces of wood may be woven). Other types of rattle are the SISTRUM found in the Middle East and Ethiopia (particularly in Christian traditions) and the Javanese ANGKLUNG, a bamboo rattle.

Rattles of various descriptions are scored for in modern Western art compositions, outstanding examples being the works of Orff (*Weihnachtsspiel*, 1960 and *Antigonae*, 1949); Varèse (*Ionisation*, 1931 – maracas, high and low); Henze (*Ode an den Westwind*, 1953); Britten (*The Prodigal Son*, 1968 – here a conical gourd rattle is used to produce two distinct tones); and Berio (*Circles*, 1960), written for the Mexican bean, a pod with dried seeds inside). In certain cases composers are not explicit, and fail to define whether rattle or ratchet is intended.

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JAMES BLADES, JOHN M. SCHECHTER

Rattle, Sir **Simon (Denis)** (*b* Liverpool, 19 Jan 1955). English conductor. After displaying early musical talents, he played percussion with the National Youth Orchestra and Royal Liverpool PO before studying the piano, percussion and conducting at the RAM (1971–4). In 1974 he won the John Player International Conductors' Award, as a result of which he was appointed assistant conductor of the Bournemouth SO and Bournemouth Sinfonietta. He made his professional début conducting the Nash Ensemble at the Queen Elizabeth Hall in February 1975, and the following year conducted the New Philharmonia Orchestra at the Royal Festival Hall – at 21, the youngest conductor ever to appear with the orchestra. From 1977 to 1980 he was both associate conductor of the Royal Liverpool PO and assistant conductor of the BBC Scottish SO. From 1978 to 1983 he was principal conductor of the London Choral Society and from 1979 to 1998, of the CBSO, of which he was music director from 1990.

Rattle's commitment to contemporary music was evident in a relationship with the London Sinfonietta that began in 1976, with a Promenade concert at the Round House, London (he was, at that time, the youngest conductor ever to appear at the Proms). He also made his mark early in opera, prominent débuts including that at Glyndebourne (1977) with *The Cunning Little Vixen*, the work with which he belatedly first appeared at Covent Garden in 1990 and subsequently recorded. In 1979 he made his débuts with the Los Angeles PO and Chicago SO. Other notable débuts include those with the Concertgebouw Orchestra (1986), Berlin PO (1987) and Vienna PO (1993). He was appointed principal guest conductor of the Orchestra of the Age of Enlightenment in 1992 and was knighted in 1994.

Rattle's two-decade tenure of the CBSO, during which he raised the orchestra's status immeasurably, demonstrated a number of characteristic traits. Declining more prestigious appointments and innumerable guest conducting opportunities to hone his and his orchestra's skills in wide-ranging repertory, he developed a partnership, based on mutual respect, unique in British musical life. Rattle's commitment to Birmingham, together with the local council's urban regeneration programme, transformed



Simon Rattle, 1995

the city's musical facilities over that period. The acoustically exemplary Symphony Hall, which was designed by Artec of New York, the splendid resources of the CBSO Centre, vastly improved audience attendance figures and players' contracts are all legacies of the Rattle years. Above all, he harnessed his abundant energies and charisma in inspirational performances and recordings of a broad repertory, ranging from Haydn to Henze, Mahler to Maw, the *War Requiem* to *Porgy and Bess*, Sibelius symphonies to works by Szymanowski. Common to all his conducting is a pulsating dynamic charge channelled into scrupulously articulated, unerringly calibrated musical structures. Few conductors communicate such joy in their music-making, and he has the ability to galvanize players and audiences alike.

Rattle's reputation as one of the leading conductors of his generation was sealed by his appointment as chief conductor and artistic director of the Berlin PO, effective from 2002. Although the core 19th-century German repertory was not hitherto one with which he was especially identified, he had already begun to give it more attention, notably with performances and recordings of the complete Beethoven symphonies and piano concertos with the Vienna PO. (N. Kenyon: *Simon Rattle: the Making of a Conductor*, London, 1987)

BARRY MILLINGTON

Rattle drum. A drum (membranophone) indirectly struck by pendants, pellets or similar objects. *See* DRUM, §I, 3.

Ratz, Erwin (*b* Graz, 22 Dec 1898; *d* Vienna, 12 Dec 1973). Austrian musicologist. In addition to his musicological studies under Adler at Vienna University (1918–22), he became a private pupil of Schoenberg in 1917 and remained an active supporter of his teacher's work. After organizing the concert series 'Ten Public Rehearsals of the Chamber Symphony op.9' in 1918 (conducted by Schoenberg), he founded the Verein für Musikalische Privataufführungen (1918–21) with Berg and Paul A. Pisk. The activities of the society prepared for the founding of the ISCM in 1922. When Schoenberg went to Berlin (late 1925) Ratz continued his composition studies with Webern; they were close friends until Webern's death. Ratz's ability in music analysis led to his appointment to teach theory at the Musikakademie, a post he held until his death. His research into the analysis of musical form is demonstrated in his *Einführung in die musikalische Formenlehre* (1951).

In 1955 Ratz became president of the International Gustav Mahler Society and editor of the complete critical Mahler edition. In connection with this he established a collection of literary and recorded documents. He also prepared critical editions of Beethoven's piano variations and Schubert's piano sonatas. From 1953 to 1968 he was president of the Austrian section of the ISCM.

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RUDOLF KLEIN

Rauch. German or Alsatian family of musicians.

(1) Johann Georg Rauch (i) (*b* Sulz, nr Strasbourg; *d* Strasbourg, 21 July 1710). Organist and composer. He is first heard of in June 1687 when he was appointed organist of Strasbourg Cathedral; about the same time his first extant publication, a volume of motets, was published in Augsburg. Since his subsequent publications appeared at Strasbourg, it may be that his previous appointment had been in the Augsburg region. Though three further publications appeared in the next ten years, Rauch's applications for the post of Kapellmeister were never successful. When Sébastien de Brossard, for whom Rauch had sometimes deputized, left in 1699 he was eventually replaced by Thomas Bourgeois, and when the latter left in 1707 Rauch was again passed over.

Rauch's published church music displays a great variety of textures and a familiarity with all the contemporary styles of church music, from the flowing melodious duet to the massive ceremonial concertato style. It is typical of the Italian-influenced church music favoured by many German composers of the time.

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Cithara Orphei duodecim sonatorum, 4 pts (Strasbourg, 1697), lost

(2) Joseph Michel Rauch (*b* Strasbourg, *c*1685; *d* Strasbourg, 10 April 1738). Organist and composer, son of (1) Johann Georg Rauch (i). He is first heard of in 1708, when the authorities of Strasbourg Cathedral gave him a bursary to study the organ and composition in Paris. By 1710 he was back in Strasbourg, taking over the post of cathedral organist in September, after his father's death. Unlike his father, he also obtained the post of Kapellmeister; but from a non-musical point of view, he does not seem to have been a very satisfactory employee, as the cathedral frequently had to pay his debts, and he spent six weeks away in Reims without permission in 1725. His death in 1738 was preceded by 12 years of illness, and though he officially held his posts to the end of his life, much of the work was done by his younger brother, (3) Johann Georg Rauch (ii).

Rauch had a considerable reputation as an organist, but was less well regarded as a composer. None of his compositions, which include a number of masses and a *Te Deum* for the wedding of Louis XV, is extant.

(3) **Johann Georg Rauch (ii)** (*b* Strasbourg, 1702; *d* Strasbourg, 1 July 1779). Organist, son of (1) Johann Georg Rauch (i). He became organist at Strasbourg Cathedral in 1738 on the death of his elder brother, (2) Joseph Michel, for whom he had been deputizing since 1726. He does not seem to have succeeded to his brother's other post of Kapellmeister; in the last years of his life it was held by F.X. Richter, who wrote a funeral motet for him.

(4) **Johann Baptist Rauch** (*fl* 1779–96). Organist; his relationship to the earlier members of the family is not known. He succeeded (3) Johann Georg Rauch (ii) as organist at Strasbourg Cathedral in 1779, and still held the post in 1796; no other details of his life are known. He is said to have composed a mass, which is not extant.

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ELIZABETH ROCHE

Rauch, Andreas (*b* Pottendorf, 1592; *d* Ödenburg [now Sopron], 1656). Austrian organist and composer. He was organist at the Protestant churches at Hernals (1621–5) and Inzersdorf (1627) in the Lutheran region of Lower Austria. Following the expulsion of Protestants from Austria under the Edict of Restitution in 1629 he settled in Ödenburg, where he was the organist of St Michael's until his death.

Rauch employed both old and new stylistic means as he needed them in his compositions. The motets of the *Thymiaterium* (1625) – the title, meaning 'censer', is a play on the composer's name ('smoke' or 'incense') – present pseudo-polyphonic harmonic writing reminiscent of Johannes Eccard, the secular three-part songs (1627) are related stylistically to Italian ballettos, and the influence of Monteverdi is evident in the small-scale sacred works of 1641 and 1651. The polychoral compositions of 1635 and 1648 are assured examples of the 'colossal Baroque' style which blend the Austrian predilection for large vocal and instrumental groupings with the concertato writing of northern Italy. They are all political concertos, each dedicated to an emperor of the Habsburg line, and are set for between two and four obligatory groups of singers and/or instrumentalists with continuo, together with an optional 'capella' (usually of voices and strings) which either adds new material at the tuttis, or performs unadorned versions of the obligatory parts. The direction, included for the last eight pieces, for trumpets and timpani to sound the 'SIGNAL "L'arma"' (together with musket salvos and cannon volleys) provides evidence of the non-musical panoply of Habsburg high ceremony.

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Concentus votivus sub ... Ferdinandi II (Attollite portas principes), 9–17vv, insts, bc (Vienna, 1635)
Missa, vespera et alii sacri concentus concertati, 2vv, hpd (Nuremberg, 1641) [includes his portrait 'aet. suae 49']
Currus triumphalis musici, 8–14vv, insts, bc (Vienna, 1648) [incl. Attollite portas principes in reduced scoring]
Newes Thymiaterium, 3–4vv, insts (Vienna and Lucerne, 1651)
Resonet in laudibus, motet [listed in *EitnerQ* copied from print]
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HELLMUT FEDERHOFER/PETER DOWNEY

Rauch, Caspar (*b* Ulm, 1558; *d* ?Breslau [now Wrocław], after 1617). German composer. He is known to have been a citizen of Breslau about 1618, for he referred to himself thus when he published his only known work, *Ein Schatz-Kasten voller Clainodien von allerley schönen Trostsprüchen auss Heyliger Schrifft dess alten und newen Testaments*, in Königgrätz (now Hradec Králové) in that year (RISM, BVIII 1618[06]). In this publication there is mention of an extensive collection of songs, although only eight appeared in the appendix in settings for one to five voices; most of the songs deal with the subject of death. The work has also a secondary, didactic purpose, in that Rauch intended the pieces to be used in schools.

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WALTER BLANKENBURG

Rauch, František (*b* Plzeň, 4 Feb 1910; *d* Prague, 23 Sept 1996). Czech pianist. He studied the piano with Hoffmeister (1929–31) and composition with Novák (1936–7) in Prague, made his début with the Czech PO in 1932 and then played in most European centres and, after World War II, in India, Japan and Brazil. Rauch specialized in Czech music, Beethoven, Chopin and the German Romantics. An excellent chamber player, he formed duos with the violinist Zika, the cellist Sádlo and the pianist Hubička. He was a member of the Prague Trio, originally with Bělčík (violin) and F. Smetana, then Sádlo (cello); later with Etlík (clarinet) and Tylšar (horn). From 1939 he taught at the Prague Conservatory and from 1946 at the Prague Academy (AMU) where his pupils included Růžičková, Boldocká and Eben. He occasionally wrote reviews and articles for *Hudební rozhledy* and composed for piano and chamber ensembles.

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ALENA NĚMCOVÁ

Rauche, Michael (*fl* London, second half of 18th century). English instrument maker and dealer in instruments and music. His extant instruments include two 13-course Baroque lutes. One, a large ivory and ebony instrument

in the Victoria and Albert Museum, London (no.9–1871) is dated 1762 and bears Rauche's address in Chandos Street. The other, in a private collection in Switzerland, is much smaller, of multi-rib construction, and is dated 1767. There are also English guitars by Rauche; one dated 1770 is in the Ashmolean Museum, Oxford. Rudolf Straube's *Three Sonatas for the Guittar* (1768) are for such an instrument and were 'Printed for and Sold by, ML RAUCHE, in Chandois Street'.

LYNDA SAYCE

Raucheisen, Michael (*b* Rain am Lech, 10 Feb 1889; *d* Beatenberg, 27 May 1984). German pianist. He was taught the flute, violin and piano by his father at home and composition and conducting by Felix Mottl in Munich. After playing the violin in the orchestra of the Staatsoper in Munich and in chamber groups, and the organ in most of Munich's principal churches, he began to coach singers at the Staatsoper and soon afterwards to accompany them in recitals. He then moved to Berlin, where he inaugurated a series of recitals with many of the leading singers and instrumentalists of the day, among them Elena Gerhardt and Fritz Kreisler, with whom he toured abroad. Recording with many of the famous pre-war singers in Germany, he enhanced his knowledge of lieder, and during the war he created a memorable Lied Edition for Berlin Radio, where he had been put in charge of chamber music and song. The recitals were preserved on tape, and in the 1970s and 80s almost the entire edition appeared on LP discs, covering, in addition to familiar repertory, such lesser-known lied composers as Marschner, Weber and Pfitzner. Among the artists taking part were Berger, Müller, Patzak, Völker, Anders, Hotter and the young Elisabeth Schwarzkopf; each singer was carefully matched to the song in hand. The Lied Edition remains a unique achievement and a tribute to Raucheisen's industry and his ability to surmount wartime exigencies. He resumed his career briefly in the postwar era before retiring.

ALAN BLYTH

Rauch von Schratt. German family of recorder makers. Three recorder makers, all named Hans Rauch von Schratt, were active in Schrattenbach from the mid-15th to the mid-16th centuries. The first, Hans Ruch (Rauch) (*d* 1526) married in 1490, declaring himself to be 'Hanns ruhe der pfeiffenmacher von Schrattenbach'. The second Hans made a recorder dated 1535 which survives in Salzburg; the third Hans is known from a document of 1595 as 'Pfeifenmacher'. The two surviving instruments (in the Museum Carolino Augusteum, Salzburg, and Bayerisches Nationalmuseum, Munich) which bear the name Hans Rauch have the maker's mark engraved on an ornamental brass fitting, with the additional mark of a double trefoil stamped on the wood.

Caspar Rauch (*fl* Schrattenbach, *c*1540) was a maker of recorders who is known to have owned an area of woodland in Schrattenbach during the late 1530s. His relationship to the eponymous makers discussed above is unknown. In July 1772 Charles Burney (*BurneyGN*) noted in the 'Oosters Huys, or Easterlings house' in Antwerp a set of woodwind instruments, 'between 30 and 40 of the common-flute kind, but different in some particulars . . . and all are of one sort of wood and by one maker: 'CASPER RAVCHS SCRATENBACH' was engraved on a brass ring, or plate which encircled most of these instruments'. Their case 'when filled with these instruments requires eight men to lift it from the ground'. Burney believed these instruments to have been made in Hamburg. Two instruments known to have been members of the Oostershuis set – an alto columnar recorder and a bass – survive in Brussels (at the Conservatory of Music); another a unique 3-keyed contrabass recorder, survives in Antwerp (Vleeshuis museum).

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WILLIAM WATERHOUSE

Raugel, Félix (*b* St Quentin, 27 Nov 1881; *d* Paris, 30 Dec 1975). French choir director and musicologist. He studied at the Lille Conservatoire (1899–1900; *premier prix* for viola in 1900 under Charles Queste), then at the Schola Cantorum in Paris (1900–09), where he was taught the organ by A.M. Decaux, composition by d'Indy and counterpoint by Roussel; he also studied harmony under Libert. Raugel's many posts during his long career were mainly those of organist and choir director: *maître de chapelle* at St Eustache (1911–28) and at St Honoré d'Eylau (1928–40); founder and director of the Handel Society (1909–14), the Chorale Française (1922–4), the Société des Etudes Mozartiennes (1930–39) and the Chorale Félix Raugel (1931); finally choir trainer for French radio (1934–47) and conductor of the Société Philharmonique in Reims (1926–62).

Raugel wrote some 20 papers on the organ (instruments, organists and makers) and on aspects of choral music. He also made editions of organ works (by Handel, Scarlatti and Buxtehude) and vocal works (by Péchon, Steffani and Brossard). His writings include contributions to several reviews (*Tribune de Saint-Gervais, Monde musical, L'orgue*) and important encyclopedias. He was musical director of the Anthologie Sonore (1949–59) and vice-president of the Société Française de Musicologie (1944–59).

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CHRISTIANE SPIETH-WEISSENBACHER

Raulin (*fl* late 15th century). Franco-Flemish composer. He is known from the ascriptions of three songs in a Florentine manuscript (*I-Fn* Magl.XIX.176): a four-part setting of the monophonic song *Je suis trop jeunette* (ed. in MRM, ii, 1967) and the three-voice virelais *Veu que tant* (also in *F-Pn* fr.15123) and *En elle croi*. He may be the same as the 'Roelkin' (often misread as 'Roellrin') to whom three works are ascribed in the Segovia manuscript (*E-SE* s.s.): the Dutch songs *Zart reyne frucht* for four voices and *Vrucht ende moet* for three, and a florid two-part setting of *De tous biens plaine* (also in *I-PE* 1013, *PL-Wu* 2016) – this last particularly notable for the two-and-a-half-octave range of the added voice. It is less likely that he should be identified with the 'Ranlequin de Mol' to whom the four-voice motet *Ave decus virginum* (ed. in EDM, 1st ser., xxx, 1960) is ascribed in the Apel codex (*D-LEu* 1494). 'Frere Raulin Franquet', chaplain at the court of René of Anjou in 1449–53, is always recorded separately from the singers, so he is probably not the composer. Bonda has suggested that Raulin might be identified with the musically proficient humanist RUDOLPH AGRICOLA, at least once referred to as 'Roelof'.

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DAVID FALLOWS

Raulin de Vaux (*b* ?Vaux-sous-Laons, nr St Quentin; *fl* *c*1420). French composer. He is known only by the three-voice rondeau *Savés pour quoy suy sy gay* (ed. in CMM, xi/2, 1959), a May song, in the eighth fascicle of *GB-Ob* Canon.misc.213. An additional, shorter line of verse appears with the same music after both main sections of the refrain. Raulin may be the same as Raoul le Vavasseur, a chaplain at the Burgundian court chapel in 1418.

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PAULA HIGGINS

Rault, Félix (*b* Bordeaux, 1736; *d* Paris, 1800 or later). French flautist, teacher and composer. A pupil of the flautist Michel Blavet, he acquired great skill in his early youth. He obtained a part-time position in the Paris Opéra orchestra in 1754 and when Blavet retired from this orchestra in 1758, Rault became his full-time successor. He was also employed in the Concert Spirituel orchestra from 1765 to about 1776 and in the royal chapel from 1768 until its dissolution in 1792. In 1781 Rault left the Opéra with a pension and began to devote more time to solo performances. The flute concerto and numerous chamber works that he wrote for these occasions reflect the typical *galant* style of the time, but show little imagination or depth. The cancellation of pensions at the Opéra during the Revolution caused Rault to take a post in the orchestra of the Théâtre de la Cité; when the theatre closed in 1800 he fell into desperate financial straits, and he reportedly died shortly thereafter.

Rault is historically important mainly as a flute teacher; he figured strongly in the evolution of the French school of flute playing from the late Baroque to the Romantic periods. As the most noted pupil of Blavet, he became the principal transmitter of the early 18th-century French tradition. His most outstanding pupil, Jean-Georges Wunderlich, was one of the first flute professors at the Paris Conservatoire and co-author (with Antoine Hugot) of the official *Méthode* used by the Conservatoire for many years.

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2 fl: 3 duos conc., op.1 (London, 1796); 3 duets, op.2 (1797); 6 duets, op.3; 6 duets, op.5 (1797); 6 sonates en duo, op.6; 6 duets, op.7; 6 duets, op.8; Recueil d'airs nos.1–10
Fl, va: 6 duets, op.6
3 trios, D, C, G, fl, vn, va, op.26 (also arr. fl, vn, vc); 3 trios, 2 fl, bn, op.25

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SHERWOOD DUDLEY/R

Raum [née Hodges], **Elizabeth** (*b* Berlin, NH, 13 Jan 1945). Canadian composer and oboist of American origin. She graduated from the Eastman School in 1966 with a degree in oboe performance. During the period 1968 to 1975 she was the principal oboist of the Atlantic SO, Halifax, Nova Scotia and beginning in 1975 held a similar position in the Regina SO. In 1984 she received the MM in composition from the University of Regina with her opera *The Garden of Alice* (1983) whose production in 1985 quickly established her as a major composer.

Raum's music is neo-romantic in style and has been described as well-crafted, sophisticated and expressive. Her lyrical expressiveness and sophisticated command of idiomatic writing – particularly for string and wind instruments – have resulted in a continuing flow of commissions. Tuba players throughout the world are relishing her growing list of compositions for their

instrument. Although much of her music is written for traditional ensembles, her output includes a number of works, including multimedia compositions and film scores, that use experimental effects. Having a strong programmatic sensibility, she is able in her multimedia music to appropriately complement and subtly increase the impact of the images concerned. Notable among her stage works is the ballet, *The Green Man*, which won the Can Pro Gold Award in 1994; she also won the award for Best Musical score at the Saskatchewan Film and Video Showcase '98 for *Sparkle* (directed by Jeff Beesley), which used music from Raum's 1993 work *A Prairie Alphabet Musical Parade*. (*EMC2*)

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Orch: Evolution: a Theme with Variations, orch, 1985; Echoes of Fort San, concert band, 1987; Fantasy for Double Orchestra, 1988; Suite from Sir Gawain and the Green Knight, chbr orch, 1989; The Legend of Heimdall, tuba, orch, 1991; Capriccio, vn, orch, 1992; Conc., db/vc, orch, 1993; Conc., vn, orch, 1993; A Prairie Alphabet Musical Parade, 1993; Symphony of Youth, SATB, swing choir, stage band, orch, 1994; Olmutz Conc., a trbn, orch, 1995; Sherwood Legend, hn, orch, 1996; Impulse, 1997; Conc. del Garda, tuba, orch, 1998; The Pershing Conc., tuba, orch, 1999

Vocal: Men I Have Known, song cycle, Mez, 1984; The Orphic Thread (J. Hicks), Mez, ww qnt, 1984; First and Gracious Sight (J. Hicks), T, ob, pf, 1987; 4 Medieval Songs, chorus, brass qnt/pf, 1990; Posaune Oratorio, soloists, SATB, org, trbn qt, 1992; Dark Thoughts (B. Warland), Ct, vn, hn, pf, 1998

Chbr and solo inst: Qnt for Brass, 1980; Fantasy, trbn, pf, 1985; Phoenix, fl, cl, vc, trbn, perc, pf, 1986; King Lear Fantasy, ww qnt, 1987; Baroque Trio, cl, fl, pf, 1989; Les Ombres, vn, pf, 1989; Valentine Variations, fl, pf, 1991; International Suite, wind octet, 1992; Prairie Suite, vn, vc, ob, pf, 1992; Sextet, ww qnt, pf, 1992; Str Qt, 1993; Northern Lights, fl, tape, 1995; Prelude to Parting, trbn, vn, tape, 1995; Searching for Sophia, vn, vc, pf, 1995; Sonata, vn, pf, 1995; 3 Jazz Moods, trbn, pf, 1996; Prayer and Dance of Praise, vn/vc, pf, 1997; Will There Be a Time, tuba, 1997; Nation, tuba, tape, 1998; Secret, tuba, tape, 1998

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ELAINE KEILLOR

Raupach. German family of musicians and writers.

(1) **Christoph Raupach** [Veritophilus] (*b* Tondern, 5 July 1686; *d* Stralsund, 1744). Organist, composer and writer on music. He studied the harpsichord, organ and violin with his father Georg Raupach (*b* Kauffung, nr Liegnitz [now Legnica]; *d* Tondern, 1700), an organist at Zittau and Tondern; in 1701 he went to Hamburg to study composition with Georg Bronner. On 30 April 1703 he was appointed organist at the Nikolaikirche in Stralsund, where he remained until his death. Several compositions, including keyboard suites, oratorios and cantatas (among them *Danket dem Herrn* and *Wünschet Jerusalem Glück*, *B-Bc*), are mentioned in his autobiography (in *MattbesonGEP*). He also wrote essays on music, most notably 'Veritophili deutliche Beweis-Gründe, worauf der rechte Gebrauch der Music beydes in den Kirchen und ausser denselben beruhet' (in F.E. Neidt: *Musicalischer Handleitung*, iii, Hamburg, 1717).

(2) **Hermann Friedrich Raupach** (*b* Stralsund, 21 Dec 1728; *d* St Petersburg, 11/23 Dec 1778). Harpsichordist and composer, son of (1) Christoph Raupach. On 24 February 1755 he was engaged as deputy harpsichordist in the court orchestra at St Petersburg, and in 1758 succeeded Araia as Kapellmeister and court composer; he was the only non-Italian musician to conduct the Italian opera in St Petersburg during the 18th century. In the same year he produced his first opera, *Al'tsesta* ('Alceste'). This *opera seria* is remarkable for being composed to a Russian libretto (Raupach had mastered the language of his adopted country perfectly) and for its stylistic anticipation of the classical severity of Gluck. On 18 January 1762 Raupach was replaced as Kapellmeister by Vincenzo Manfredini; he then went via Hamburg to Paris, where he met the young Mozart and had some sonatas for violin and keyboard published. Four movements from Raupach's sonatas were arranged by Mozart in his keyboard concertos K37, 39 and 41. In 1768, after Tommaso Traetta had been appointed Kapellmeister, Raupach returned to St Petersburg as deputy harpsichordist and in 1770 was promoted to deputy Kapellmeister. In this post he was required to write ballet music and other stage works; his Singspiel *Dobrïye soldatï* ('The Good Soldiers') was performed posthumously. The work combines Russian colouring with a basically Italian idiom, and was one of the most frequently performed operas in Russia, with productions as far afield as Tobol'sk and Irkutsk. Raupach became the director of the music department at the Academy of Fine Arts in St Petersburg in 1777, his students including Ye.I. Fomin.

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Stage: Al'tsesta [Alceste] (os, 3, A. Sumarkov), St Petersburg, 28 June/12 July 1758, *RUS-SPtob*; Siroe, re di Persia (os, 3, P. Metastasio), St Petersburg, 13/26 Dec 1760, *B-Bc*; Dobrïye soldatï [The Good Soldiers] (Spl, 3, M. Kheraskov), Moscow, 26 Feb/9 March 1779 or 22 Dec 1779/3 Jan 1780, *RUS-SPtob*; *c*15 ballets, some to ops by T. Traetta, St Petersburg, lost

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(3) **Ernst Benjamin Salomo Raupach** [Hirsemenzel, Lebrecht] (*b* Straupitz, 21 May 1784; *d* Berlin, 19 March 1848). Dramatist. He studied at the University of Halle; in 1804 he moved to Russia as a tutor, and from 1816 he taught in the philosophy department of St Petersburg University, where he was appointed professor of history and German literature in 1817. He left Russia in autumn 1822; after travelling to Italy he returned to Germany, settling in Berlin in autumn 1824. He wrote a number of opera librettos, including *Agnes von Hohenstaufen* (set by Spontini, 1829) and *Die drei Wünsche* (Carl Loewe, 1832); his play *Der versiegelte Bürgermeister* (1828) was adapted by Richard Batka and A.S. Pordes-Milo for Leo Blech's opera *Versiegelt* (1908). Other writings by him inspired music by Mendelssohn, K.L. Blumer, H. Proch, F. Hiller, Wagner and Spohr. A four-volume edition of his comedies (Hamburg, 1829–35) and 16 volumes of his serious works (Hamburg, 1835–43) were published.

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GEOFFREY NORRIS/KLAUS-PETER KOCH

Rauscher (Ger.: 'rustle'; Fr. *batterie*). An 18th-century term for rapid, broken accompaniment figures.

Rauschpfeife [rausspfeife, Rhawschpfeiffe, russ pfeife, russ pfeif, ruuspip, ruyspyp] (from medieval Ger. *rusch*, also Middle High Ger. *rus*: 'reed', 'cane', and *pfeife*: 'pipe'; Dut. *rietpyp*, *rytpyp*). A word used in the late medieval period in Germany and the Low Countries for woodwind instruments, particularly the shawm both with and without a wind cap. It was sometimes used by non-musicians – in town or court accounts, for example – where musicians might have used specific instrument names. An order for instruments placed by the Nuremberg town council in 1538 mentioned 'a large *Bommart* and associated *Rauschpfeiffen*'; the use of the word here suggests other sizes of *Pommer* (shawm). Following their delivery, however, the instruments were itemized as 'a large *pumhart*, a *vagant*, two tenors and two altos ... three small *pumhart*', recorders, flutes and cornetts; this implies that 'Rauschpfeiffen' refers to woodwind instruments in general. Further evidence supporting this interpretation is supplied by a similar order from the Prussian court at Königsberg in 1541. The same conclusion may be drawn from Virdung's illustration of a small recorder with four finger-holes which he calls 'russ pfeif'.

One of Hans Burgkmair's woodcuts (1512–19) for *Triumphzug Maximilians* (published 1526) shows wind-cap shawms, which are referred to in the accompanying text as 'Rauschpfeiffen'; the Baden-Baden court inventory of 1582 used the same term in a context suggesting wind-cap shawms (*see* HABSBURG, fig.2). With the exception of these two cases, however, there are no instances of the use of 'Rauschpfeife' to refer specifically to wind-cap rather than open-reed shawms. On the sole basis of *Triumphzug Maximilians*, Sachs believed that 'Rauschpfeife' was a specific name for the wind-cap shawm, and he applied it to the set of instruments of that type in Berlin (Staatliches Institut für Deutsche Musikforschung), which are now identified as examples of the SCHREYERPFEIFE. The word is also applied to an ORGAN STOP.

See also WIND-CAP INSTRUMENTS.

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BARRA R. BOYDELL

Rauschquint [Rauschwerk] (Ger.). *See under* ORGAN STOP (*Rauschpfeife*).

Rautavaara, Einojuhani (*b* Helsinki, 9 Oct 1928). Finnish composer. He studied musicology at the University of Helsinki, graduating in 1952, and composition at the Sibelius Academy with Aarre Merikanto (diploma 1957). On Sibelius's recommendation he was awarded a Koussevitzky Foundation scholarship in 1955; he studied in New York and at Tanglewood with Aaron Copland, Persichetti and Sessions and, in 1957–8, in Ascona with Wladimir Vogel and Cologne with Rudolf Petzold. He was appointed successively lecturer at the Sibelius Academy (1966–76), artist professor (1971–6) and professor of composition (1976–91).

Rautavaara's student ideals are reflected in the neo-classicism of his early works and the influence of Stravinsky, especially in *A Requiem in Our Time* (1953), for which he won first prize in the Thor Johnson Competition. He went on to win 14 more first prizes. As well as exhibiting meticulous craftsmanship and extensive imagination, Rautavaara writes naturally for varied resources in many situations. The piano suite *Pelimannit* ('The Fiddlers', 1952), composed in the spirit of Bartók, uses Ostrobothnian folk melodies, and Rautavaara later returned periodically to folk sources. The voice in *Ikonit* ('Icons', 1955) for piano is that of a mystic whose religious interests extend well beyond the Evangelical-Lutheran tradition. Neo-classicism is manifest mainly in motor rhythms and 4th-based harmonies. Another typical feature is the cumulative superimposition of triads.

Rautavaara has also displayed a keen interest in new international trends, beginning in the early 1950s with the advent of serialism in Finland. Typically, this brought out his blend of modernism with the traditional and romantic. The symmetry concealed in serial construction extends in *Praevariata* (1957) for orchestra to the predetermined rhythm and form, and in *Arabescata* (1963) to the entire texture. In the latter work Rautavaara carried variable form and serialism (applied to intervals, rhythm, timbre and dynamics) further than any other Finnish composer. But the other strand in his composition, which he calls 'non-atonal dodecaphony', also produced some romantic works: the Second String Quartet (1958) and the opera *Kaivos* ('The Mine', 1957–60) were conceived in the spirit of Berg, whereas the fully tonal Third Symphony has a Brucknerian grandeur.

The 'new romantic' period (better termed 'stylistic pluralism') that began in the late 1960s and was manifested most clearly in a preference for tonality and a striving to combine modern with traditional techniques suited Rautavaara. In the comic 'opera-musical' *Apollo ja Marsyas* (1970) jazz represents the more profane side of the musical world. This is the only opera for which Rautavaara, himself a skilled writer, did not create his own libretto. The cantata *True and False Unicorn* (1971) also incorporates jazz, the swing of American musicals, a collage of national anthems and a taped interlude. The popular and impressionistic *Cantus arcticus*, a concerto for (taped) birdsong and orchestra (1972), uses modal melodies and mediant triad harmonies, aleatory counterpoint and tape, all typical devices in Rautavaara's work of the 1970s. His versatility is further illustrated by his adoption of archaic liturgical chant in several choral works, beginning with the Orthodox *Vigilia* (1971–2). *Elämän kirja* ('A Book of Life', 1972), with texts in five languages, gives expression to his eclectic philosophy, while *Marjatta matala neiti* ('Marjatta the Lowly Maid', 1975) and *Runo 42: Sammon ryöstö* ('Canto 42: The Rape of the Sampo', 1974), both based on the Finnish national epic the Kalevala, are cast in a dramatic mould: in addition to narrating the action the chorus paints sweeping soundscapes. The texts of these and most of

his other choral works are compiled or written by Rautavaara.

His principal works for solo instruments include the piano sonatas of 1969–70 (subtitled *Kristus ja kalastajat*: 'Christ and the Fishermen' and *Tulisaarna*: 'The Fire Sermon'), in which chorales are punctuated by ebullient outbursts. Rautavaara's enthusiasm for concerto writing is sparked by its inherent drama, the symbolic conflict between the individual and the community reflecting his own individualism. His experiments in timbre and the aleatory have sometimes been taken to great length, as in the organ concerto *Annunciations* (1976) and Music for Upright Piano and Amplified Cello (1976).

Typical textures in the orchestral works are dense webs of quick (often aleatory) repeated figures on *divisi* strings or woodwind. These expand into dramatic waves or into impressionistic mists from which hymn-like brass triads emerge. Even in multi-layered textures the movement is uniform (for the most part unhurried), and tonal structures are discernible in the background. Often the texture thins out into lyrical-nostalgic homophony in the upper register. These features are particularly marked in the 'angel trilogy' (*Angels and Visitations*, 1978, the double bass concerto *Angel of Dusk*, 1980, and the Fifth Symphony, 1985), whose visionary, colourful and narrative character speaks to a wide audience.

The striving for synthesis that began in the late 1970s is seen most clearly in the 'angel trilogy', the Seventh Symphony (*Angel of Light*, 1994), and in the opera *Thomas* (1982–5), where medieval Catholicism combines with the supernatural of the Kalevala in a work that makes use of elements ranging from Gregorian chant to serialism and aleatory webs. *Thomas* proceeds in broad sweeps like a sacred oratorio, whereas the drama of *Vincent* (1986–7), on the life of Van Gogh, arises from its depiction of madness and excess. This opera led to the Sixth Symphony, *Vincentiana* (1992): the borrowing or reworking of sometimes lengthy extracts from earlier works has always been a feature of Rautavaara's compositional approach. His smaller-scale operas are *Auringon talo* ('The House of the Sun', 1990), a story of Russian emigrants, the television opera *Tietäjien lahja* ('The Gift of the Magi', 1993–5), and *Aleksis Kivi* (1995–6), on the first great Finnish writer.

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(*selective list*)

for detailed list, including lost and withdrawn works, see KdG

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Marjatta matala neiti [Marjatta the Lowly Maid] (mystery play, 1, Rautavaara, after Kalevala), 1975, Espoo, 1977; Thomas (op, 3, Rautavaara), 1982–5, Joensuu, 1985; Vincent (op, 3, Rautavaara), 1986–7, Helsinki, 1990; Auringon talo [The House of the Sun] (tragedia buffa, 2, Rautavaara), 1990, Lappeenranta, 1991; Tietäjien lahja [The Gift of the Magi] (Christmas fable, Rautavaara, after O. Henry), 1993–5, Finnish TV, 1996; Aleksis Kivi (op, 3, Rautavaara), 1995–6, Savonlinna, 1997

ORCHESTRAL

Syms.: no.1, 1956, rev. 1988; no.2, 1957, rev. 1984; no.3, 1961; no.4 'Arabescata', 1963; no.5, 1985; no.6 'Vincentiana', 1992; no.7 'Angel of Light', 1994; no.8 'The Journey', 1999

With soloist: Vc Conc., 1968; Pf Conc. no.1, 1969; Dithyrambos, vn, orch, 1970; Fl Conc., 1973; Balladi, hp, str, 1973, rev. 1980, arr. hp, str qnt, 1973; Annunciations, org, wind, 1976; Vn Conc., 1977; Angel of Dusk, db, orch, 1980, arr. db, 2 pf, perc, 1993; Pf Conc. no.2, 1989; Pf Conc. no.3, 1999

Str: Suite, 1952; Divertimento, 1953; Canto I, 1972; Canto III 'A Portrait of the Artist at a Certain Moment', 1972; Suomalainen myytti [A Finnish Myth], 1977; Hommage à Zoltán Kodály, 1982; Hommage à Ferenc Liszt, 1989; Canto IV, 1992

Other orch: A Requiem in Our Time, brass, perc, 1953; Praevariata, 1957; Modificata, 1957–8; Anadyomene, 1968; Sotilasmessu [A Soldier's Mass], 1968; Säännöllisiä yksikköjaksoja puolissäänöllisessä tilanteessa [Regular Sets of Elements in a Semi-Regular Situation], 1971; Cantus arcticus (Conc. for Birds and Orch), 1972; Fl Conc. 'Dances with the Winds', 1973; Angels and Visitations, 1978; Serenade in Brass, brass, perc, 1982; Lintukoto (Isle of Bliss), 1995; Autumn Gardens, 1999

VOCAL-ORCHESTRAL

Itsenäisyyskantaatti [Independence Cant.] (P. Haavikko and others), S, B, spkr, mixed chorus, orch, 1967; True and False Unicorn (J. Broughton), 3 spkrs, chbr chorus, ens, tape, 1971; Lapsimessu [Children's Mass], children's chorus, str, 1973; Parantaja [The Healer] (Rautavaara and others), spkr, mixed chorus, orch, 1981; Katso, minun kansani on puu [Behold, my People are a Tree] (Rautavaara), mixed chorus, orch, 1991–2; Viimeisellä rajalla [On the Last Frontier] (Rautavaara, after E.A. Poe), mixed chorus, orch, 1998

CHORAL

Mixed chorus: Lu'ut [The Sayings] (Kalevala), 1965; Vigilia, ehtoopalvelus [Vigil, Night Watch] (Orthodox liturgy), solo vv, mixed chorus, 1971, concert version 1996; Vigilia, aamupalvelus [Vigil, Morning Watch] (Orthodox liturgy), solo vv, mixed chorus, 1972, concert version 1996; Kainuu (cant., Rautavaara and others), spkr, mixed chorus, perc, 1975; Odotus [Waiting] (Rautavaara, Bible), spkr, mixed chorus, org, 1978; Nirvana Dharma (R.D. Laing), S, mixed chorus, fl, 1979; Mag, solo vv, mixed chorus, 1979; Katedralen [The Cathedral] (E. Södergran), solo vv, mixed chorus, 1983; Cancion de nuestro tiempo (F. García Lorca), 1993; Die erste Elegie (R.M. Rilke), 1993; many smaller works

Male chorus: Laulaja [The Singer] (Kalevala), 1956; 2 Preludes (T.S. Eliot), 1956, rev. 1967; Ave Maria, 1957; Elämän kirja [A Book of Life] (Rilke and others), 11 songs, solo vv, male chorus, 1972; Hammarskjöld-fragment (D. Hammarskjöld), 1975; 4 serenadia (trad., C. Baudelaire, S. George), 1978; Lehdet lehtiä [Foliage Leaves] (P. Haavikko), 1979; Legenda (E. Leino), 1985; several smaller works

Other choral: Ludus verbalis (Rautavaara), spoken chorus, 1957; Praktisch Deutsch (Ger. phrase-book), spoken chorus, 1969; Wenn sich die Welt auftut (L. Nunmi), female chorus, 1996; works for children's chorus, unison chorus

SONGS

for solo voice and piano unless otherwise stated

Song cycles: 3 Sonnets of Shakespeare, 1951; Pyhiä päiviä [Sacred Feasts] (A. Hellaakoski, K. Lounasheimo), 1953; 5 Sonette an Orpheus (Rilke), 1954, orchd 1959; Die Liebenden (Rilke), 1958, arr. high v, str, 1959, arr. S, orch, 1964; Guds väg (B. Setterlind), 1964; October (Hellaakoski), 1972; Matka [The Journey] (Rautavaara), 1977; Lyckokatt [Lucky Cat] (E. Södergran), 1982–7, arr. female chorus, 1993, as I de stora skogarna [In the Big Forest]

5 single songs

CHAMBER AND SOLO INSTRUMENTAL

Chbr: Str Qt no.1, 1952; 2 Preludes and Fugues, vc, pf, 1955, no.2 arr. str orch, 1986; Str Qt no.2, 1958; Wind Octet, 1962; Ob Qt, ob, str trio, 1964; Str Qt no.3, 1965; Sonata, bn, pf, 1965, rev. 1968; Sonetto, cl, pf, 1969; Ugrilainen dialoghi, vn, vc, 1973; Str Qt no.4, 1975; Sonata, fl, gui, 1975; Music for Upright Pf and Amp Vc, 1976; Notturno, fl, str qt, 1981; Playgrounds for Angels, 4 tpt, 4 trbn, hn, tuba, 1981; Sonata, vc, pf, 1991; Notturno e Danza, vn, pf, 1993 [Notturno orchd as 3rd movt of Sym. no.7]; Str Qnt 'Unknown Heavens', 1997

Pf: 3 symmetristä preludia [3 Symmetrical Preludes], 1950; Pelimannit [The Fiddlers], suite, 1952, arr. accdn, 1994; Ikonit [Icons], suite, 1955; 7 Preludes, 1957; Etydit [Etudes], 1969; 2

sonatas, 1969, 1970; Ces bons soirs de septembre, 1976; Music for Upright Pf, 1976; Second Music for Upright Pf, 1976
Other solo inst: 7 Preludes, pf, 1957; Ta Tou Theou, org, 1967; Laudatio trinitatis, org, 1969; Sonata, vc, 1969; Toccata, org, 1971; Variétude, vn, 1974; Tarantará, tpt, 1976; Serenades of the Unicorn, gui, 1977; Monologues of the Unicorn, gui, 1980

OTHER WORKS

Hiilivalkea [Coal Fire] (film score), children's chorus, elec, 1976; Electropus, 2 wind, pf, perc, 1977, collab J. Sermilä, H. Rechberger and T. Ferchen; Number 1, tape, 1980; Number 2, tape, 1980; Heureka Music 1–2, tape, 1989

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Omakuva [Self-portrait] (Porvoo, 1989, 2/1998)
'Vincentius inter disciplinas: tasoja, paralleeleja, heijastumia, limittyviä aspekteja oopperassa Vincent' [Levels, parallels, reflections, overlapping aspects in the opera *Vincent*], *Synteesi*, ix/2–3 (1990), 123–30
'Traditiotietoisuus' [Consciousness of tradition], *Klang: uusin musiikki*, ed. L. Otonkoski (Jyväskylä, 1991), 199–221
'Der Ausgleich der Extreme als Ziel', *"Eine Sprache der Gegenwart": Musica viva 1945–1995*, ed. R. Ulm (Munich and Mainz, 1995), 284–91
'On a Taste for the Infinite', *CMR*, xii (1995), 109–15
Mieltymyksestä äärettömään [A taste for the infinite] (Porvoo and Helsinki, 1998)

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M. Heiniö: 'Uusklassismin reseptio ja Suomen luova säveltaide 1930-luvulta 1950-luvun puoliväliin' [The reception of neo-classicism and Finnish musical creativity from the 1930s to the mid-1950s], *Musiikki*, xv (1985), 171–260
M. Heiniö: 'Rautavaara, Sallinen ja uusi suomalainen musiikki' [Rautavaara, Sallinen and new Finnish music], *Musiikki*, xvi (1986), 132–47
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A. Sivuoja-Gunaratnam: 'Merkin käsite oopperatutkimuksessa: esimerkkejä Rautavaaran "Thomaksesta"' [The concept of symbol in opera research: examples from Rautavaara's *Thomas*], *Musiikkitiede*, i/2 (1989), 164–83
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I. Moody: '"The bird sang in the darkness": Rautavaara and the Voice', *Tempo*, no.181 (1992), 19–23
A. Sivuoja-Gunaratnam: 'Musiikillista subjektia etsimässä: löytöjä Einojuhani Rautavaaran tuotannosta' [In search of the musical subject: discoveries in the works of Rautavaara], *Synteesi*, xi/4 (1992), 35–47
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MIKKO HEINIÖ

Rautenstein, Julius Ernst (*b* Lauenburg, nr Hamburg, *c*1590–95; *d* ?Stettin [now Szczecin], after 6 March 1654). German composer and organist. An illegitimate descendant of Duke Franz I of Saxe-Lauenburg, he was an organist at Kroppenstedt, near Magdeburg, until 1617, when he moved to Halberstadt to take up a similar post at the church of St Martin. From 24 February 1626 to 1636 he was organist at two churches at Quedlinburg and was also employed during this period in nearby Magdeburg. He then moved north, probably because of hardships caused by the Thirty Years War, and became organist at Bremen Cathedral, where he was acquainted with Jacob Praetorius (ii) and Heinrich Scheidemann, and which he left in 1642. He finally settled in Stettin and in the occasional compositions that he published there was described as court organist.

Rautenstein enjoyed a considerable reputation as a composer in his day, although little of his apparently large output now remains: he appears mainly to have written occasional works, both with and without continuo. There are three German sacred duets by him in the *Fasciculus secundus geistlicher Concerten* (1637), a war-inspired collection which he may well have been partly instrumental in compiling, for the contents of its two volumes, including music by some of the most famous composers of the time, had been the repertory of a group of amateur musicians at Nordhausen, not far from Quedlinburg. His duets show a real understanding of the medium. The continuo is totally independent of the voices, has its own rhythmic interest and is figured in great detail. The vocal writing is mainly imitative, with short contrasting motifs including dotted melismatic passages, and his treatment of the words is expressive.

WORKS

4 wedding motets, 5, 8vv (Halberstadt, 1617–19), lost
Freuden Gesangk, 3vv, bc (Elbing, 1645)
8 motets for burials, other occasions, 4–12vv (Stettin, 1647–54)
3 motets, 2vv, 1637[3]
Ich sucht des Nachts, *D-Dlb*

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A. LINDSEY KIRWAN/LOTHAR HOFFMANN-ERBRECHT

Rautio, Nina (*b* Bryansk, 21 Sept 1957). Russian soprano. She studied at the Leningrad Conservatory before being engaged by the Kirov from 1981 to 1987. She then joined the Bol'shoy Opera, with whom she appeared at the Metropolitan and the Edinburgh Festival in 1991, as Tatyana and Oxana (*Christmas Eve*). In 1992 she made her début at La Scala as Manon Lescaut and appeared as Aida at both the Savonlinna Festival and the Opéra Bastille. Since 1994 her roles at Covent Garden have included Amelia in *Un ballo in maschera* (her début role), Aida, Lisa and Desdemona. In 1994 she made her Vienna Staatsoper début, also as Manon Lescaut, and appeared at the Metropolitan as Aida. Rautio's other roles include Abigaille, Lady Macbeth, Leonora (*La forza del destino*) and Maddalena (*Andrea Chénier*). On the concert

platform she makes a speciality of the Verdi Requiem, which she has recorded along with Manon Lescaut, arias by Puccini and songs by Tchaikovsky. All reveal her firm, piquant, typically Russian timbre, secure technique and emotional commitment.

ALAN BLYTH

Rautio, Matti (Olavi) (*b* Helsinki, 25 Feb 1922; *d* Tampere, 22 June 1986). Finnish composer and teacher, brother of Erkki and Paavo Rautio. He studied at the University of Helsinki, graduating in 1945, and studied composition at the Sibelius Academy in Helsinki with Madetoja and Merikanto. He then worked at the Academy as librarian, piano teacher, lecturer in folk music at the University of Tampere (1974–86). The editor of much education music, he chaired the Association of Finnish Music Teachers between 1961 and 1971.

Rautio was Merikanto's only pupil to remain faithful to neo-classicism. The *Suita per piano* (1951) is based on 'white-key music', seasoned with accidentals to add punch and pungency. Also characteristic of him is the simple elegiac quality of the suite's Intermezzo and the Toccata's motor-like drive and form, derived from angular two-, four-, or six-beat periods and their repetitions. His best-known work, the *Divertimento* for cello and orchestra (1955), displays his characteristic humour in the cancan. His most significant work, the miniature ballet *Sininen haikara* ('The Blue Stork', 1957), is dominated by ostinatos while the timbres vary from bright, naive bell sounds to Stravinskian boisterousness. Delicate and robust moods also alternate in the piano suite *Hanoniana* and the Piano Concerto (both 1971). Other works include *Tanhumusiikkia* ('Folkdance Music', 1960), radio scores, solo and choral songs, and small pieces for piano.

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A. Kartunnen, ed.: 'The Music of Our Time', *Finnish Music Quarterly* (1996), no.4, 31–63

MIKKO HEINIÖ

Rauzzini, Matteo (*b* Camerino, nr Rome, 1754; *d* Dublin, 1791). Italian composer and singing teacher. He followed his more successful brother Venanzio to Munich, where his two comic operas *Il kam cinese* and *Le finte gemelle* were produced in 1772. Hearing the latter, Burney described the music as 'common, but pretty and in good taste'. He was later active in Venice, where he wrote two comic operas and two oratorios for which the librettos name him *harmoniae magistro* of the Incurabili. He passed his last years as a singing teacher in Dublin where *Il re pastore*, his only *opera seria*, had been performed in the season 1783–4.

WORKS
music lost

OPERAS

Il kam cinese (dg, G. Fioroni), Munich, Residenz, 1772
Le finte gemelle (ob, 2,? G. Petrosellini), Munich, Residenz, 1772; also as I finti gemelli
Li due amanti in inganno [Act 2] (dg, 3), Venice, S Cassiano, carn. 1775 [Acts 1 and 3 by G. Rust]
L'opera nuova (dg, 2, G. Bertati), Venice, S Moisè, carn. 1781
Il re pastore (os, 3, P. Metastasio), Dublin, Smock Alley, carn. 1784

ORATORIOS

Plagae Aegypti (actio sacra), Venice, Incurabili, 15 May 1785; lib *I-Vcg*
Exitus Israel de Aegypto (actio sacra), Venice, Incurabili, 6 Aug 1785; lib, *Vcg*

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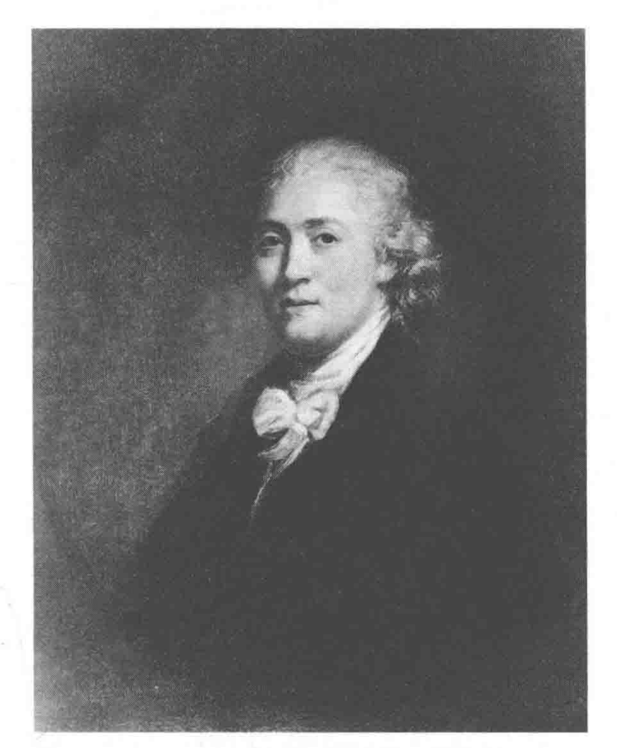
KATHLEEN KUZMICK HANSELL

Rauzzini, Venanzio (*b* Camerino, nr Rome, bap. 19 Dec 1746; *d* Bath, 8 April 1810). Italian soprano castrato and composer. After early studies in Rome and possibly also in Naples with Porpora, he made his début at the Teatro della Valle in Rome in Piccinni's *Il finto astrologo* (7 February 1765). His first major role was in Guglielmi's *Sesostri* at Venice during Ascension Fair 1766. In the same year he entered the service of the Elector Maximilian III Joseph at Munich, where he remained until 1772. He first appeared there in Traetta's *Siroe* (Carnival 1767) and later that year was given leave to perform in Venice and in Vienna, where Mozart and his father heard him in Hasse's *Partenope*. Burney, visiting Rauzzini in August 1772, praised his virtuosity and the quality of his voice, but was most impressed by his abilities as a composer and harpsichordist. His last known operatic performance in Munich was in Bernasconi's *Demetrio* (Carnival 1772). According to Michael Kelly he was forced to leave because of difficulties with noblewomen engendered by his good looks.

Rauzzini performed for two more years in Italy before moving permanently to England. Engaged for Carnival 1773 at Milan, he was primo uomo in Mozart's *Lucio Silla* (26 December 1772) and in Paisiello's *Sismano nel Mogol* (30 January 1773). In January Mozart wrote for him the brilliant motet *Exultate, jubilate* K165/158*a*. Later that year he sang at Venice and Padua, and in 1774 at Turin (Carnival) and Venice (Ascension Fair).

From November 1774 to July 1777 Rauzzini sang regularly at the King's Theatre in London, making his simultaneous début as singer and composer in the pasticcio *Armida*. Bingley reported that his acting in Sacchini's *Motezuma* (7 February 1775) greatly impressed Garrick. Both Burney and Lord Mount Edgcumbe, however, deemed his voice sweet but too feeble, a defect Burney ascribed to Rauzzini's devoting too much time to composition. Indeed, Rauzzini contributed arias to four other pasticcios in the season 1775–6 and wrote a comic opera, *L'ali d'amore*. *Piramo e Tisbe*, his best-loved opera, was first staged in London on 16 March 1775 (and probably not in Munich, 1769, as claimed in many biographical sketches); it was revived there in three other seasons and performed at many continental theatres. In the following years many of his works, both vocal and instrumental, were published in London. Rauzzini's singing also gradually won over London audiences. For his last London appearance in 1777 he composed an *Address of Thanks*, presumably the cantata *La partenza* 'sung by him and Miss Storace'.

In the autumn of 1777 Rauzzini took up residence in Bath, where he managed concerts by many renowned performers, among them his pupils John Braham, Nancy Storace, Charles Incledon, Mrs Billington and Mme Mara (for illustration *see* MARA, GERTRUD ELISABETH). At Dublin in 1778 he met and taught Michael Kelly and



Venanzio Rauzzini: portrait by John Hutchinson, 1778 (Victoria Art Gallery, Bath)

promoted his career with advice to study in Naples. In the spring of 1781, again in London, Rauzzini sang in concerts with Tenducci and others and wrote the second act of the opera *L'omaggio di paesani al signore del contado*. He was intermittently in London during the next three seasons to stage his operas *L'eroe cinese*, *Creusa in Delfo* and *Alina, o sia La regina di Golconda*, which was heavily criticized by the *Public Advertiser* (10 May 1784). Ballets with music by him were performed at the King's Theatre in the season 1783–4, and he also directed the production of Sarti's *Le gelosie villane* (15 April 1784). During this period a scandal arose over his claim that certain arias in Sacchini's operas were his own. He was not in London when his incidental music for Reynold's *Werter* (originally performed at Bath) was used at Covent Garden on 14 March 1786, and after the London première of his unsuccessful opera *La vestale* (1 May 1787) he remained permanently at Bath in his handsome town house and sumptuous country villa in Perrymead. Among his many guests was Haydn, who wrote the canon *Turk was a faithful dog and not a man* during a visit from 2 to 5 August 1794. Near the end of his life Rauzzini published a set of 12 vocal exercises with an introduction summing up his ideas on the art of singing and reflecting his own tasteful execution.

WORKS

STAGE

first produced in London, King's Theatre, unless otherwise stated

Armida (os, pasticcio, 3), 19 Nov 1774, Favourite Songs (London, *c*1774)

Piramo e Tisbe (azione tragico, 2, R. Calzabigi, after M. Coltellini), 16 March 1775, *A-Wn*, *F-Pn*, *I-Bc*, arias (London, 1775) and in A Select Collection of the Most Admired Songs, Duetts &c (Edinburgh, 1779)

La sposa fedele (opera comica, pasticcio, 3, P. Chiari), 31 Oct 1775, Favourite Songs (London, *c*1775)

Didone abbandonata (os, pasticcio, 3, P. Metastasio), 11 Nov 1775, Favourite Songs (London, *c*1775)

The Duenna, or Double Elopement (comic op, pasticcio, 3, R. Sheridan), London, CG, 21 Nov 1775; aria, By him we love offended [= Fuggiam dove sicura], in The Duenna (London, c1775) and A Select Collection of the Most Admired Songs, Duetts &c (Edinburgh, 1779)

L'ali d'amore (opera comica, 3, C.F. Badini), 29 Feb 1776; rev., 13 March 1777, Favourite Songs, op.3 (London, *c*1777) and in A Select Collection of the Most Admired Songs, Duetts &c (Edinburgh, 1779)

Astarto re di Tiro (os, pasticcio, 3, G. Bottarelli), 2 Nov 1776, Favourite Songs (London, *c*1776)

L'omaggio di paesani al signore del contado (os, 3), 5 June 1781; only Act 2 by Rauzzini

Ezio (os, pasticcio, 3, Metastasio), 17 Nov 1781, Favourite Songs (*c*1781)

L'eroe cinese (os, 3, Metastasio), 16 March 1782, arias (London, 1782)

Creusa in Delfo (os, 2, G. Martinelli), 29 April 1783; aria, Spiegar non posso (London, ?*c*1783)

Alina, o sia La regina di Golconda (os, 3, A. Andrei, after M.-J. Sedaine), 18 March 1784, ov. and arias (London, *c*1784)

La vestale, o sia L'amore protetto dal cielo (os, 2, Badini), 1 May 1787, 3 arias *GB-Lbl*

The Village Maid (comic op, pasticcio, 3), lib (London, 1792); aria, Silent I tread, *Cpl*

Incid music: Werter (F. Reynolds after J.W. von Goethe), Bath, 3 Dec 1785, revived London, CG, 14 March 1786, Epithalamium, lost; Cymbeline (W. Shakespeare), Bath, before 1797, Dirge (London, n.d.) and in A Periodical Collection of Vocal Music (1797)

Doubtful: Astarto (os, 3, A. Zeno and P. Pariati), Munich, Residenz, sum. 1769/72; Pompejo (os, 3), Munich, Residenz, 1773

Spurious: L'eroe cinese, Munich, 27 April 1770 [by Sacchini]

CANTATAS

La partenza, London, King's, 5 July 1777; as op.4 (London, 1777)

La sorpresa, London, 1779; 2 arias, *Lbl*

Il tributo, Fonthill, home of W. Beckford, 29 Sept 1781, music lost

Old Oliver, or The Dying Shepherd (P. Pindar), Bath, *c*1796 (London, *c*1796)

OTHER VOCAL

Requiem, London, Little Haymarket, 1801; 2 numbers, *Lbl*

12 Italian Duettinos, 2vv, bc, op.5 (London, 1778)

4 Favourite Italian Duets, 2vv, hpd/pf, also 4 Easy Airs, 1v, hpd/pf/hp, op.13 (London, 1784)

6 Italian Canzonets, 1v, pf (London, *c*1785)

A Periodical Collection of Vocal Music (Bath, 1797, 2/1800)

A Set of 12 Solfeggi or Exercises for the Voice (London, 1808)

Miscellaneous Eng. songs and It. arias, pubd singly and in 18th-century anthologies

Miscellaneous It. arias: *A-Wgm*; *B-Bc*; *GB-Lbl*, *Cpl*; *I-PAc*, *Rc*, *Tn*

INSTRUMENTAL

thematic catalogue in Reindl (1961)

15 sonatas, pf/hpd, vn acc.: 6 as op.1 (London, 1777), 6 as op.8 (London, 1781), 3 as op.15 nos.1–3 (London, 1786)

12 str qts: op.2 (London, *c*1777), op.7 (London, *c*1778)

6 qts, pf/hpd, 2 vn, vc, op.6 (London, *c*1778)

4 duets, pf/hpd 4 hands: 3 as op.12 (London, 1783), 1 as op.15 no.4 (London, 1786)

Sinfonia, D, *D-W*

Miscellaneous dances, sonatas and lessons pubd in 4 contemporary anthologies

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KATHLEEN KUZMICK HANSELL

Raval [Ravalle], **Sebastián** (*b* Cartagena, *c*1550; *d* Palermo, before 27 Oct 1604). Spanish composer, friar and soldier, active in Italy. As a young man he began a military career, serving in the Spanish army in Flanders and Sicily. In July 1579 he was gravely wounded at the capture of Maastricht and entered the Capuchin order, only to find it too onerous for a man in his nearly crippled condition. According to his own statement in a contemporary document (printed in Casimiri), he sought, at first unsuccessfully, to join another mendicant order and at last was accepted in 1592 by the order of St John of Jerusalem (also known as the Knights of Malta), and obtained the appropriate dispensation from the Holy See.

During the period of his petitions, he apparently worked as a musician at the Urbino court of Duke Francesco Maria II della Rovere. In 1592 he went to Rome to receive his knighthood in the order and shortly afterwards brought out his first musical publications: a book of motets, another of canzonets and one of madrigals, all within five months. In the dedication to the madrigals he mentioned that they had been written at Urbino and he referred to the musicians before whom he had performed in Rome, including Cavaliere del Liuto, Scipione Dentice and Marenzio. Other publications from Rome include a book of Lamentations and a set of madrigals, mostly for three voices, which includes compositions intended for the great Florentine *virtuosa* Vittoria Archilei, for Cavalieri and for Gesualdo. At that time he promised the imminent publication of masses for five and eight voices with canons for eight and 16 voices, but the work seems never to have appeared. So great was Raval's self-esteem that he challenged Giovanni Maria Nanino and Francesco Soriano to a musical competition, but was quickly and resoundingly defeated. Shortly after this humiliation, he left Rome for Palermo in the service of a Sicilian nobleman, Giovanni Battista Tagliavia, Duke of S Giovanni and Count of Cammarata. On 28 April 1595 he took the post of *maestro di cappella* at the royal chapel of S Pietro in Palermo, now the Cappella Palatina. He enjoyed great favour among the Spanish viceroys there, partly, it seems, because of his Spanish origins, and he received regular bonuses and salary increases; at his death, the salary reverted for his successor to its original level.

While in Sicily Raval challenged another musician to a competition, a young *maestro di cappella* of Caltagirone, ACHILLE FALCONE of Cosenza. The adjudicator decided in favour of Falcone, whereupon Raval appealed to the viceroy and demanded a new examination. The second time Spanish favouritism apparently decided the victory for Raval, but Falcone prepared to appeal to Nanino and Soriano for still another competition in Rome, which, however, never came to fruition, owing to the death of Falcone. In 1603 Falcone's father, Antonio, published the compositions written by Raval and Falcone in the first competition; these included a madrigal, a motet, various canons and a ricercare. Raval's post at Palermo was filled by Vincenzo Gallo on 27 October 1604, suggesting that Raval had died only a few days previously.

Ex.1





Raval's music aimed at contrapuntal complexity; he favoured canonic devices that seem rather old-fashioned for his period. His conservative attitude is apparent in the 'corrections' he made to a madrigal by Falcone, of which 'both words and music were improvised at the request of a friend'. Raval's version, according to Antonio Falcone, was 'composed at great expense of time and effort', in order to 'emend the above work of Achille'. The opening of the two pieces (ex.1) shows that Raval disliked Falcone's unusual upbeat beginning and preferred a more normal attack on a strong beat; he also rewrote the quaver passage (*) to avoid an accented passing-note dissonance. Nevertheless, his version is heavier and lacks the freshness of Falcone's piece.

WORKS

SACRED

Motectorum liber primus, 5vv (Rome, 1593)
Lamentationes Hieremiae prophetae, 5vv (Rome, 1594)
Motecta selecta organo accomodata, 3–6, 8vv, org (Palermo, 1600), inc.
1 motet, 1609[1]

SECULAR

Il primo libro de madrigali, 5vv (Venice, 1593)
Il primo libro di canzonette, 4vv (Venice, 1593)
Madrigali, 3, 5, 8vv (Rome, 1595), inc.
Il primo libro di ricercari ... 4 o 6 opere con parole spirituali, in canoni ad echo, lutes, hpd, viols (Palermo, 1596); ed. M.P. Barón (Madrid, 1985)
2 madrigals in Infidi lumi (Palermo, 1603), lost
5 pieces, 1603[11]

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STEVEN LEDBETTER

Ravalement (Fr.). A term for the alteration and extension of the disposition and range of keyboard instruments. It is most often applied to the rebuilding of instruments by

the Ruckers family in the 18th century. A harpsichord with a compass of *C/E–c‴* might have been modified to make the compass chromatic *C–d‴*; this could have been carried out within the existing case width by making a new keyboard and slides and repinning the bridges. Bemetzrieder (1771) termed this 'à ravalement'; a more extensive modification to a five-octave compass involved widening the case and was called 'à grand ravalement'. The type of modification depended on the prevailing musical requirements in the country in which it was carried out.

See also COUCHET; RUCKERS; SHORT OCTAVE.

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DENZIL WRAIGHT

Ravanello, Oreste (*b* Venice, 25 August 1871; *d* Padua, 2 July 1938). Italian organist and composer. After studying composition and the organ in Venice with Girardi, he embarked on a career as an organist at S Marco, becoming the senior organist in 1895. From 1898 he was *maestro di cappella* at the church of S Antonio in Padua. He taught the organ at the Venice Conservatory (from 1902) and was the director of the Istituto Musicale Cesare Pollini; Padua (from 1912). An active supporter of the Cecilian movement for the reform of Roman Catholic church music, he sat on the committee instituted by Pope Pius X for renewal of sacred song. Alongside his work as a performer he also edited the periodical *Il repertorio pratico dell'organista liturgico*. As a composer he achieved his best results in the field of liturgical music, drawing inspiration from the austere form of expression for which Pius X had called. Following the example of Marco Bossi and Perosi, he put his talents to finest effect in his series of masses, including the *Messa di S Cáterina da Siena* and *Missa in honorem Sancti Joséphi Colasantii* (1903), and motets. His instrumental works and his organ pieces such as the *Tema e variazioni* and *Adorazione* display little originality.

WORKS
(*selective list*)

Vocal: Fletus et spes, cant., 1905; Omaggio alla regina, cant., 1905; Cantica Sion, 1908; Inno al pontefice (in memoria di Pio X), 1935; 27 masses, 2 Requiems

Org: 7 corali, op.29, 1898; 6 Concert Pieces, op.50, 1900; Tema e variazioni, b, 1901; 100 studi e esercizi, op.94, 1908; Mystica, suite of 3 concert pieces, op.113; Adorazione, 1937

Other inst: Ov., orch; Pf Trio, Str Qt

Principal publishers: Bertarelli, Carisch, Ricordi, Zanibon

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VIRGILIO BERNARDONI

Rāvaṇhatthā [rāvaṇahatthā, rāvaṇhattho, rāvaṇahasta]. Spike fiddle of Rajasthan and Gujarat, north-west India. The resonator is half a coconut shell (about 10 cm in diameter), covered with a single or double skin, nailed or braced by fabric-covered hoops and cord lacing; it is sometimes open below and capped by a truncated brass cone. The hollow bamboo handle and the shell are held together by a heavy iron spike (about 25 cm long) piercing both and serving as string holder.

The ordinary *rāvaṇhatthā* of this area, used principally by itinerant mendicants to accompany their own singing of devotional songs (*bhajan*), is smaller. The bamboo neck is thin and about 40 to 50 cm long. One or two pegs are inserted vertically, from the back, in the top of the neck. The first string is of horsehair, the second of plaited metal; they are usually tuned an octave apart, and they pass over a small narrow bridge on the table. The instrument is held in inverted position against the chest



Rāvaṇhatthā (spike fiddle) played by a Bhopā (religious singer) of the god Pābujī, Jodhpur, Rajasthan

by the left hand, which stops the first string by touching it with the balls of the fingers on the proximal side. The bow, steeply arched, often has small pellet bells (*ghuṅgrū*) attached.

The instrument played by the Bhopā (religious singers) is larger (see illustration). The thick bamboo neck, over 70 cm long, bears at its top end from 3 to 16 pegs for thin steel sympathetic strings, which pass down the front of the neck through holes below the blade of the bridge to the inferior string holder. The two main pegs are here lateral, placed one on each side, and the first, main string passes up at an angle to the bridge along the side of the neck. The Bhopā not only accompanies his own singing, but also dances and tells stories, using a painted scroll, from the epic of Pābujī.

Similar spike fiddles of the area are also known variously as *nārelī* ('coconut'), *gujrī* ('of the Gujars') and also *sāraṅgī* or *hāraṅgī* (*see also* SĀRAṄGĪ). Similar instruments are distributed throughout the subcontinent, including the *kokā* (Maharashtra), the *tenkaya burra* (Andhra), the *pena* and *lha* (Manipur and Nagaland) and the *vena* (or *rāvaṇa vīṇā*, Sri Lanka); in some areas they are designated by the wider generic terms *cikārā* (Rajasthan) or *kendrā* (the *majhi kendrā* of Orissa). These are all played in inverted position, as are the fiddles of the east-central Ādivāsī belt (such as the *bana*, *banam*, KENDRĀ and *kikir*), most of which, like the *pena* and *lha*, have no tuning-pegs.

Sachs (1914) showed a picture of a similar type (but played semi-vertically, with the top of the neck resting against the left shoulder) as found in Tamil and Telugu 19th-century picture-books, which he called *rāvaṇahasta* ('Ravana's hand'): the top of the neck is carved in the shape of a hand. This association with Ravana occurs in areas as far apart as Rajasthan, South India and Sri Lanka. Older European sources also show similar types called *rāvaṇa* or *rāvaṇāstra*. Many of these fiddles appear to be associated with bardic traditions, or with mendicants.

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ALASTAIR DICK/R, NEIL SORRELL/R

Rave. A sub-genre of dance music in the UK from the early 1990s, derived from acid house. It consists of simplistic, anthem-like electronic melodies over very high tempo, electronic techno backing. Like acid house, it was dance music initially for illegal rave parties, often held in secret locations such as warehouses or fields. Despite condemnation from the mass media (many rave parties and musicians thrived on the use of the drug ecstasy), it enjoyed mass commercial success through artists such as Altern 8, Praga Khan and the Prodigy. Unlike other electronic genres, rave artists also had a strong visual sense from dance to fashion accessories (many inspired by rave drug culture) to club decoration. This commercial success was helped by a string of novelty rave singles, such as Smart E's *SesamE's Treat* and Mark Summer's *Summers Magic*, both of which sampled themes from children's television. Several rave artists have achieved longevity including Moby, 808 State and Cappella. Rave music has continued as 'happy hardcore' but lacks its former commercial appeal. Live events have also been driven further underground following the introduction in the UK of the Criminal Justice Bill, which included clauses written especially to outlaw large outdoor parties.

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IAN PEEL

Raveau, Alice (*b* 1884; *d* Paris, 1951). French contralto. She studied at the Paris Conservatoire and made her début at the Opéra-Comique in 1908, singing the role which was to remain most closely associated with her: Gluck's Orpheus. She was still singing it at the company's revival in 1924, and in 1936 she took part in the first complete recording, a performance that continues to impress, as much by its intensity of feeling and care for words as by the beauty and noble power of the voice. She sang the title role in the world première of Gaston Salvayre's *Solange* (1909) and the leading female role of Diana in Samuel-Alexandre Rousseau's *Léone* (1910). At Monte Carlo in 1913 she sang Eurycleia in the world première of Fauré's *Pénélope* and created the title role in *Yato* by Marguerite Labori. She was also a noted Charlotte in *Werther* and in 1929 sang Delilah at the Opéra. In later years she became well known as a recitalist, particularly in association with the composer and conductor Henri Tomasi. Though her fine art and rich voice can be heard in many recordings, the *Orphée* remains her most memorable achievement for the gramophone.

J.B. STEANE

Ravel, (Joseph) Maurice (*b* Ciboure, Basses-Pyrénées, 7 March 1875; *d* Paris, 28 Dec 1937). French composer. He was one of the most original and sophisticated musicians of the early 20th century. His instrumental writing – whether for solo piano, for ensemble or for orchestra – explored new possibilities, which he developed at the same time as (or even before) his great contemporary Debussy, and his fascination with the past and with the exotic resulted in music of a distinctively French sensibility and refinement.

1. 1875–1905. 2. 1905–18. 3. 1918–37. 4. Artistic preoccupations. 5. Style.

1. 1875–1905. Ravel was the first child of Pierre Joseph Ravel and Marie, née Delouart. Three months after his birth in March 1875 in the Basque village of Ciboure, the family moved to Paris. His father was Swiss, his mother Basque; despite a Parisian upbringing, Ravel always felt close to his Basque heritage, and by extension, to Spain. Pierre Joseph Ravel, an engineer and amateur pianist, encouraged his son's early musical inclinations. In 1882 he was sent to his first piano teacher, Henri Ghys, and in 1887 began studying harmony with Delibes' pupil Charles-René, producing his earliest attempts at composition, including variations on a chorale by Schumann, variations on a theme from Grieg's *Peer Gynt* and a sonata movement.

In 1889 he received piano lessons from Emile Decombes, a professor at the Conservatoire, and in November of the same year he gained admission to Eugène Anthiôme's preparatory piano class at the Conservatoire. After winning first prize in the 1891 piano competition, Ravel progressed to Charles-Wilfrid Bériot's piano class and Emile Pessard's harmony class. Although he made

reasonable progress and was encouraged by Bériot, he failed to win any prizes and was dismissed from his classes, leaving the Conservatoire in 1895. At this stage he seems to have decided to devote himself to composition, writing the *Menuet antique*, the *Habanera* (the first of the *Sites auriculaires*), *Un grand sommeil noir* and *D'Anne jouant de l'espinette* in 1895–6. Ravel returned to the Conservatoire in 1897, studying composition with Fauré and counterpoint with Gédalge; he later described both teachers as crucial influences on his technique and musicianship. Although he produced some substantial works during this period, including the overture *Shéhérazade*, *Entre cloches* (the second of the *Sites auriculaires*) and a Violin Sonata, he won neither the fugue nor the composition prize and was dismissed from the composition class in 1900. He remained with Fauré as an auditor until he left the Conservatoire in 1903.

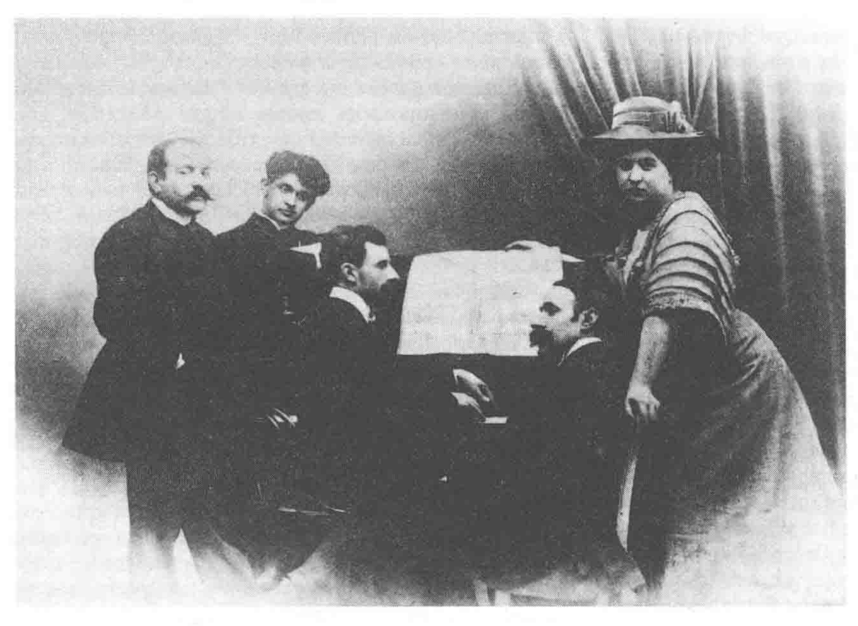
These failures pale in comparison with his five attempts between 1900 and 1905 to win the Prix de Rome, in what became known as the first 'Affaire Ravel'. In 1900 he was eliminated from the competition in the preliminary round after submitting a fugue and a choral work, *Les Bayadères*. The following year his cantata *Myrrha* won third prize, but in 1902 and 1903 his cantatas *Alcyone* and *Alyssa* failed to impress the juries. Finally, having reached the age limit, Ravel competed for the last time in 1905, but was eliminated in the first round, having written a fugue containing parallel 5ths and ending with a chord containing a major 7th. Despite these obvious musical transgressions, public opinion felt that Ravel had been wronged. Even critics normally hostile to him, in particular Pierre Lalo, and observers such as Romain Rolland were shocked that a composer who had established himself at the Société Nationale de Musique with works such as *Jeux d'eau* and the String Quartet had been barred from competing in the final round of this prestigious student award. More disturbing was the revelation that all the finalists were students of Lenepveu, who was on the jury. After the scandal had been taken up by the press, Dubois resigned as director of the Conservatoire and was replaced by the reforming and tolerant Fauré.

Ravel's failure to win the Prix de Rome was indicative of his uneasy relationship with authority. Ravel was unable to conform to the expectations of the Conservatoire despite his desire to succeed. Although he managed a convincing parody for the Prix de Rome in 1901, the further his own style departed from that required of him, the more elusive this official recognition became. Ravel was also unpopular with Dubois on account of his independent spirit, manifested in his openness to a range of musical and literary stimuli. For example, the 1889 Paris Exhibition had a lasting impact on Ravel, as it had on Debussy. He too was struck by the Javanese gamelan and the performances of Russian music given by Rimsky-Korsakov. In addition, Ravel and his Spanish pianist friend Ricardo Viñes shared a thirst for musical and literary knowledge, score-reading and playing four-hand arrangement of works by composers including Schumann, Mendelssohn, Franck, Rimsky-Korsakov, Balakirev, Borodin, Glazunov, Chabrier, Satie and Debussy, and reading and discussing the latest literature of Poe, Rimbaud, Huysmans, Villiers de l'Isle-Adam, Mallarmé, Verlaine and Bertrand. Ravel admitted the influence of Satie, Chabrier and Debussy in his 'Autobiographical Sketch' (*ReM*, 1938) and he drew on texts by Verlaine, Mallarmé, and on Bertrand for *Un grand sommeil noir*, *Sainte* and *Gaspard de la nuit*. In about 1902 Viñes and Ravel became part of the group of literary, musical and artistic contemporaries known as LES APACHES ('The Ruffians'), which included the critic M.-D. Calvocoressi, the artist Paul Sordes, the composers Falla, Schmitt and Stravinsky (in 1909), the writers Léon-Paul Fargue and Tristan Klingsor (pseudonym for Arthur Justin Léon Leclère), and the conductor Inghelbrecht. The group met regularly to share ideas on contemporary literature, music and art. Thus Ravel's education not only reached out beyond what was on offer at the Conservatoire, but was also very much rooted in *fin-de-siècle* French culture, as Ravel himself admitted in 1931: 'Naturally, I fully realize that the influences which I underwent are partially related to the time in which I grew up. I am keenly aware that the works I love best have occasionally become outdated' (see Orenstein, 1990, p.394).

2. 1905–18. By 1905 some of Ravel's works had received performances at the Société Nationale; Fauré had exerted his influence to secure a première for *Sites auriculaires* in 1898. Several of his first performances caused a stir, in particular the *Shéhérazade* overture (in 1899) and *Histoires naturelles* (in 1907), the latter on account of its radical text-setting. Ravel was attacked, both by the Schola Cantorum faction, which dominated the Société Nationale and which regarded Ravel as an outsider, and by critics such as Pierre Lalo and Gaston Carraud, who drew unfavourable comparisons with Debussy. Lalo's public feud with Ravel centred round the younger composer's indebtedness to Debussy; Ravel, in an open letter to the editor of *Le temps* in 1907, objected to Lalo's attempts to divide the two composers, a view he reiterated in his article of 1913 on Debussy's *Images*. Lalo responded by publishing a private letter which Ravel had written to him in 1906, which claimed that he, rather than Debussy, should be given credit for initiating, in *Jeux d'eau*, a new kind of piano writing. While Ravel acknowledged his admiration for Debussy in his writings and in acts of homage throughout his career, such as his transcriptions of *Nocturnes* (1909) and *Prélude à l'après-midi d'un faune* (1910), the dedication of the Sonata for violin and cello (1920–22) and orchestrations of the *Sarabande* and *Danse*, he refused to be regarded as an imitator. Debussy at first admired Ravel's talent, notably in the String Quartet, but later grew cool towards his younger compatriot, largely as a result of controversies in the press and among their respective supporters.

Ravel's increasing willingness to speak out on important issues led to his taking a prominent role in founding the Société Musicale Indépendente in 1909. In January 1909 he wrote to Koechlin announcing his decision to start a new society, open to performing French and foreign works regardless of genre or style, thus signalling his bid for independence from the authority of the Schola Cantorum. Fauré was appointed president of the SMI (a position he held in addition to his presidency of the Société Nationale); the inaugural concert took place on 20 April 1910 and included first performances of Fauré's *Chanson d'Eve*, Debussy's *D'un cahier d'esquisses* (played by Ravel) and *Ma mère l'oye*. Ravel exerted his new-found influence by promoting Satie's music in a concert on 16 January 1911.

Ravel embarked on a number of theatrical projects during this period. In 1907 he began setting *L'heure*



1. Maurice Ravel with the group 'Les Apaches', c1908: (from left to right) Robert Mortier, L'Abbé Léonce Petit, Ravel, Ricardo Viñes and Jane Mortier

espagnole, hoping that its production would please his ailing father, who died the following year. Although Albert Carré accepted it for the Opéra-Comique in 1908, he delayed performance until 19 May 1911 because he considered the subject to be risqué. Another important theatrical opportunity came in 1909 when Diaghilev commissioned *Daphnis et Chloé* for the Ballets Russes. In the same year Ravel met Stravinsky, who had already orchestrated works by Grieg and Chopin for Diaghilev and whose ballet *The Firebird* was to be performed in Paris in 1910. The two became close, above all during their 1913 stay at Clarens, Switzerland, where they collaborated on an orchestration of Musorgsky's *Khovanshchina*, also for Diaghilev. Stravinsky showed him the *Three Japanese Lyrics*, inspired by the instrumentation of Schoenberg's *Pierrot lunaire*, which in turn influenced Ravel's choice of instrumentation in his *Trois poèmes de Stéphane Mallarmé*. Ravel also saw the score of Stravinsky's *The Rite of Spring* and anticipated that it would cause a reaction similar to *Pelléas*. Ravel was slow in completing *Daphnis et Chloé*, in part because his conception of the ballet differed fundamentally from that of his collaborator, Fokine. The performance on 8 June 1912 was not a success, partly owing to lack of rehearsal, but also because it was overshadowed by the production ten days earlier of Debussy's *L'après-midi d'un faune* with Nizhinsky's shocking choreography. Ravel also transformed two of his piano works into ballets: *Ma mère l'oye*, written in 1908–10 as a piano duet for the Godebski children, was orchestrated (and expanded) in 1911 for Jacques Rouché, and *Valses nobles et sentimentales*, orchestrated for the ballet troupe of Natasha Trouhanova, was performed as *Adélaïde ou Le langage des fleurs* in April 1912.

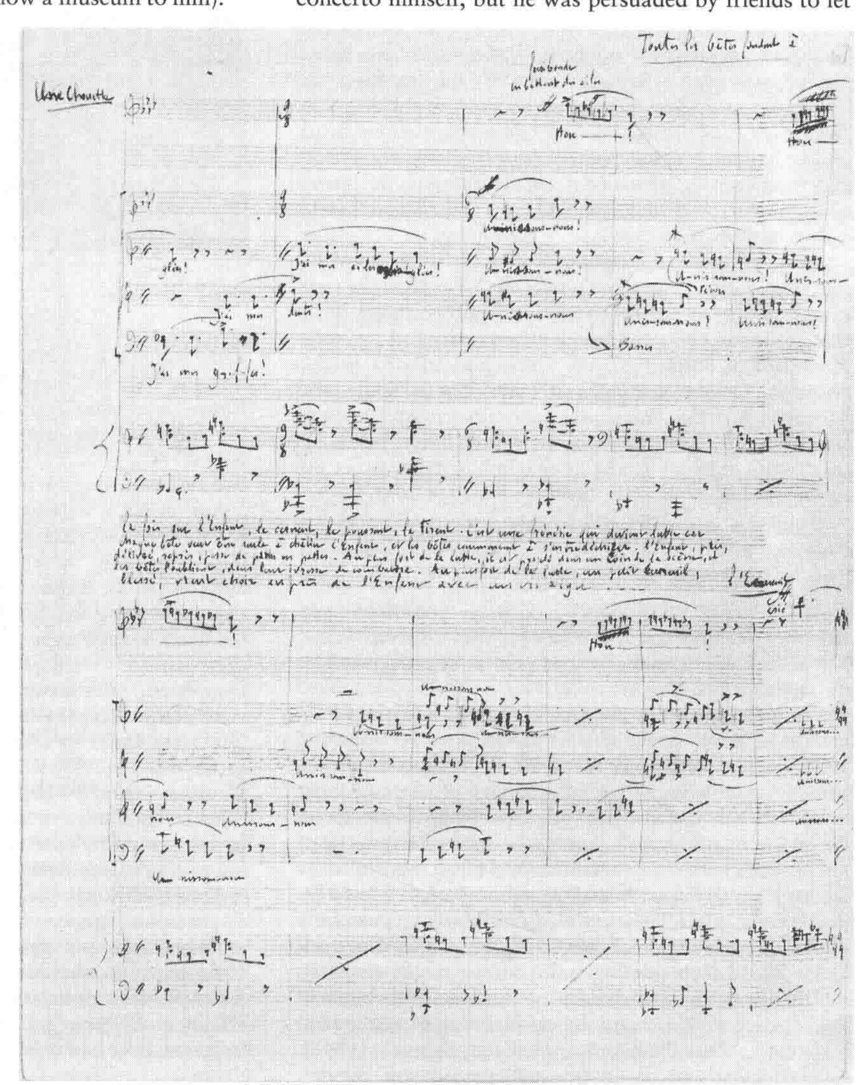
According to his letter to Roland-Manuel of 1 October 1914, Ravel was working on the Piano Trio when war broke out and he completed the work in five weeks before volunteering for service. His letter also notes other projects, including *Zazpiak-Bat* (a piano concerto based on Basque themes), two operas, *La cloche engloutie* (based on a text by Gerhart Hauptmann) and *Intérieur* (after Maeterlinck), a symphonic poem, *Wien*, and two piano works, a 'French suite' and *Nuit romantique*. However, only the piano suite, *Le tombeau de Couperin*, and the symphonic poem, renamed *La valse*, came to fruition. He also composed the text and music for an unaccompanied choral work, *Trois chansons*, in the manner of a French Renaissance chanson. Ravel's renewed interest in traditional forms and in the French past, apparent in several of his works written during the war, parallels Debussy's more public concern for French tradition. Ravel's desire to serve his country was acute and is evident in his letters to Roland-Manuel and Jean Marnold. He made several attempts to enlist in the air force as a pilot, but was refused on health grounds. Finally, in March 1916, he became a driver in the motor transport corps, naming his vehicle *Adélaïde* after his ballet. His letters describe some of the dangerous missions he undertook, but he soon became frustrated at not being able to compose. He was also concerned about being so far from his mother. In September 1916 he became ill with dysentery and while he was recuperating in Paris his mother died suddenly in January 1917. With his emotional bedrock gone, Ravel was desolate. There has been speculation about Ravel's private life, but it seems certain that his relationship with his mother was the closest emotional attachment he ever experienced.

3. 1918–37. The effects of war, sickness and his mother's death took their toll on Ravel's creativity. The short piano work *Frontispice*, written immediately after the war, captures Ravel's confused emotional and creative state in its lack of a clear structure or tonal centre. *La valse* was only completed because of a commission from Diaghilev, although the impresario subsequently rejected it as unsuitable for a ballet. Between 1920 and 1924 Ravel produced three works in homage to predecessors: a Duo in memory of Debussy, the *Berceuse sur le nom de Gabriel Fauré* and *Ronsard à son âme*. While the setting of Ronsard continued his antique style, the Duo, which became his Sonata for violin and cello, followed on from the pre-war Piano Trio in adhering to classical forms, but with a new austerity and rigour. A preoccupation with economy of means and ensemble combinations was

followed up in *Chansons madécasses* (written as a result of a commission from Elizabeth Sprague Coolidge) and in the Sonata for violin and piano. His collaboration with Colette between 1918 and 1925 on the opera *L'enfant et les sortilèges* touched on an enduring preoccupation with childhood and fantasy and gave him the opportunity to experiment with a range of styles. The work was finally completed under pressure of a deadline from the Monte Carlo Opera.

After Debussy's death in 1918, Ravel was generally regarded as France's leading composer. Recognition by the French state led to his being offered the Légion d'Honneur in 1920, a decoration he publicly refused. But this new-found status had the result of alienating him from some of his colleagues, in particular from Satie and the younger generation, including some of Les Six. Nor did it bring him closer to his old detractors at the Société Nationale, as the failed rapprochement between the Société Nationale and the Société Musicale Indépendente in 1917 testifies. Ravel emphasized his isolation by moving 50 km west of Paris, to 'Le belvédère' in Montfort-l'Amaury, where he lived with his cats and was looked after by his housekeeper until his final illness (his house, with its original furnishings, is now a museum to him).

Ravel's success abroad helped to consolidate his reputation at home. Although he had first visited Britain in 1909, most of his tours took place in the 1920s and early 1930s. The four-month North American trip in 1928 was arguably the most successful. It was organized by the New York agency Bogue-Laberge, under the auspices of Pro-Musica, and supported by the Association Française d'Expansion et d'Echanges Artistiques in Paris. The gruelling itinerary involved stops throughout the United States and Canada. Ravel conducted, performed, gave numerous interviews and delivered an important lecture, 'Contemporary Music', at the Rice Institute in Texas. G.W. Hopkins has observed (*Grove6*) that Ravel tended to visit countries after he had composed the works they might have inspired, and indeed Ravel's newest piece to be performed in North America was the Sonata for violin and piano, which included a slow movement entitled 'Blues'. Ravel's enthusiasm for blues and jazz elicited considerable comment in the American press. In 1932 Ravel undertook another tour, this time around Europe with Marguerite Long, to perform his new Piano Concerto in G. Ravel originally intended to play the concerto himself, but he was persuaded by friends to let



2. *Part of the autograph vocal score of Ravel's 'L'enfant et les sortilèges', composed 1920–25 (US-NYpm)*

Long give the première and opted to conduct the work instead. This change of plan upset his prospective hosts in Berlin and Vienna, and the performances went ahead only after diplomatic intervention. Although Ravel refused most French honours, he received recognition abroad, including the honorary doctorate from Oxford University in 1928, and various diplomas from Spain, Belgium, Italy and Scandinavia.

In 1929–30, at the request of the one-armed pianist Paul Wittgenstein, Ravel composed his Piano Concerto for the Left Hand, without allowing Wittgenstein's physical limitations to restrict the work's technical demands and expressivity. Other projects included his commission from Ida Rubinstein in 1928 for a ballet with a Spanish character. Ravel intended to orchestrate parts of Albéniz's *Iberia*, but he discovered that the exclusive rights to this piece had been given to the Spanish composer Enrique Arbós. Instead, Ravel composed *Bolero*, which he described wryly as 'a masterpiece. . .without any music in it' (see A. Honegger, *Incantation aux fossiles*, Lausanne, 1948, pp.91–2). Ravel was also asked to write music for a film based on Cervantes and starring Chaliapin. Although this collaboration never materialized, Ravel wrote *Don Quichotte à Dulcinée*, the last composition he was to complete. In an interview of September 1933 Ravel discussed his plans for the opéra-ballet *Morgiane*, based on the tale of Ali Baba and the 40 thieves from the *Thousand and One Nights*, and for an opéra-oratorio, *Jeanne d'Arc*. Both works had taken shape in his head, and he had made some sketches for *Morgiane*, consisting, characteristically, of melody and figured bass. If *Jeanne d'Arc* had materialized, it would have constituted Ravel's only overtly patriotic work.

Ravel suffered from insomnia after the war, complaining frequently of 'cerebral anaemia'. In 1932 he was involved in a car accident and was slightly injured. From that moment his condition worsened, and he was diagnosed as suffering from ataxia and aphasia (Pick's Disease). Despite resting and travelling to Spain and Morocco in 1935, Ravel was sometimes unable even to sign his name. A few laboriously written letters reveal his frustration at being incapable of committing to paper the music in his head. His brother Edouard and friends continued to visit him and to take him to concerts. He died in Paris on 28 December 1937, nine days after undergoing a brain operation.

4. Artistic preoccupations. Critical opinion of Ravel has often emphasized craftsmanship over expressiveness. Ravel declared: 'conscience compels us to turn ourselves into good craftsmen. My objective, therefore, is technical perfection. I can strive unceasingly to this end, since I am certain of never being able to attain it' (see Orenstein, 1990, p.38). Although the craft of composition was something he valued highly in his own works and those of others, this did not preclude emotional involvement, which he regarded as the expressive core of any work of art. Ravel's views on craftsmanship were influenced by the writings of Edgar Allan Poe, whom he considered his third teacher after Fauré and Gédalge. He was particularly drawn to Poe's notion of conceiving the totality of a work in his head before writing it down, and to his emphasis on the process of composition and on the kind of deliberate, calculated and logical planning he outlined in his essay 'The Philosophy of Composition' (1846). Similarly, Poe's preoccupation with proportion, brevity,



3. *Maurice Ravel*

and the goal of beauty and perfection had resonances with Ravel's own thinking. He once commented to Poulenc that his orchestration of the *Habanera* in the *Rapsodie espagnole* was flawed because 'the orchestra is too large for the number of bars' (see Nichols, 1987, p.118).

Ravel regarded orchestration as a task separate from composition, involving distinct technical skills. Roland-Manuel recalled that although Ravel's students never saw him composing, they watched him orchestrating on a number of occasions. He was always careful to ensure that the writing for each family of instruments worked in isolation as well as in the complete ensemble. While he disapproved of tampering with his own works once completed, orchestration gave him the opportunity to view works such as *Ma mère l'oye* and the *Valses nobles et sentimentales* in a different context. Most of Ravel's orchestrations of works by other composers were commissions – from Diaghilev and Koussevitzky, for example – yet he generally considered the task an act of homage. In the case of Chabrier's *Le roi malgré lui*, he contemplated improving the orchestration, but the project never materialized. Although not wishing to interfere with the essence of a composer's style, Ravel left his mark on his orchestrations; his version of Musorgsky's *Pictures at an Exhibition* is characterized by a dazzling array of instrumental colour and he adds a distinctive rhythmic vitality to Debussy's *Danse*. Ravel also arranged works for piano four hands, including Debussy's *Nocturnes* and *Prélude à l'après-midi d'un faune*, as tributes to his older

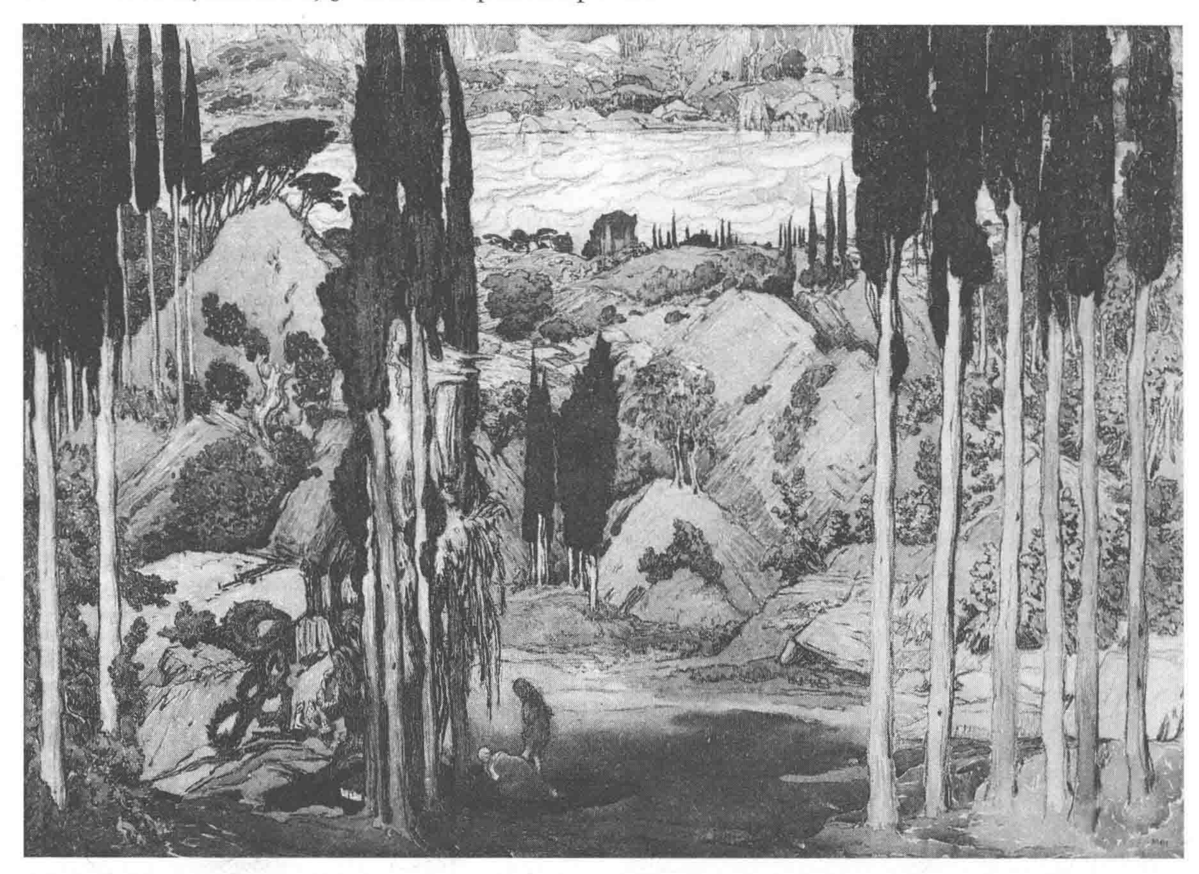
colleague. In fact he undertook a similar process of reduction in his student exercises: his analysis of Saint-Saëns's *La jeunesse d'Hercule* consists of a piano reduction and figured bass.

Learning from the example of his predecessors was central to Ravel's compositional practice. In an important statement he reveals the delicate balance between imitation and influence on the one hand, and originality on the other: 'if you have nothing new to say, then you cannot do better, while waiting for the ultimate silence, than repeat what has been well said. If you do have something to say, that something will never be more clearly seen than in your unwitting infidelity to the model' (see Nichols, 1987, p.143). Rather than advocating mere imitation, Ravel is here acknowledging his own practice of studying scores in preparation for particular projects: Rimsky-Korsakov's *Sheherazade*, for instance, left an imprint on the concluding 'Danse générale' of *Daphnis et Chloé*, Mozart and Saint-Saëns on the Piano Concerto in G. He viewed influence as inevitable, declaring that a composer who does not admit influence should stop composing. However, imitation was only part of the learning process; originality was important to his thinking, just as it was to Poe's. Thus while he recognized his debt to his immediate predecessors, he decried the 'excessive influence of Chabrier' (see Orenstein, 1968, 2/1991, p.22) in the *Pavane pour une infante défunte* and resisted charges that he was merely an imitator of Debussy. Ravel's attachment to 19th-century French music did not diminish his interest in a wider European tradition, as his enthusiasm for Mozart, Weber, Schumann, Mendelssohn, Liszt, Chopin, Bellini, Richard Strauss and Puccini indicates. In several writings he declared himself national in music but not in politics: this non-chauvinistic attitude is borne out by his refusal in 1916 to join the Ligue Nationale pour la Défense de la Musique Française, which sought to ban the performance of German and Austrian music not yet in the public domain. He was equally forthnight in his defence of the pianist Jean Wiéner (in *Le courrier musical* in 1923) who was under attack for organizing a concert series including Schoenberg, Stravinsky and Billy Arnold's Jazz Band.

Ravel's many imaginative excursions into the past began early in his career. In the *Menuet antique*, the cadential flattened 7ths, sequential writing and bare 5ths suggest an imagined, rather than a specific past. Similarly, in *D'Anne que me jecta de la neige* from the *Deux épigrammes de Clément Marot*, Ravel responds to the 16th-century text with bare 5ths, parallel octaves and 'agréments'. The second song, *D'Anne jouant de l'espinette*, is less antique than Baroque in its treatment of piano semiquavers. However, Ravel's more recent predecessor, Chabrier, is also evident in these works: in the approach to piano writing in the *Menuet antique* and the *Sérénade grotesque*, and in the parallel writing two octaves apart in the first of the *Deux épigrammes*. Such a mix of retrospective elements is combined here and in *Le tombeau de Couperin* with Ravel's characteristic deployment of 7ths and 9ths. The Sonatine for piano is similar to the *Menuet antique* in terms of its modality and ornamentation. At the same time, it is Classical in character, not only in its use of sonata form and the minuet, but in its melodic clarity, regular phrasing and cadences. The *Menuet sur le nom d'Haydn* (1909), based on a musical adaptation of Haydn's name (B–A–D–D–G), continues in this tradition. Ravel displays his technical prowess by transforming the fixed subject into a Classical melody with accompaniment. However, the semitonal clashes, appoggiaturas, added 7ths, localized chromaticism and use of the tritone indicate that he was viewing his Classical subject from a 20th-century vantage point.

In *Le tombeau de Couperin* Ravel's contemporary harmonic vocabulary, Romantic pianistic gestures (especially in the Prélude and Toccata), and prominent use of the major 7th (notably in the refrain of the Forlane) are superimposed onto 18th-century forms, rhythms, cadences and ornamentation. In preparation for composing the suite, Ravel transcribed a forlane from Couperin's *Concerts royaux* in the spring of 1914, and there are clear musical parallels between it and the corresponding movement in *Le tombeau*. This perhaps weakens the claim that the work is more of a homage to 18th-century French music in general than to any particular work of Couperin, though no specific models have been found for the other movements. In celebrating Couperin, Ravel was responding to a more general resurgence of interest in the golden age of Louis XIV. He also turned to 18th-century France for inspiration for the ballet *Daphnis et Chloé*. In his 'Autobiographical Sketch' Ravel declared that *Daphnis* was 'less concerned with archaism than with fidelity to the Greece of my dreams which is close to that imagined and painted by the French artists of the 18th century' (see Orenstein, 1989, pp.45–6). Ravel's depiction of Greece by way of his understanding of another period indicates a certain ease with 18th-century culture, and also a desire for distance from his subject. Ravel also drew on the past in *Ma mère l'oye*, which is based on stories by Charles Perrault (1628–1703), the Comtesse d'Aulnoy (*c*1650–1705) and Marie Leprince de Beaumont (1711–80), and *Chansons madécasses*, a setting of poems by Evariste-Désiré de Parny (1753–1814). *Gaspard de la nuit* was inspired by Aloysius Bertrand's work, *Histoires vermoulues et poudreuses du Moyen Age*.

As well as historical distance, Ravel often created a sense of geographical distance by indulging his fascination with other cultures. Early works such as the *Habanera*, the *Shéhérazade* overture and the *Shéhérazade* songs reveal his preoccupation with the exotic. Ravel's identification with Spanish music was rooted in his mother's Basque and Spanish origins, and in this respect his evocations of Spain differ from his treatment of other exotic subjects. Falla described Ravel's Spanish music as 'subtly genuine' (see Nichols, 1987, p.79) – this in spite of the fact that most of it was written long before he visited the country for the first time in adulthood in 1924. The Spanish elements in Ravel's music are filtered through a distinctly cosmopolitan musical awareness. Even the *Rapsodie espagnole*, his first work consisting entirely of Spanish-style movements (built around an orchestration of the early *Habanera*), draws on a diversity of sources, including Rimsky-Korsakov in the orchestration of the 'Malagueña' and the octatonicism of the 'Prélude à la nuit', and Debussy in the ostinato textures of the first two movements. (Stravinsky, meanwhile, is foreshadowed here in the treatment of wind and brass). While the *Habanera* loses its incisiveness in this orchestral guise in favour of a muted sensuality, the *Rapsodie*'s final movement, 'Feria', is the most overtly Hispanic, capturing the incessant and repetitive rhythmic quality so striking too in *Alborada del gracioso*. In the opera *L'heure*



4. Design by Léon Bakst for Act 1 of Ravel's 'Daphnis et Chloé', Théâtre du Châtelet, Paris, 1912 (Musée des Arts Décoratifs, Paris)

espagnole, Ravel ridicules the poetic but ineffective Gonzalve, assigning to him the most stereotypically Spanish traits, such as extended melismas, decorative flourishes and modal inflections. Rhythm plays a crucial role in the Spanish works, in short, repetitive and often syncopated patterns. Ravel took this to an extreme in *Bolero*, allowing only the changing instrumentation to colour the obsessive dance rhythm.

Russia had a less personal hold on him, though he recognized the affinity between French and Russian culture in general, and the liberating impact that recent Russian music had had on his generation. The acknowledged influences of Rimsky-Korsakov and Debussy on his *Shéhérazade* overture are evident in his indulgent use of whole-tone scales, Lydian 4ths and flattened 7ths, evoking a sound world that was both familiar and exotic. Indeed, he admitted that this exoticism was the aspect of Russian music he appreciated, while Tchaikovsky he found less interesting by comparison.

The restraint that Ravel shows when evoking a past style within the Western musical tradition gives way to a more open sensuality in his exotic works, when fantasy rather than homage is involved. In the first of the *Shéhérazade* songs, Ravel seems to share the poet Tristan Klingsor's craving for the East and its material and sensory pleasures, reflected at the opening by the languorous repeated setting of the word 'Asie'. The poems of the first and third of the *Chansons madécasses* project an archetypal Western image of the Oriental woman, at once both mute servant and enigmatic object of desire; the sensuous atmosphere is established at the opening of the first song by the weaving flute line and the oscillating minor 2nds in the vocal part. But that Ravel was not entirely blind to the political realities of colonialism is suggested by his choice, for the second song, of a text dealing with the extermination of a treacherous settler who had tried to destroy the Madagascan people and their customs. His identification with the poem, denounced by one member of the audience at the première as unpatriotic, is evident from the violence of the setting. Ravel here drops his usual reserve: 2nd and 7th dissonances are freely employed, along with sections of bitonality, while the word 'aoua', an addition Ravel made to the text himself, is used as a refrain throughout, almost in the manner of a war cry. Other sets of songs further demonstrate Ravel's skill at imitating vernacular styles: Calvocoressi praised the way in which he captured the appropriate folk idiom in the *Cinq mélodies populaires grecques*, while the sensitivity of his *Deux mélodies hébraïques* led some to assume mistakenly that he was Jewish. This empathy Ravel extended to children, whom he often preferred to the adults in a household. In the opera *L'enfant et les sortilèges*, he revealed his sensitivity to the world of childhood, capturing the imagination, frustration and need for love which are so fundamental to childhood.

Ravel's tendency to create distance between himself and his subjects indicates a need for emotional and artistic control. Ravel asked Calvocoressi: 'Doesn't it ever occur to those people that I can be "artificial" by nature?' (see Nichols, 1987, p.180). The attention he paid to perfecting his public image as a dandy from his student days onwards



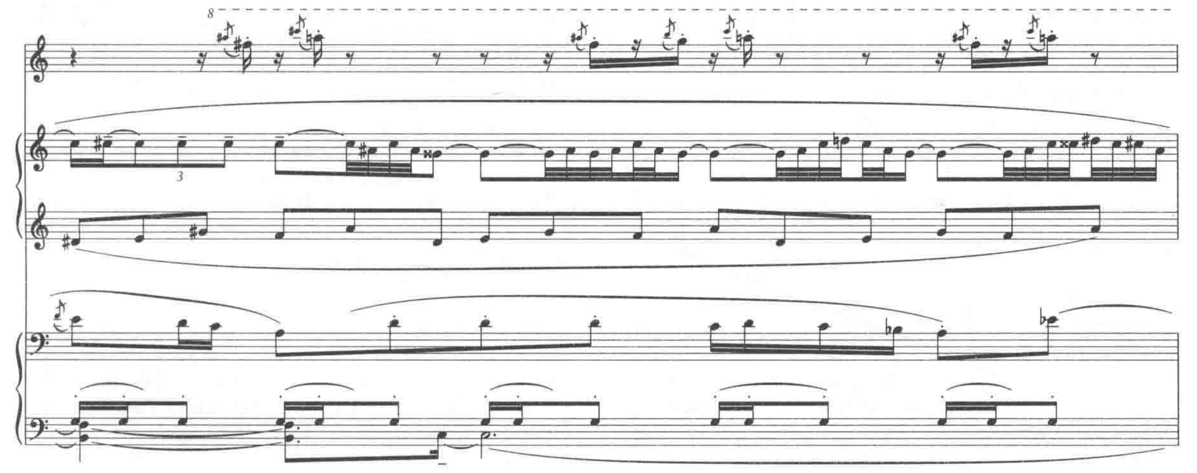
5. Ravel with two dragonflies from the original production of 'L'enfant et les sortilèges', Opéra-Comique, Paris, 1926

caused some to find him aloof. Ravel's biographers have noted that in Montfort-l'Amaury, he surrounded himself with bibelots, mechanisms and fakes, and inhabited an environment where even the garden reflected his control over nature. In several of his writings and letters, most notably 'Finding Tunes in Factories' (1933), he expressed his wish to combine composition with the mechanized world of the factory. Stravinsky's famous description of him as a 'Swiss watchmaker', although not intended as a compliment, contains some truth in it. Ravel's predilection for rigidly patterned movement, such as sustained and repeated notes, is particularly evident in works depicting clocks, bells and water formations, such as the tolling bells represented by the B♮ pedal in the early *Ballade de la reine morte d'aimer*, and the B♭ pedal in 'Le gibet' (*Gaspard de la nuit*). In *Jeux d'eau*, *La vallée des cloches* (*Miroirs*) and *Frontispice* (ex.1) Ravel sets up repetitive ostinato patterns that appear independent of the surrounding material. The fixed ostinato elements in the Sonata for violin and cello and the Sonata for violin and piano exist within a controlled contrapuntal environment. Ravel's most famous musical mechanism is *Bolero*, which he once declared he wanted performed in a factory. In *L'heure espagnole*, meanwhile, people are compared to clocks: the punctuality and efficiency of the muleteer are valued over the poetic indulgences of Gonzalve, clocks and marionettes are brought to life, and people, Concepcion especially, are described as mechanisms. However, Ravel's treatment of these automations is far from static; by avoiding excessive repetition, he breathes Spanish colour and diversity into his subject. It is easy to see how this world order created by Franc-Nohain appealed to Ravel, whose preference for the constructed and fabricated is clear from his life and musical choices.

5. STYLE. Although a progression is discernible in Ravel's work, influenced by important events in his life, his musical character developed early. His harmonic language is firmly diatonic and his use of figured bass in sketches and teaching confirms his attachment to functional tonality. Ansermet recalled a conversation between Ravel and Stravinsky in which they discussed the construction of a major/minor chord. Ravel insisted that such a chord would be possible as long as the minor 3rd was placed above the major 3rd, while Stravinsky declared: 'If this arrangement is possible, I don't see why the contrary shouldn't be possible too: and if I will it, I can do it' (see E.W. White: *Stravinsky: the Composer and his Works*, London, 2/1979, pp.556–7). Such comments indicate revealingly the way in which the two composers differed in their attitudes towards common practice. Ravel rarely obscured his bass lines; the first waltz from *Valses nobles et sentimentales* constitutes a textbook instance of bass-line clarity in its deployment of the circle of 5ths. His use in these waltzes of pedal points to control tonal direction can be discerned in other works, such as *Menuet antique*, with its opening F♯ tonic pedal, and the first movement of the Piano Trio. The *Habanera* features instead an incessant dominant pedal (C♯) in a way that looks forward to Debussy's use of the same device in *La soirée dans Grenade*. The introduction of the Concerto for the



Ex.1 *Frontispice*



Left Hand is based on the secondary dominant pedal E, which resolves to A at the piano's entry before reaching the tonic D major.

Extended chords, 9ths and 11ths especially, are integral to Ravel's harmonic language. He acknowledged his indebtedness to Chabrier for this trait in his pastiche *A la manière de . . . Chabrier*, by transforming the 7ths of Gounod's model into 9ths to create a richer texture replete with arpeggio movement, pauses and rubato. He also favoured the diminished octave or major 7th, for example in the opening and closing chords of *Jeux d'eau*, the first five bars of *Alborada del gracioso* and the refrain figure from the Forlane of *Le tombeau de Couperin*. Ravel used parallel 4ths and 5ths in *Entre cloches* and *Ronsard à son âme*, to create an antique effect, and in the opening of *L'enfant et les sortilèges* (outlining the pentatonic scale) to evoke a mock-oriental sound. Parallel triads abound in works as disparate as *Noël des jouets*, 'Petit poucet' (*Ma mère l'oye*), the eighth waltz of *Valses nobles et sentimentales* and the Satiesque ending of *Frontispice*. His frequent use of both simple and compound octaves, often in treble and bass registers, such as in 'Petit poucet', the *Habanera*, the *Pavane pour une infante défunte* and the first movement of the Piano Trio, again betrays the influence of Chabrier (appropriately he also employed this device in *A la manière de . . . Chabrier*). Ravel used the tritone for colouristic purposes; in the *Shéhérazade* overture and the first movement of the String Quartet it occurs within the context of the whole-tone scale. In the cadenza of *Jeux d'eau*, the juxtaposition of F♯ major and C major triads even gives a suggestion of bitonality.

Ravel's use of chromatic passing notes and unresolved appoggiaturas resulted in what could be regarded as localized bitonality. In the seventh waltz of *Valses nobles et sentimentales* the right hand outlines E major and the left hand a 6-5 chord on F. In a note to Lenormand, Ravel argued that this passage could be reduced to the left hand chord, the right hand consisting of unresolved appoggiaturas (ex.2). Ravel's experimentation with bitonality was more explicit in some postwar works: in the second movement of the Sonata for violin and cello, in the second song of *Chansons madécasses* (*Aoua*), in sections of *L'enfant et les sortilèges* and in the piano concertos. Although he often notated passages with separate key signatures, they can still be analysed in terms of unresolved appoggiaturas and unresolved conventional feminine endings. In the *Trois poèmes de Stéphane Mallarmé* Ravel, under the influence of Schoenberg and Stravinsky, challenged functional tonality in the second and third songs, but suspended it only in the latter, generally avoiding harsh dissonance through delicate instrumentation.

In some of his piano music Ravel blurs the boundary between harmony and melody. In works such as *Jeux d'eau*, *Une barque sur l'océan* (*Miroirs*) and 'Ondine' (*Gaspard de la nuit*), melody emerges from the arpeggio figures, resulting in a melodic pace that is slower than the surface movement (ex.3). He also conveys a sense of space in his use of pedal notes, ostinatos and changes of register, revealing his absorption of Liszt's model. The layered ostinato textures of *Entre cloches*, *La vallée des cloches* and the third movement of the Sonatine create a similar effect. This tendency is in sharp contrast to the artless simplicity characteristic of much of Ravel's melodic writing. He achieved this through modality combined with arch-shaped and sometimes expansive phrasing.

Ex.2 *Valses nobles et sentimentales*



This fragment is based upon a single chord:



which was already used by Beethoven, without preparation, at the beginning of a sonata [op.31 no.3]:



The E [*(a)* and *(b)*] does not change the chord. It is a passing tone in both cases.



Ravel's partiality for the Dorian mode (with the second and seventh degrees missing) was identified by Roland-Manuel in a range of works including the *Menuet antique*, *D'Anne jouant de l'espinette*, *Daphnis et Chloé* and the Piano Concerto in G. In the *Ballade de la Reine morte d'aimer*, the Dorian, folklike melody dominates the

Ex.3 'Ondine' (*Gaspard de la nuit*)



descriptive, mock-archaic accompaniment. A similar lyricism and repetitiveness has accounted for both the accessibility of the *Pavane pour une infante défunte* and its dismissal by some critics. The simplicity of *Ma mère l'oye* was a studied evocation of childhood; the influence of Satie's *Gymnopédies* on the 'Pavane de la belle au bois dormant' and 'Les entretiens de la belle et de la bête' is striking both for its melodic naivety and its repetitive bass movement. Such writing was not confined to his early works; Ravel captured a similar mood in the languorous E major piano melody from the slow movement of his Piano Concerto in G.

Ravel often opted for a static, recitative-like vocal style, like that often associated with Debussy, which is sensitive to the subtle accentation of the French language. Early songs, such as *Un grand sommeil noir*, *Si morne!* and *Sainte* display a dark introspection with the piano dominating the texture. The rhythmic fluidity of the vocal line in *Sainte*, whole-tone phrases and an augmented 4th in the first line of *Si morne!*, and parallel alternating chords in *Un grand sommeil noir* all betray Debussy's influence. However, in *Histoires naturelles* and *L'heure espagnole*, Ravel took his treatment of language a stage further than Debussy: in the song cycle he achieved a rare expressivity and dramatic quality which is more akin to the verve of Chabrier's animal songs. Contemporary commentators, including Pierre Lalo, the Schola establishment and Debussy himself, were shocked by Ravel's compression of feminine endings in the manner of natural speech and music-hall settings. Ravel's accompaniments complement the easy style of the vocal writing, taking on the character and preoccupations of the various creatures. The majestic dotted quavers, in the manner of the French overture, seem to empathize with, rather than ridicule, the peacock's pre-marital preparations. The piano also supplies a commentary on the details of the cricket's activities, with delicate grace notes and a dramatic use of silence.

In 1913 Ravel and Debussy set two of the same Mallarmé songs. Ravel was the first to obtain permission from the poet's son-in-law, Edmond Bonniot, for his *Trois poèmes de Stéphane Mallarmé*; he then intervened to persuade Bonniot to allow Debussy to publish his own settings, so as not to exacerbate their already strained relationship. The songs reveal the composers' different approaches to text-setting, such as Ravel's tendency to contract syllables. In *Soupir* for example, he elides the final syllable of 'fi-dè-le' with 'un', while Debussy separates the two words with rests. In *Placet futile* Ravel assigns only two syllables to the first word 'Princesse', while Debussy allocates the more usual three. In *Placet futile*, both composers have a motif associated with the repeated text 'Nommez nous', Debussy's rising a 4th while Ravel's drops a 5th followed by a tone. Both employ recitative style, although Ravel's lines are uncharacteristically angular with frequent leaps, which perhaps reveal Schoenberg's impact. Ravel's accompaniment of two flutes, two clarinets, string quartet and piano, allows him considerable scope with instrumental combinations and colour.

Although extra-musical ideas were often closely bound up with the conception of Ravel's works, he liked to write about his compositions in formal terms, as his printed note detailing the sonata-form structure and key scheme of his *Shéhérazade* overture indicates. Similarly, his statements about *La valse* tend to focus on abstract, rather than on extra-musical elements. Ravel placed a strong emphasis in his own work and teaching on adherence to traditional forms. He was drawn to Classical genres in the String Quartet, the Piano Trio, the Sonatine, and the sonatas and piano concertos, and had a particular fondness for the minuet. In addition to sonata form, Ravel also employed cyclic structures in the String Quartet, the Piano Trio and the Sonata for violin and cello. In many other works, he favoured *ABA* forms; early examples include the *Menuet antique* and *Entre cloches*. An exception to this quest for formal coherence is *Oiseaux tristes*, which he explained was an attempt to free himself from *Jeux d'eau*. Ravel had a lasting preoccupation with the dance, which he considered significant not only from a structural point of view, but also as an important source of rhythmic invention. He paid homage to numerous dance traditions, both Western and non-Western, including French (pavane and forlane), Central European (minuet, waltz and passacaglia), Spanish (habanera,

bolero and malagueña), and Malay (pantoum). In a letter to Jean Marnold in 1906 he declared that he valued 'the joie de vivre expressed by the dance far more deeply than Franckist puritanism' (see Orenstein, 1990, p.80).

Gide's idea that a classical work is only beautiful by virtue of its suppressed romanticism ('romantisme dompté') can aptly be applied to some of Ravel's works, though not all of his textures have the transparency of the *Ballade de la reine morte d'aimer* or *Ma mère l'oye*. In certain works he reveals his more romantic nature, noted by his piano teacher Bériot and described by Viñes. Sometimes he indulges in highly complex piano writing (for example, in 'Scarbo' from *Gaspard de la nuit*), and exuberant orchestral textures (notably in the *Rapsodie espagnole*, *Daphnis et Chloé*, *La valse* and the Concerto for the Left Hand). Ravel declared that in writing 'Scarbo', he wanted to make a 'caricature of Romanticism – an orchestral transcription of the piano', adding 'perhaps it got the better of me'. Nichols has detected a suppressed Romanticism in the *Introduction et allegro*, which is, in some respects, a showpiece for the harp; Ravel here experiments with orchestral timbres within a limited sphere and within a clear harmonic and formal scheme. In the *Valses nobles et sentimentales* he creates a powerful tension between the Romantic idiom and classical restraint; he selfconsciously claimed that he was aiming for 'a style that is simpler and clearer, in which the harmony is harder and the lines of the music are made to show up' (see Orenstein, 1989, p.45). In Ravel's works, as in those of a number of his contemporaries, this restraint became increasingly evident after 1911, for example in the *Trois poèmes de Stéphane Mallarmé*. However, despite their chamber instrumentation, these settings retain an orchestral quality and a dramatic dimension beyond the confines of the poetic text.

The aftermath of the war and his mother's death marked a period of uncertainty for Ravel, both personally and musically. Even his tiny *Frontispice* (written to preface Ricciotto Canudo's poem *S.P. 503 Le poème de Vardar*, in which the author reflects on his war experiences) reveals this apparent confusion, particularly with regard to phrasing and form. Instead of creating a defined structure, Ravel sets in motion five independent lines: an ostinato figure, a repeated melodic phrase that loses any sense of direction, a syncopated line with demisemiquaver flourishes, a bass line with alternating open 5ths on C and B♭ and strictly repeated rhythm on the note G, and fragmented interjections in a high register suggestive of birdsong (see ex.1 above). Most striking is the lack of any vertical cohesion until the final chords; this work reveals a new interest in linear motion, different from the formal counterpoint of the *Passacaille* in the Piano Trio and the Fugue in *Le tombeau de Couperin*.

Ravel's Sonata for violin and cello continues his growing interest in contrapuntal writing. He considered the Sonata to be a turning-point: 'The music is stripped down to the bone. The allure of harmony is rejected and increasingly there is a return of emphasis on melody' (see Orenstein, 1989, p.46). Its dedication to Debussy's memory is apt in that he absorbed Debussy's notion of 'depouillement' (economy of means), in which the music is reduced to its essentials. This austerity is also evident in the Sonata for violin and piano and in the *Chansons madécasses*, where the voice is treated as one of the five heterogeneous instruments. These preoccupations with counterpoint, economy and unusual instrumental combinations were shared by Stravinsky, Satie and the postwar generation of composers.

In Ravel's postwar works a greater eclecticism is often evident within the context of single works. *L'enfant et les*



Au Nouvel-Ambigu

L'OMBRE

3 actes, de Dario NICODÈMI

Si M. Nicodèmi était un romancier psychologue, je dirais qu'il a commis l'erreur de porter à la scène une œuvre qui exige l'analyse des tergiversations d'une âme amoureuse et tourmentée. Le théâtre, rapide en ses moyens, laisse inacceptables une série de situations que le livre eût expliquées, et nous avons eu le regret d'enregistrer ce résultat : pendant trois actes une héroïne ne cesse de souffrir, physiquement et moralement, de crier, de pleurer, d'être déchirée sans parvenir à nous émouvoir comme il nous eût semblé normal de l'être, et cela

(ph. H. Manuel)

« Opéra-Comique » : *L'Enfant et les Sortilèges.*
L'Enfant (Mlle GAULEY) n'est pas sage et Maman (Mme CALVET) le gronde... Et les sortilèges vont bientôt effrayer l'enfant taquin !

affolé, l'enfant pousse le cri de tous les enfants : Maman !

Et toutes les choses reprennent leur place tandis que l'enfant devient sage.

On pense bien avec quelle œuvre difficile à chanter et délicate à jouer.

Bravo ! pour la direction nouvelle qui a accueilli cette fantaisie de notre plus grand écrivain féminin : Colette !

gnier ont fait connaître le jeune talent Claude Dazil qui partage son temps en la pharmacie et la littérature.

Mlle Claude Dazil s'est attaquée à sujet vieux comme le monde et cepend toujours nouveau : l'Amour !

ph. H. Manuel

La Princesse aux cheveux d'or

6. *Scenes from Ravel's 'L'enfant et les sortilèges', Opéra-Comique, Paris, 1926: from 'Minerva' (28 February 1926)*

sortilèges, for instance, incorporates 18th-century pastiche, mock-oriental writing and ragtime, alongside American music hall and operetta styles, while in the Piano Concerto in G, the classicism of Mozart and Saint-Saëns is offset by jazz in a striking juxtaposition of past and present. Many parallels have been drawn between Ravel, neo-classicism and the younger generation of French composers. However, although he shared a number of their musical concerns, Ravel was firmly rejected in the 1920s by Milhaud, Poulenc and Auric. They regarded his work, particularly *La valse*, as aesthetically outmoded, concurring with Satie's view that Ravel was essentially an establishment figure. Stravinsky and Ravel, having shared a similar outlook from their meeting in 1909 until World War I, had grown apart, Ravel being unable to accept some of Stravinsky's neo-classical experiments, in particular *Mavra*. Ravel differed from his younger compatriots in the extent to which his style was rooted in the immediate past. While Milhaud and Poulenc presented their return to counterpoint, economy, clarity and forms from the past as a reaction to the generation of Debussy and Ravel, Ravel justified his use of the same traits as rooted in Saint-Saëns, Chabrier and Debussy. While Stravinsky forced together disparate elements to create what T.S. Eliot described as 'new wholes', Ravel drew unconsciously from his heritage, incorporating new elements into an essentially diatonic and modal framework, without overthrowing or dislocating the past.

Although Ravel was not at the forefront of Modernism, his advocacy of certain principles, notably those of economy and objectivity, and his openness to jazz and bitonality, lent these preoccupations a certain respectability on account of his own secure status. Unlike Debussy or Schoenberg, Ravel did not have any disciples, encouraging his few students, notably Roland-Manuel, Delage, Manuel Rosenthal and Vaughan Williams to develop their own musical characters. While Hopkins has suggested that 'Ravel's fascination with mechanical precision and perfection anticipated the cogs and springs of later composers' (*Grove6*), such as Ligeti and Riley, parallels can also be found in Messiaen's interest in birdsong, modality and clear structures.

Roland-Manuel did much to establish Ravel's reputation, promoting his teacher's music and ideas during his lifetime and assessing his contribution in the first full-length biography of Ravel in 1938. There was an upsurge of interest around the time of Ravel's centenary with important studies by Nichols and Orenstein. In the 1990s Ravel's collected letters and writings became available in print for the first time in French and English, encouraging a further revaluation of Ravel's distinctive genius.

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only those published and/or performed

for details of others see Orenstein (1975, 2/1991), 219ff

OPERAS

L'heure espagnole (comédie musicale, 1, Franc-Nohain), 1907–9, Paris, OC, 19 May 1911
L'enfant et les sortilèges (fantaisie lyrique, 1, Colette), 1920–25; Monte Carlo, 21 March 1925

BALLETS AND ORCHESTRAL

Shéhérazade, ouverture de féerie, 1898
Une barque sur l'océan, 1906 [after pf work]
Rapsodie espagnole, 1907–8: Prélude à la nuit, Malagueña, Habanera [after pf work], Feria
Daphnis et Chloé (symphonie chorégraphique, 3 parts, M. Fokine and Ravel, after Longus), 1909–12, Paris, Châtelet, 8 June 1912
Pavane pour une infante défunte, 1910 [after pf work]
Ma mère l'oye (ballet, Ravel), 1911, Paris, Arts, 29 Jan 1912 [after pf work, with additional movts, Prélude and Danse du rouet et scène, and interludes]
Fragments symphoniques (Suite no.1), 1911: Nocturne, Interlude, Danse guerrière [from Daphnis et Chloé]
Valses nobles et sentimentales, 1912 [after pf work]; score used for Adelaïde, ou Le langage des fleurs (ballet, Ravel), Paris, Châtelet, 22 April 1912
Fragments symphoniques II (Suite no.2), 1913: Lever du jour, Pantomime, Danse générale [from Daphnis et Chloé]
Alborada del gracioso, 1918 [after pf work]
Le tombeau de Couperin, 1919 [after nos.1, 3, 5 and 4 of pf work]; score, excluding no.1, used for ballet (choreog. J. Borlin and R. Maré), Paris, Champs-Elysées, 8 Nov 1920
La valse, poème chorégraphique, 1919–20; score used for ballet (choreog. B. Nizhinska, designed A. Benois), Paris, Opéra, 23 May 1929
Tzigane, rapsodie de concert, vn, orch, 1924 [after work for vn, pf]
Fanfare (for ballet L'éventail de Jeanne, Y. Franck, A. Bourgat), 1927, collab. Ferroud, Ibert, Roland-Manuel, Delannoy, Roussel, Milhaud, Poulenc, Auric, F. Schmitt; private perf. at home of Jeanne Dubost, Paris, 16 June 1927; Paris, Opéra, 4 March 1929
Bolero (ballet, choreog. Nizhinska, designed Benois), 1928; Paris, Opéra, 22 Nov 1928
Menuet antique, 1929 [after pf work]
Piano Concerto for the Left Hand, 1929–30
Piano Concerto, G, 1929–31

VOCAL

solo voices with orchestra or ensemble

Myrrha (cant., F. Beissier), 3 solo vv, orch, 1901
Alcyone (cant., E. and E. Adénis), 3 solo vv, orch, 1902
Alyssa (cant., M. Coiffier), 3 solo vv, orch, 1903
Manteau de fleurs (P. Gravollet), 1v, orch [after song with pf]
Shéhérazade (T. Klingsor), Mez, orch, 1903: Asie, La flûte enchantée, L'indifférent
Noël des jouets (Ravel), 1v, orch, 1905 [after song with pf], 2nd version 1913
Le réveil de la mariée, Tout gai, 1v, orch [after nos.1 and 5 of Cinq mélodies populaires grecques; nos.2–4 orchd M. Rosenthal]
Trois poèmes de Stéphane Mallarmé, 1v, pic, fl, cl, b cl, pf, str qt, 1913: Soupir, Placet futile, Surgi de la croupe et du bond
Deux mélodies hébraïques, 1v, orch, 1919 [after songs with pf]
Chanson hébraïque, 1v, orch, 1923–4 [after no.4 of song cycle Chants populaires]
Chansons madécasses (E.-D. de Parny), 1v, fl, pf, vc, 1925–6: Nahandove, Aoua, Il est doux . . .
Don Quichotte à Dulcinée (P. Morand), 1v, orch, 1932–3: Chanson romanesque, Chanson épique, Chanson à boire
Ronsard à son âme, 1v, orch, 1935 [after song with pf]

choral

Les Bayadères, S, SATB, orch, 1900
Tout est lumière, S, SATB, orch, 1901
La nuit, S, SATB, orch, 1902
Matinée de Provence, S, SATB, orch, 1903
L'Aurore, T, SATB, orch, 1905
Trois chansons (Ravel), SATB, 1914–15: Nicolette, Trois beaux oiseaux du paradis, Ronde

songs with piano

Ballade de la reine morte d'aimer (R. de Marès), *c*1893
Un grand sommeil noir (P. Verlaine), 1895
Sainte (S. Mallarmé), 1896
Chanson du rouet (C.M.R. Leconte de Lisle), 1898
Si morne! (E. Verhaeren), 1898
Deux épigrammes de Clément Marot, 1895–9: D'Anne qui me jecta de la neige, D'Anne jouant de l'espinette
Manteau de fleurs (Gravollet), 1903
Shéhérazade, 1903 [after songs with orch]
Noël des jouets (Ravel), 1905
Cinq mélodies populaires grecques (trans. M.-D. Calvocoressi), 1904–6: Chanson de la mariée, Là-bas, vers l'église, Quel galant m'est comparable, Chanson des cueilleuses de lentisques, Tout gai!; lost nos.: A vous, oiseaux des plaines, Chanson de pâtre épirote, Mon mouchoir, hélas, est perdu
Histoires naturelles (J. Renard), 1906: Le paon, Le grillon, Le cygne, Le martin-pêcheur, La pintade
Les grands vents venus d'outremer (H. de Régnier), 1907

Sur l'herbe (Verlaine), 1907
Vocalise-étude en forme de habanera, 1907
Tripatos (trans. Calvocoressi), 1909
Chants populaires, 1910: Chanson espagnole, Chanson française, Chanson italienne, Chanson hébraïque; additional songs: Chanson écossaise (R. Burns), Chanson flamande, Chanson russe
Trois poèmes de Stéphane Mallarmé, 1913 [after songs with ens]
Deux mélodies hébraïques, 1914: Kaddisch, L'énigme éternelle
Trois chansons, 1914–15 [after choral work]
Ronsard à son âme (P. de Ronsard), 1923–4
Chansons madécasses, 1926 [after songs with ens]
Rêves (L.-P. Fargue), 1927
Don Quichotte à Dulcinée, 1932–3 [after songs with orch]

CHAMBER AND SOLO INSTRUMENTAL

Sonata, vn, pf, 1897
String Quartet, F, 1902–3
Introduction et allegro, hp, fl, cl, str qt, 1905
Piano Trio, 1914
Sonata, vn, vc, 1920–22; orig. version of 1st movt pubd in 'Le tombeau de Claude Debussy', *ReM*, i/1–2 (1920)
Berceuse sur le nom de Gabriel Fauré, vn, pf, 1922
Tzigane, rapsodie de concert, vn, pf, 1924, arr. vn, pf-luthéal
Sonata, vn, pf, 1923–7

piano

Sérénade grotesque, *c*1893
Menuet antique, 1895
Sites auriculaires, 2 pf, 1895–7: Habanera, Entre cloches
Pavane pour une infante défunte, 1899
Jeux d'eau, 1901
Sonatine, 1903–5
Miroirs, 1904–5: Noctuelles, Oiseaux tristes, Une barque sur l'océan, Alborada del gracioso, La vallée des cloches
Gaspard de la nuit, 1908: Ondine, Le gibet, Scarbo
Ma mère l'oye, 4 hands, 1908–10: Pavane de la belle au bois dormant, Petit poucet, Laideronnette, impératrice des pagodes, Les entretiens de la belle et de la bête, Le jardin féerique
Menuet sur le nom d'Haydn, 1909
Valses nobles et sentimentales, 1911
A la manière de . . . Borodine, 1913
A la manière de . . . Chabrier, 1913
Prélude, 1913
Le tombeau de Couperin, 1914–17: Prélude, Fugue, Forlane, Rigaudon, Menuet, Toccata
Frontispice, 2 pf 5 hands, 1918
La valse (1920), version for 2 pf (1920) [after orch work]
Bolero, pf 4 hands (1929) [after orch work]

ARRANGEMENTS, EDITION

orchestrations

N. Rimsky-Korsakov: Antar: excerpts, partly reorchd for use as incid music, *c*1910, unpubd
M. Musorgsky: Khovanshchina, *c*1913, collab. Stravinsky, lost
R. Schumann: Carnaval, *c*1914 [for use as ballet]: Préambule, Valse allemande, Paganini, Marche des 'Davidsbündler' contre les philistins, other nos. lost (Paris, 1975)
E. Chabrier: Dix pièces pittoresques: Menuet pompeux (Paris, 1937) [for use as ballet, 1918]
C. Debussy: Pour le piano: Sarabande (Paris, 1923)
C. Debussy: Tarantelle styrienne, as Danse (Paris, 1923)
M. Musorgsky: Tableaux d'une exposition (London, 1942)

piano reductions

F. Delius: Margot la rouge (Paris, *c*1905) [for 1v, pf]
C. Debussy: Nocturnes (Paris, 1909)
C. Debussy: Prélude à l'après-midi d'un faune (Paris, *c*1930)

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BARBARA L. KELLY

Ravelo, José de Jesús (*b* Santo Domingo, 21 March 1876; *d* Santo Domingo, 2 Dec 1951). Dominican composer and educationist. He studied solfège, music theory and the clarinet with Juan Francisco Pereyra; his compositional style was later influenced by his study and passionate following of Verdi. Director of the Banda Pacificador from 1894, he resigned in 1900 when Eugenio María de Hostos introduced choral singing into school education and appointed him music educationist. His influence as a teacher was extensive. He taught music at the private high schools of Santo Tomás (where he founded the country's first youth band in 1908) and Salomé Ureña; in that year he also founded the Liceo Musical, a government-sponsored conservatory, which he directed until 1942, when it became the National Conservatory. Among his activities as a conductor he directed the Octeto del Casino de la Juventud from its foundation in 1904; by 1932 it had grown to 60 members and was renamed the Sociedad de Conciertos. He conducted the municipal band of Santo Domingo for 25 years, also conducting and playing clarinet for visiting companies that presented operas and zarzuelas in the La Republicana and Colón theatres. He presided at the first Dominican Congress of Music (1928); he was appointed artistic director of HIX, the capital's official radio station (1931). His study of the country's three national anthems (1934) led the government to adopt the work by José Reyes and Emilio Prud'Homme.

Many of Ravelo's compositions, over 250 principally religious works mainly for organ solo and for voices with organ or orchestra, date from the late 1930s and after. The work he considered his best, the Requiem, was first performed posthumously in his honour in 1952 in the cathedral in Santo Domingo. His best-known work, the oratorio *La muerte de Cristo*, was performed every Good Friday for 19 years after its première (1939), a custom re-established in the 1990s. His children's songs for schools were collected by Ramón Emilio Jiménez in *La patria en la canción*. Ravelo's music is the primary link between late 19th-century Romanticism and the beginnings of a Dominican national school.

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(*selective list*)

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Vv, org: Letanías, 1923; Gozos a la Altagracia, 1923; Misa a San José, 1949; *c*13 other works
Motets: 19 for 1v, orch; 16 for 1–3vv, insts; 2 for 2vv
Orch: 2 valses, minuet, scherzo, intermezzo
Band: 22 pasodobles, 22 marches, mazurka, gavotte, funeral song
4 chbr works; 41 works for pf; 21 works for org; 12 works for 1v, pf; 25 school songs

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MARTHA ELLEN DAVIS

Ravenna chant. With Milan and Aquileia, Ravenna was a major ecclesiastical centre of northern Italy during the last centuries of the western Empire and the period immediately following. Ravenna is approximately 160 km south of Venice, a short distance inland from the coast; it came into prominence with its selection as the imperial capital by Honorius in 402. It fell successively to the Goths in 493, the Byzantine Empire in 540, the Lombards in 751 and the Franks in 754; Pepin bestowed it upon Pope Stephen III and thus founded the temporal power of the papacy.

Ravenna reached the heights of its political power and artistic eminence during the 5th and 6th centuries: these are stunningly reflected in combinations of builder's stone and mosaic tile which include the mausoleum of Galla Placidia (*d* 450), the Orthodox and Arian baptisteries, the

archiepiscopal chapel, the tomb of Theodoric and the churches of S Vitale, S Apollinare at the nearby town of Classe, and S Apollinare Nuovo.

Very little remains of Ravenna's liturgical music. Where Milan preserves the full repertory of its medieval liturgical chant (*see* AMBROSIAN CHANT), the early chant dialect of Ravenna has all but disappeared. The city's importance as a liturgical centre up to the mid-8th century, though perhaps exaggerated in Gamber's proposal that the mixed Gelasian sacramentaries originated at Ravenna, suggests that its chant repertory may to some extent have developed independently. Two chants from the Easter Vigil Mass for neophytes can be regarded as possible survivors from this period: an alleluia with verses from Psalm cxxxv, the first of which is *Confitemini Domino quoniam*, and *Qui in Christo baptizati estis* (?offertory), related musically to it. The text and music of the latter are derived from a Byzantine baptismal *troparion*, *Hosoi eis Christon*, which was adapted musically in other ways in the Beneventan, Old Roman and Gregorian melodic traditions. These two Ravenna chants reveal an elegance of centonate structure (*see* CENTONIZATION) not matched elsewhere in the West except among the more sophisticated chants of the Gregorian tradition.

Two other unusual chants found at Ravenna are known also in manuscripts from the Beneventan region of southern Italy (*see* BENEVENTAN CHANT), in the central Italian provinces and in the intervening backwater of the Abruzzi; there is no trace of them in manuscripts reflecting Roman practice. Like parts of southern Italy, Ravenna, during the Byzantine Exarchate (540–751), was a natural point of entry into Italy and the West for chants of Eastern Orthodox Origin; one such chant, the Greco-Latin antiphon *Hote tō staurō*/*O quando in cruce*, is both musically and textually a borrowing of an Eastern hymn for the Good Friday Hours, attributed to Sophronius, Patriarch of Jerusalem (634–8). The other chant is a hymn or *versus* in hexameters (*Lux de luce Deus tenebris illuxit averni*) whose presumably original form, with a single musical pattern repeated for each verse, is found only in the Ravenna sources. It is thought that both of these chants were in use before the mid-8th century, for at that time the Byzantine link between Ravenna and southern Italy was effectively broken by the Lombard conquest of the north. Whether they were introduced in the north before the south, however, is uncertain, but a northern origin is probable at least for *Lux de luce*.

Other survivals of the characteristic Ravenna practice may be distinguished among the Proper chants (in particular, the alleluias, offertories and sequences) for saints venerated locally, particularly Apollinaris, Vitalis, Agricola and Fusca. The alleluia with the verse *Accipe spiritum sanctum* for St Apollinaris is an example of a chant composed later (though before the 11th century) at Ravenna. Although no early antiphoners of the Office from Ravenna survive, there are three fine versions of the *antiphonale missarum* from this region, dating from the 11th and 12th centuries: *US-BAw* W.11 (a *missale plenum*); *I-Pc* A.47; and *MOe* 0.1.7. Fragments of Ravenna office-books survive in *I-Rvat* lat.4750 and perhaps *Rvat* lat.85.

Another important possible source of the early Ravenna chant repertory may be the liturgy of Milan. During the late 5th century and the early 6th, the Milanese bishops took refuge from the Lombard occupation of Milan at Genoa, which was at that time strongly influenced by Byzantium by way of Ravenna. There are many chants of eastern origin in the Milanese liturgy which, it has been suggested, were originally introduced under the contemporary influence of Ravenna.

By the early 11th century – and perhaps much earlier – most traces of the older local chants had been extinguished at Ravenna as they had throughout Europe. When St Romuald (*c*951–1027), a native of the city and sometime abbot of the Benedictine monastery at Classe, founded the Camaldolese order, he seems to have drawn on the monastic rite in use at Classe, which had already been influenced by the Cluniac reform (see PalMus, 1st ser., ix, 1906/*R*, p.13). In the late 11th century, however, there was a local renewal, for which St Peter Damian (1007–72) seems to have been largely responsible; he was himself the author of a number of hymns. A noted Mass Proper for St Apollinaris and a noted Office for St Silvester, appended to an early collection of Peter's works (*I-Rvat* lat.3797, dating from *c*1100), contain some local material; this may represent a genuine early survival, or perhaps the introduction of new compositions in an archaic style.

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KENNETH LEVY/R

Ravenscroft, John (i) (*d* before 1709). English composer. He was resident in Rome in the late 17th century and published two sets of sonatas ([12] Sonate a trè, 2 vn, vle/archlute, org, op.1 (Rome, 1695); [6] Sonatas or Chamber Aires, 2 vn, bc, op.2 (London, *c*1708)). It is assumed that he was a pupil of Corelli, but this is supported only by a manuscript copy of his op.1 now held in Vienna, which bears the inscription 'Inglese allievo d'Arcangelo Corelli'. Correspondence concerning the dedication of the Roman edition to the Grand Duke of Tuscany, Ferdinando III, is preserved in the court archives in Florence. The title-page refers to 'Giovanni Ravenscroft, alias Rederi Inglese', while in the note to the reader he describes himself as a 'dilettante', and as such he may have associated with the fashionable society of English amateurs who sojourned in Rome during their Grand Tour. Two editions of his op.2 sonatas (both *c*1708) mention his death, and since they appeared in London it

is possible that by then he had returned to England. This set was also reprinted in Amsterdam (*c*1710).

Le Cène's partial reprint of op.1 as Corelli's op.7 (*c*1735) incensed Hawkins into singling out Ravenscroft in a damning judgment of the vogue for Corellian pastiche: 'the natural and familiar style of Corelli's music, and that simplicity which is one of its characteristics, betrayed many into an opinion that it was easily to be imitated . . . but the experiment has been made, and has failed'. Ravenscroft's op.1 was among the first Roman collections to adopt Corelli's slow–fast–slow–fast sequence of movements that had previously never figured prominently in indigenous compositions. Movement types also closely follow the Corellian mould: expressive *grave* introductions, fugal movements, internal slow movements often in triple metre, and compound metre finales. His facile over-reliance on sequences, based on stereotyped harmonic formulas, so apparent in the fugue of Sonata no.1, replaced the much more subtle systems of melodic metamorphosis in Corelli's op.3. The op.2 dance suites even conclude with a 'Ceccona', no doubt a deliberate reference to Sonata no.12 of Corelli's op.2.

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PETER ALLSOP

Ravenscroft, John (ii) (*fl* 1730). English violinist. He was a member of the band at Goodman's Fields Theatre, probably from its opening in October 1729, and received benefit performances there in the 1729–30 and 1730–31 seasons. He seems to have been replaced by 1735. According to Hawkins he was also a wait of Tower Hamlets. Hawkins further stated that Ravenscroft was a good player, much in demand for balls and dancing parties. He seems to have composed mainly hornpipes and other dance-tunes, though two songs, *Foolish woman* and *Lucinda, say* (both published *c*1725) are probably his. A collection of *Thirty Eight Favorite Hornpipes* by him was published after his death. Hawkins printed two of these in his *General History*, one of which had been included in *The Delightful Pocket Companion for the German Flute*, ii (*c*1750). Volume iii of *The Dancing Master* (*c*1727) contains a further hornpipe by Ravenscroft and another, entitled *Ravens Hornpipe*, which may also be his (*HawkinsH*, ii, 893–4).

MARGARET LAURIE

Ravenscroft, Thomas (*b* ?1592; *d c*1635). English editor, composer and theorist. Although his parentage is still unknown, he was most probably a member of the Flintshire branch of the Ravenscroft famliy. His year of birth is implied by the prefatory poem to the *Briefe Discourse* (1614), which states that he was then aged 22; the claim that he was a son of Roger Ravenscroft, canon of Chester Cathedral, is not supported by this evidence, as the canon's son was baptized in 1598 (not 1592 as is stated in *The Family of Ravenscroft*, London, 1915). If the early birth-date is correct, the Thomas 'Raniscroft' who was a chorister at Chichester Cathedral in 1594 cannot be identified with the composer. Ravenscroft was a chorister at St Paul's Cathedral under Thomas Giles (both their names appear in a list of the choir included in the report of Bishop Bancroft's visitation, 1598); he was still there in 1600 when Edward Pearce became organist and choirmaster.

His appointment coincided with a renewal of activity by the St Paul's company of child actors which, like the children of the Chapel Royal, catered for more sophisticated tastes by including in their plays specially written songs to be performed by trained voices and instrumentalists. Ravenscroft wrote some of the music for these productions and was probably also active as an instrumentalist or actor-singer. We learn from the *Briefe Discourse* that he was a student at Gresham College; the book is dedicated to the 'most worthy and Grave Senators' of that institution. Fellowes and others gave the date of Ravenscroft's Cambridge MusB as 1607, but no-one graduated with the MusB in that year. The University Book of Supplicants, however, shows that a 'Thomas Rangcraft' from Pembroke Hall took the degree in 1605. The Cambridge Grace Book E states that Ravenscroft received his degree on 21 June 1605, after ten years of study. If he was indeed 22 in 1614, however, he would seem to have been considerably younger than most other known recipients, who can be shown to have been at least 21. Also, a marginal note in the *Briefe Discourse* states that he proceeded MusB when he was 14. Unlike degrees in Arts, however, the MusB degree entailed no systematic course of instruction or residence requirement, merely the completion of a composition; and Ravenscroft would not have been the only youthful candidate, for Matthew Godwin (*d* 1586), organist of Canterbury Cathedral (1584–6), was certainly only 16 when he took the Oxford BMus in the year before his death. There are few details of Ravenscroft's activities between 1605 and the time when he was music master at Christ's Hospital (1618–22), but it is likely that he continued his association with the theatre.

In 1609 he edited *Pammelia*, which is the earliest English printed collection of rounds and catches, some having sacred texts in English or Latin. There are also vendors' cries, sol-faing pieces, tavern songs and traditional ballads. Some of the songs suggest his continued association with the theatre; for example, three (nos.62, 85 and 100) were sung in Francis Beaumont's *The Knight of the Burning Pestle* (1608). There are further play songs in *Deuteromelia* (also 1609): no.7, for instance, comes from *The Knight of the Burning Pestle*, and no.17 is sung in *Jack Drum's Entertainment* (1601). Also included are *Three Blind Mice* and the catch *Hold thy peace knave* sung in *Twelfth Night*. *Melismata* (1611) comprises 23 settings of which nine are 'Citie' and 'Countrey' rounds; the others are short madrigalian pieces which attempt to express the 'humour' of the text. Sabol tentatively suggested appropriate dramatic contexts for four of the songs; no.12, however, can definitely be identified with Audrey's song in Act 4 scene v of Thomas Middleton's *A Trick to Catch the Old One*.

Whereas the music of these collections is anonymous, 12 of the songs appended to the *Briefe Discourse* (1614) to illustrate Ravenscroft's theoretical ideas are ascribed to him; six others are by John Bennet and two others are by Edward Pearce. The book itself, despite its impressive array of authorities, is an ambiguous discussion of the

contemporary misuse of mensuration signs and an attempt to impose order on the chaos by advocating a return to medieval practice. The music, with the exception of a few madrigalian numbers, is of the consort song variety and includes four play songs (nos.6, 8, 9, 15) and a jig-like cantata in which Hodge Trillindle woos Malkyn in a broad West-Country dialect (nos.17–19; see illustration). The value of his *Treatise of Musick* is negligible. Ravenscroft's *The Whole Booke of Psalmes* (1621), with its 105 settings, is one of the most important psalters of the period, though it contains much music from the earlier publications of Day, Parker, East and Barley. The melodies are in the tenor and are named. The new contributors include John and Thomas Tomkins, Peerson, Palmer, the elder John Milton, Ward, Stubbes, Cranford, Harrison and Ravenscroft himself. The publication *Musalia* (1613), mentioned in a letter to the *Musical World* in 1840 (see King), is fictitious.

Ravenscroft's extant compositions show him to have been a man of great versatility, though of slender talents. His fantasias are foursquare and mechanical, and the same criticism can be made of his madrigals and much of his sacred music, which is variable in quality. The weakest sacred work is the full anthem *Behold now, praise the Lord*, with its clumsy part-writing, though the other full anthem, *O woeful ruins*, like the five-part Latin motets, has moments of great power. Most of his verse anthems have viol accompaniments marked by a curious angularity of line and disregard of academic rules, but many also have effective passages. *Ah, helpless wretch* and *All laud and praise* are strongly influenced by the metrical psalm while others are more expansive. Perhaps *O let me hear thy loving kindness* was his most popular anthem: it was still in use at Durham Cathedral in June 1680 and its accompaniment exists in versions for both organ and viols. It is possible that the six-part verse anthem *O clap your hands* was his MusB exercise. His collections of rounds and partsongs are historically important in that they afford an insight into the popular music-making of the day, as well as preserving a number of play songs that would otherwise have been irrecoverably lost. The composer was highly regarded by his contemporaries.

Part of 'Hodge Trillindle to his Zweet hort Malkyn', from Thomas Ravenscroft's 'Briefe Discourse' (London: Allde, 1614)

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THEORETICAL WORKS

A Briefe Discourse of the True (but Neglected) Use of Charact'ring the Degrees ... Examples Whereof are Exprest in the Harmony of 4 Voyces (London, 1614[21]/R), incl. 12 songs by Ravenscroft; ed. in Mateer

A Treatise of Musick (MS, *GB-Lbl* Add.19758)

OTHER WORKS

14 verse anthems, 9 inc., *GB-DRc*, *Lbl*, *Ob*, *Och*; 1 also attrib. M. Peerson

2 full anthems, 1 inc., 5vv, *Ob*, *Och*

3 motets, 2 inc., 5vv, *Lbl*, *Ob*

55 ps settings, in 1621[11], see above

6 madrigals, 4 inc., 5vv, *Ob*

12 songs, in *A Briefe Discourse*, see above

4 fantasias, 5 viols, *Lbl*

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DAVID MATEER/IAN PAYNE

Raverii, Alessandro (*fl* Venice, early 17th century). Italian music printer. His father Constantin Raverii was a member of a minor printing family and married one of the Bindoni family, famous as Venetian printers though little associated with music. Through them he became related to the Gardane family. Alessandro Raverii printed music only between 1606 and 1609, during which time he printed a large number of volumes of which over 50 are extant. He appears to have had close ties with Angelo Gardano, for many of Raverii's titles are clearly no more than reprints of volumes from Gardano's house after

1588. Raverii also printed three titles (by Severo Bonini, Giulio Caccini and Jacopo Peri) which he seems to have taken from Giorgio Marescotti in Florence.

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STANLEY BOORMAN

Ravina, Jean Henri (*b* Bordeaux, 20 May 1818; *d* Paris, 30 Sept 1906). French pianist and composer. He received his early musical instruction from his mother and then, after his first public appearance in 1826, from the violinist Rode. At the age of 13, he entered the Paris Conservatoire and studied with P.-J.-G. Zimmermann, obtaining a *premier prix* in piano in 1834, and in harmony and accompaniment in 1835. He became assistant professor at the Conservatoire on 24 November 1835, but gave up the post two years later to pursue a career as a virtuoso and composer, making successful tours of Russia in 1858, and Spain in 1871. He became a Chevalier of the Légion d'Honneur in 1861.

Ravina wrote more than 110 works, mainly for piano. These include ten sets of études, works for four hands (including transcriptions of all of Beethoven's symphonies), works for six and even 12 hands, a *rêverie* for the left hand alone (op.92), 100 *préludes* (op.110) and a piano concerto (op.63). Many of the earlier works show the influence of his patron Rode; his later works, in particular the *Etudes de concert* and the *Etudes caractéristiques*, were clearly influenced by Chopin.

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NATHALIE FROUD

Ravina [Rabinowitz], **Menashe** (*b* Russia, 1899; *d* Tel Aviv, 1968). Israeli critic, choral conductor and composer of Russian birth. In 1925, soon after his emigration to Palestine, he was appointed music critic of the newly founded socialist daily *Davar*, a position he retained throughout his life. He changed his surname from Rabinowitz to the more Hebrew Ravina in 1930. His frequent and detailed reviews, which insisted on a high standard of performance and programming, and sought a genuine Jewish musical style, were highly influential. In an attempt to bring music to the people, he collaborated with David Shor on an ambitious education project that included public lectures, the publication of popular music appreciation booklets and song anthologies, and the establishment of a nation-wide network of amateur choirs. He was also a strong supporter of contemporary music in Palestine. His many songs (around 60), mostly written for young children, were intended as part of a newly composed folksong repertory.

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JEHOASH HIRSHBERG

Ravinale, Irma (*b* Rome, 1 Oct 1937). Italian composer. She studied composition with Petrassi at the Conservatorio di S Cecilia in Rome (1957), and attended masterclasses with Boulanger in Paris (1961) and Stockhausen in Cologne (1963). She also graduated in piano, conducting and choral conducting. Her composition awards include the Città di Trieste prize (1976) for the orchestral *Spleen*. Previously head of the S Pietro a Majella Conservatory in Naples, in 1989 she was appointed the director of the Conservatorio di S Cecilia in Rome. Deeply influenced by Petrassi, Ravinale developed language which combines a strong sense of structure with refined aural imagery. Her accessible style has led to frequent performances in Italy and abroad. In her leading role in education, she has increasingly played an outspoken role in defence of classical music in general and women composers in particular.

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Orch: Sinfonia concertante, gui, orch, 1972; Dialoghi, va, gui, orch, 1977; Cangiante, hp, chbr orch, 1978; Les adieux, vn, orch, 1983–4; Ode a una stella, org, str, 1985–6; Elegia del silenzio, 1987–8; Serenata concertante, vn, va, orch, 1993; Quel che resta del giorno, str, 1997
Vocal: La morte medita, Bar, str qt, 1965; Lo scorpione (Trilussa), chorus, 1965; Ballata di amore e di guerra, S, va, vc, pf, 1967; Spleen, Bar, spkr, orch, 1976; La ballata del vassallo, female 1v, 1989; 2 arie, Bar, 1990; Poems for Oscar Romero, Bar, chorus, orch, 1990–91
Chbr: Conc., ob, hn, timp, str, 1966–7; Conc., 16 or more str, 1968; Trio notturno, vn, va, d'amore, vc, 1969–70; Musica per un trio, fl, hpd, db, 1970; Invenzione concertata, 13 wind, 1971; Serenata, gui, fl, va, 1974; Sequentia, gui, str qt, 1975–6; Jointly, 2 gui, 1980; But . . . after love, hn, ob, 1981; Duo, vn, gui, 1987; Untitled, E♭-cl, cl, 1987; Qnt, ob, cl, bn, hn, pf, 1991; Play, pf, castanets, 1995; Str Sextet, 1996–7
Solo inst: Improvvisazione, gui, 1979; Recerche, vn, 1980; Improvvisazione seconda, hp, 1981; Sombras, gui, 1982; Per Ada, cl, 1984; Per una mano sola, pf, 1984; Jeux, gui, 1989; Nuit, vc, 1992; Pour une etoile, org, 1997

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STEFANO A.E. LEONI

Ravizza, Victor (*b* St Gallen, 19 Jan 1941). Swiss musicologist. He studied at Berne University (1960–67), with a year at Florence University (1965) and gained the PhD (1967) with a dissertation on the Italian instrumental ensemble 1400–1550. He completed the *Habilitation* at Berne University in 1977 with a work on the *coro spezzato* and became an *ausserordentlicher Professor* in 1988. His main areas of interest are music from the Italian Renaissance and Viennese music 1870–1930, with a particular focus on Brahms, Mahler and the Schoenberg School.

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Ravn, Hans Mikkelsen [Corvinus, Johannes Michaelii] (*b* nr Grenaa, Jutland, *c*1610; *d* Ørslev, Zealand, 10 Aug 1663). Danish educationist, scholar and music theorist. He was educated at the grammar school at Slagelse, where the foundations of his interest in music were laid. He read theology at the University of Copenhagen from 1631 to 1634, after which he was appointed to Herlufsholm public school. In 1640 he was called back to his old school at Slagelse as rector. From 1652 until his death he was parish priest at Ørslev. As a scholar he was interested in history, poetry, the Danish language and music. His most important literary work is his *Heptachordum danicum seu Nova Solsisatio* (Copenhagen, 1646/*R* 1977 with commentary and source studies), which, as he observed in his dedication, was the first attempt at a complete and thorough presentation of the art of music in Denmark. The work begins with a lengthy prolegomena, in which he reviewed the history of music, discussed Danish folksongs and hymns and described ancient instruments. This is followed by a short section on musical notation ('De notatione'), then the main body of the work ('De modulatione'), a presentation of music theory in two parts as it concerns both monophonic and polyphonic music, for which his principal authorities seem to have been Lippius, Crüger, Mersenne, Praetorius and Demantius. Finally, there is a section on the rules governing the behaviour of choirboys, drafted by a Copenhagen rector (Olaus Theophilus) in 1573, supplemented by pedagogical advice to choirmasters, suggesting that Ravn intended his book for use in grammar schools. As the title of the work declares, he advocated the seven-note scale, adding the syllable *si* to the hexachord, the introduction of which into Denmark he attributed to Gregorius Trehou. He also subscribed to Zarlino's syntonic scale, as opposed to the diatonic scale of Pythagoras, and presented the triadic system in such a way as to pave the way for an acceptance of the concepts of major and minor tonalities.

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JOHN BERGSAGEL

Ravvivando (It.: 'bringing back to life'; gerund of *ravvivare*, 'to revive'). As *ravvivando il tempo*, a direction indicating that the pace of a piece of music is to revert at a given point to a faster tempo at which it had moved earlier. *Ravvivando* alone, without *il tempo*, may also indicate a return to a livelier mood, but even so a faster pace is nearly always implied.

See also TEMPO AND EXPRESSION MARKS.

ERIC BLOM/R

Rawlings [Rawlins]. English family of musicians.

(1) Thomas Rawlings (*b c*1703; *d* London, 1767). Instrumentalist and possibly singer. He was a pupil of Pepusch and a member of Handel's orchestra (probably as a violinist) in both opera and oratorio performances. It is likely that he is the same Thomas Rawlins who entered the Queen's Chapel as a singer in 1737. On 14 March 1753 he was appointed organist at Chelsea Hospital.

(2) Robert Rawlings (*b* London, 1742; *d* London, 10 Oct 1816). Violinist, son of (1) Thomas Rawlings. He was a pupil of his father and of the Italian theorist Barsanti, who was then living in London. He may have held an early appointment as organist to Chelsea College. At the age of 17 he was appointed musical page to the Duke of York, with whom he travelled on the Continent until the duke's death in 1767. Rawlings then returned to England and was appointed personally by George III as violinist in the king's band; he was also elected to the queen's private band. By 1783 he was playing in the King's Theatre orchestra and in 1784 he took part in the Handel Commemoration concerts at Westminster Abbey. He also participated in the Professional Concert.

(3) Thomas Augustus Rawlings (*b* London, 18 Nov 1774; *d* London, 19 Jan 1849). Violinist, cellist, pianist and composer, son of (2) Robert Rawlings. He was a pupil, first of his father, then (1788–95) of Joseph Diettenhofer, an Austrian theorist who had settled in London in 1780. During these years he had some of his music played at the Professional Concert and met Haydn. He performed as violinist and cellist for all the London concert organizations, including the Opera and the Ancient Concerts, and he taught piano, violin and thoroughbass in London. Fétis said that he met Rawlings in London in 1829.

Rawlings's major works seem to belong to the earlier part of his life. After 1800 he poured out a long succession of songs, marches and piano pieces for the salon. According to Brown and Stratton the well-known song *Isle of Beauty* generally attributed to him was by a Major C.S. Whitmore; Rawlings was merely the arranger.

WORKS
all published in London

3 Sonatas, hpd/pf, vn acc., op.1 (*c*1793)
6 New Waltzes, pf, tambourine and triangle acc., op.2 (*c*1794)
A Cantata on the Death of the Late Unfortunate Marie Antoinette, Queen of France (*c*1794)
A Grand Military March in Score, pf (*c*1795)
Concerto, pf, fl, 2 vn, va, vc, in Concerto da camera, no.4 (*c*1800)
Numerous songs and pieces for pf pubd singly and in 19th-century anthologies; most in *GB-Lbl*

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PETER PLATT

Rawsthorne, Alan (*b* Haslingden, Lancs., 2 May 1905; *d* Cambridge, 24 July 1971). English composer.

1. LIFE. Rawsthorne did not turn to the serious study of music until he was 19, having made false starts in both dentistry and architecture. In 1925 he entered the Royal Manchester College of Music, where he was a pupil of the pianist Frank Merrick and the cellist Carl Fuchs; his piano studies were continued abroad, notably under Egon Petri. On his return to England in 1932 he taught at Dartington Hall School and also composed music for the associated School of Dance Mime. Yet even though he moved to London in order to devote himself primarily to composition, it was not until the 1938 ISCM Festival in London that he achieved wide recognition with the Theme and Variations for two violins. At the 1939 festival, in Warsaw, a far more ambitious score, the Symphonic Studies, demonstrated his mastery of orchestral resources, while in the same year the First Piano Concerto (in its original version, with strings and percussion) confirmed the achievement of a highly individual language and certain structural predilections; both were to remain remarkably constant throughout the rest of his career.

Rawsthorne rescored the concerto in 1942, by which time he was doing military service; despite this he was able to complete the two contrasted overtures of 1944 and 1945. With the end of the war, however, he was at last able to devote all his energies to composition, and to be confident of receiving performance: within some five years he had produced four concertos, a symphony, several chamber works and a body of film music, and was thus already among the more prolific instrumental composers of an English generation that included Walton and Tippett. The chamber cantata *A Canticle of Man* (1952) was the first substantial evidence of an interest in setting words that was to culminate in the large-scale *Carmen vitale* of 1963; yet vocal writing never displaced instrumental as the basis of Rawsthorne's musical thinking. Two further symphonies (1959 and 1964) and four more concertos head an impressive list of orchestral scores produced in the last two decades of his life, most of them written to commission.

However, the emergence of a younger generation of composers with different ideals tended to draw public interest away from a composer so steadfast in his established path and so scornful of 'novelty value'; though Rawsthorne first performances remained notable occasions, they were too little followed up, especially in the recording studio. Beginning with the Concerto for ten instruments, written for Cheltenham in 1961, he showed a heightened interest in chamber orchestral writing and in pure chamber music, the predominant genre in his last years. In 1967 he produced his biggest piano work, the Ballade written for John Ogdon, and in the same year he also wrote two works for youth orchestra (*Overture for Farnham* and Theme, Variations and Finale). Rawsthorne was made a CBE in 1961, and was awarded honorary doctorates by the universities of Liverpool, Essex and Belfast.

2. WORKS. From the earliest published scores it can be seen that Rawsthorne was never attracted towards the tasteful 'higher diatonicism' that distinguished much of the composition taught in English conservatories in the 1920s. The finale of the Viola Sonata (1935) openly declares a strong debt to Hindemith, yet in the rest of the work the influence has been assimilated, together with that of Walton's Viola Concerto, and the most prominent traits are Rawsthorne's own. Still more is this true of the Theme and Variations, all that remains of the String Quartet no.1 (1939), and of the piano Bagatelles (1938). As with Hindemith, a music that appears 'chromatic' in its 12-note repertory is in fact built from the constant juxtaposition of melodic phrases that individually have clear (but tonally differing) diatonic origins. Their phraseology, though flexible, is essentially traditional, depending much on rhythmic, and sometimes melodic, sequence, and often approaching Baroque ideals of patterned figuration. As in Hindemith's music, too, the harmony appears to be regulated by the convergence of strong linear movements in each strand, yet its avoidance of intense dissonance shows a considered restriction of chord structures. But whereas Hindemith deployed his range of chord types in a hierarchy so as to create intensifying and relaxing harmonic movements that clarify long-term tonal designs, Rawsthorne uses his favoured aggregates with extreme consistency, sustaining over long spans a sensation of tonal ambivalence. The 'false relation' he seems to have admired in Walton may not only create a simultaneous major–minor mode, but be built around by the absorption of its 3rds into conflicting triadic structures (e.g. from an A–C–C♯ source can spring superimposed triads of F major and A major–minor; if the A now moves to G♯, the complex has become F minor – C♯ minor–major; and so on). The prevalence, to the point of mannerism, of the augmented triad in Rawsthorne's harmony becomes clear, for its tonally contradictory major 3rds form the basis of this method.

In many works two particular tonal emphases may stand out as almost evenly weighted (one of them ultimately proving the more fundamental), but Rawsthorne avoided the fatuous tone of so much systematic bitonality by fluid movement between harmonies that offer a wide range of subsidiary ambiguities. This constant suspension of tonal commitment does limit the range of mood that Rawsthorne's music can encompass. A certain elegance of finish is never lacking, but this reinforces at times a somewhat impassive, even grey, tone. Yet enigmatic restraint can give way to a resigned pathos, and even an acute anguish; more affirmative or optimistic (as opposed to merely energetic) moods are not so surely caught, except where a less equivocal diatonic stance is adopted.

Such a harmonic method can be used to shape paragraphs, but is not easily magnified so as to shape movements; the classical sonata thesis, for example, is likely to lose much of its original point when argued in these terms. Rawsthorne's early music shows a marked

preference for variation structures and for composite movements that largely avoid problems of balancing a single expansively continuous span. Even so, the Symphonic Studies demonstrate impressive powers of organization across and within five linked movements; this is a remarkable first orchestral score by any standards. The colour is highly characteristic, with a steely edge not at all like the sound of Hindemith's *Mathis* symphony – to mention the work most obviously suggested by the agile figuration – and the derivation of so much material from the opening epigram gives the cogency of a set of extended variations. Significantly, it is the central chaconne that remains most memorable in the First Piano Concerto. In the postwar concertos, the sonata principle continues to be sidestepped or modified, by the use of composite movements (Violin Concerto no.1, 1948), or an introductory theme whose recurrence is more crucial than those within the allegro (Oboe Concerto, 1947). Even works that acknowledge the sonata's duality of material still exhibit a palpable economy of basic motivic shapes. And when the classical exemplars seem most pertinent, as in the Second Quartet (1954), with its 'second subject' clearly in the dominant, they are likely to be abandoned: the theme's tonic return is vestigial, merging into transition to the following movement. Both this quartet and the Second Violin Concerto (1956) still find an important place for variation structures in their finales.

In both violin concertos the treatment of the orchestra is warmer and more gentle than in the piano concertos, where it matches a brittle, percussive pianism. This warmth, and the strain of ardent lyricism it accommodated, can be seen as a general development of Rawsthorne's style in the 1950s. The first extended vocal work, *A Canticle of Man* (1952) is one pointer, the title Four Romantic Pieces (1953) another; most striking of all is the use of a soprano soloist in the finale of the Second Symphony (1959). This work, later called *A Pastoral Symphony*, is far more openly committed emotionally than was its predecessor, and suggested that Rawsthorne could acknowledge the English tradition of reflective lyricism without relapse into an amorphous modal rhapsodizing. From the same period, the Violin Sonata proved to be his most distinguished chamber work so far, covering his entire expressive range yet firmly organized, with the conflict of tonal fields, now the semitonal relationship D–E♭, made a central issue. Also from these years are *Practical Cats* (1954), settings for speaker and orchestra of poems from Eliot's *Old Possum*, and the ballet score *Madame Chrysanthème* (1955); though neither has acquired general currency, both helped to direct towards more specific (and genial) ends a musical speech sometimes discouragingly aloof.

Rawsthorne's two principal works using voices are the *Medieval Diptych* (1962) for baritone and orchestra and *Carmen vitale* (1963) for soprano, chorus and orchestra. His vocal lines often meet their instrumental counterpoints on little more than equal terms and melisma does not always take wing from the text; nonetheless, there is an effective independence of verbal and metrical stress, while a dense network of purely musical connections ensures that medieval texts do not prompt woolly archaism. By this time, all of Rawsthorne's works grow from a very restricted store of motifs, handled with more than the traditional variation and multiplication techniques of his early scores. In the *Medieval Diptych*, for example, a shape of eight different pitches is subjected to serial orderings and conflated into harmonic units of a new complexity. Yet his characteristic chord structure, resolving itself into two or more traditional units in conflict, is preserved or extended into a wholly symmetrical chord-building (the 'Alla ciacona' of the Third Quartet of 1964); the old fastidiousness of spacing ensures that in this late style aggregates of eight and more pitches retain an extreme luminosity.

That certain late pieces (movements more often than works) develop their material from a 12-note set is no more than a rationalization of tendencies long apparent in Rawsthorne's style. The relation to Schoenbergian serial practice is tenuous. Even a movement like the third of the Quintet for piano and wind (1962–3), which is unusually persistent in serial device, contains extensive patterning that disregards 12-note propriety, while the finale abandons the 12-note operations of its introduction for an allegro that is vehemently scalic (faintly casting the shadow of Bartók, to be detected elsewhere when Rawsthorne uses variable scales); and the first movement's manipulation of a nine-pitch shape is rather more inventive than either. The Oboe Quartet (1970) uses a single set in all three movements, conflating it at the finale opening into a spiky two-part counterpoint that had become a favoured texture. If some of this last harvest has a slightly dry flavour, the biggest orchestral scores, the Symphony no.3 (1964) and the Cello Concerto (1965), are achievements at least equal to those that made the composer's name. The concerto revitalizes the lyrical impulse of the previous decade, and shows a new refinement of orchestral colouring. In the Third Symphony, Rawsthorne's recourse to pitch serialism is simply one aspect of a developmental process that is ubiquitous. First and last movements, though sectional structures in matters of tempo, are sustained by concentrated musical thinking: comparison with the Symphonic Studies shows how far Rawsthorne had escaped from neat structural frames. The sarabande and scherzo round out sharply defined moods across big spans, the sarabande's obsession with its initial E emphasizing a tonal centre to which the whole symphony is subject with a direct force unusual in Rawsthorne.

The lesser orchestral and chamber works are rarely notably inferior in craftsmanship to the major scores. Indeed, the very consistency of Rawsthorne's sizable output perhaps encouraged its almost uniform neglect during his last years, but in a historical perspective of 20th-century English composition this unostentatious yet finely wrought music deserves an honourable place.

WORKS

DRAMATIC

Madame Chrysanthème (ballet, choreog. F. Ashton), 1955
Scores for 22 films and 4 plays, all unpubd

ORCHESTRAL

Conc., cl, str, 1936; Light Music, str, 1938; Sym. Studies, 1938; Pf Conc. no.1, pf, str, perc, 1939, arr. pf, orch, 1942; Ov. 'Street Corner', 1944; Fantasy Ov. 'Cortèges', 1945; Conc., ob, str, 1947; Vn Conc. no.1, 1948; Conc., str, 1949; Sym. no.1, 1950; Pf Conc. no.2, 1951; Concertante pastorale, fl, hn, str, 1951

Vn Conc. no.2, 1956; Ov. 'Hallé', 1958; Sym. no.2 (A Pastoral Sym.), S, orch, 1959; Improvisations on a Theme of Constant Lambert, 1960; Divertimento, chamber orch, 1962; Elegiac Rhapsody, 1964; Sym. no.3, 1964; Vc Conc., 1965; Theme, Variations and Finale, 1967; Ov. for Farnham, 1967; Conc., 2 pf, 1968; Triptych, 1969

CHORAL

A Canticle of Man (chbr cant., R. Swingler), Bar, SATB, fl, str, 1952; Canzonet (L. MacNeice), S, SATB, 1953; 4 Seasonal Songs, SATB, 1955; A Rose for Lidice (Swingler), S, SATB, 1956; Lament for a Sparrow (Catullus), SATB, hp, 1962; Carmen vitale (Early Eng.), S, SATB, orch, 1963; The Oxen (T. Hardy), SATTB, 1965; The God in the Cave (cant., Swingler), SATB, orch, 1966

SOLO VOCAL

With orch/inst(s): Practical Cats (T.S. Eliot), spkr, orch, 1954; Medieval Diptych (anon.), Bar, orch, 1962; Tankas of the Four Seasons (C. Riba), T, ob, cl, bn, vn, vc, 1965; Scena rustica (J. Skelton), S, hp, 1967

With pf: 3 French Nursery Songs, 1938; We Three Merry Maidens (Fr. trad. with trans. M.D. Calvocoressi), 1940; 2 Songs (Fletcher), 1940; Carol (W.R. Rodgers), 1948; Two Fish (G. du Bartas), *c*1970

CHAMBER AND INSTRUMENTAL

For 3–10 insts: Sonatina, fl, ob, pf, 1936; Str Qt no.1 'Theme and Variations', 1939; Cl Qt, 1948; Str Qt no.2, 1954; Conc., 10 insts, 1961; Pf Trio, 1962; Qnt, pf, ob, cl, bn, hn, 1962–3; Str Qt no.3, 1964; Pf Qnt, 1968; Suite, fl, va, hp, 1968; Ob Qt, 1970; Qnt, cl, hn, vn, vc, pf, 1970

For 1–2 insts: Concertante, vn, pf, 1934, rev. 1968; Sonata, va, pf, 1935, rev. 1953; Theme and Variations, 2 vn, 1937; Suite, rec, pf, 1939; Sonata, vc, pf, 1948; Sonata, vn, pf, 1958; Elegy, gui, 1971

For pf: Bagatelles, 1938; The Creel, 4 hands, 1940; Sonatina, 1949; 4 Romantic Pieces, 1953; Ballade, 1967; Theme and 4 Studies, 1971

Principal publisher: Oxford University Press

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H. Howells: 'A Note on Alan Rawsthorne', *ML*, xxxii (1951), 19–28

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J. McCabe: 'Alan Rawsthorne', *MT*, cxii (1971), 952–4

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F. Routh: 'Rawthorne's Instrumental Style', *MT*, lxxv (1984), 143–5

J. McCabe: 'Rawsthorne's Finest Achievement', *The Creel*, i (1990), 91–4 [on the Symphonic Studies]

J. Belcher: 'Alan Rawsthorne: the Film Music', *The Creel*, i (1991), 129–30, 138–43

I. White: 'A Note on Rawsthorne's Musical Idiom', *The Creel*, i (1991), 171–6

S. Forbes: 'Rawsthorne's Second Violin Concerto Newly Considered', *The Creel*, ii (1992), 9–28

I. White: 'Rawsthorne's Third Symphony', *The Creel*, ii (1992), 55–71

S. Forbes: 'Rawsthorne's First Violin Concerto: a Classic Example of His Style', *The Creel*, iii (1994), 7–28

T. Mottershead: 'Medieval Diptych', *The Creel*, iii/2 (1995), 19–31

I. White: 'Rawsthorne's Orchestral Sound', *The Creel*, iii/2 (1995), 7–18

J. McCabe: *Alan Rawsthorne: Portrait of a Composer* (Oxford, 1999)

PETER EVANS

Rawsthorne, Noel (*b* Wirral, Cheshire, 24 Dec 1929). English organist. He studied the organ with Harold Dawber at the RMCM and in 1959 with Dupré in Paris. In 1949 he became assistant to Henry Goss-Custard at Liverpool Cathedral, succeeded him as organist in 1955 and retired from the post in 1980, at which point he became for four years Liverpool's city organist at St George's Hall, with its famous Willis organ. He has won a high reputation as a recitalist with an exceptional gift of improvisation, and has toured the USSR and made frequent European visits. He is at his finest in the interpretation of 19th- and 20th-century French and British organ music and has made numerous recordings. He was a senior lecturer in music at St Katharine's College of Education, Liverpool, from 1954 to 1993, and an examiner and councillor of the Royal College of Organists for many years. Since his retirement from Liverpool Cathedral Rawsthorne has devoted much of his energy to composing, mainly music for liturgical use; his works include several widely used books of hymn tune reharmonizations. In 1993 Liverpool University conferred upon him an honorary PhD.

STANLEY WEBB/PAUL HALE

Raxach, Enrique (*b* Barcelona, 15 Jan 1932). Dutch composer of Spanish descent. He studied composition, analysis and counterpoint in Barcelona with Nuri Aymerich (1949–52), and independently undertook research on Spanish Renaissance music. After hearing lectures by Jolivet and Le Roux and works by Messiaen and Boulez he left for France in 1958 to meet Boulez. He continued his studies in Munich, Zürich and Cologne where he stayed till 1962; he also attended the Darmstadt summer courses. His only 12-note composition, *Metamorphose III* for 15 instruments, was performed in Utrecht in 1961 at the annual Gaudeamus competition for composers. In 1962 he moved to Holland, becoming a Dutch citizen in 1969. In 1977 he was awarded the City of Barcelona's composition prize for *Metamorphose I*.

Raxach seeks to provoke by asking for a conscious reliance on the listener's imagination. In *Paraphrase* (1969) the orchestra is divided into three different groups around the singer who, in an ironical parody on communication problems, encourages the musicians through the use of abstract phonetics. The string quartet *Fases* consists of 64 microstructures varying in duration and intensity. Raxach's orchestral works are of great complexity and tension, but other works have a more relaxed and transparent chamber music quality.

WORKS
(*selective list*)

Orch: Estudios, str orch, 1952; 6 mouvements, 1955; Metamorphose I, 1956; Polifonías, str orch, 1956; Metamorphose II, 1958; Poème pour orchestre, 1958; Syntagma, 1965; Inside outside, orch, tape, 1969; Am Ende des Regenbogens (Orbis terrarum), 1980; Calles y sueños, chbr orch, 1986; Concertino, pf, orch, 1995; Chapter Three, Stage 1, 1997

Other inst: Metamorphose III, ens, 1959; Fases, str qt, 1961; Estrofas, fl, b cl, perc, vn, vc, db, 1962; Fluxión, ens, 1963; Tientos, org, 1965; Deux esquisses, hpd, perc, 1967; Summer Music, vc, pf, 1967; Equinoxial, ens, 1968; Imaginary Landscape, fl, perc, 1968; A Rite of Perception, elecs, 1971; Scattertime, fl, cl, pf, elec org, vn, vc, 1971; Str Qt no.2, with elecs ad lib, 1971; Chimaera, b cl, tape, 1974; The Hunting in the Winter, hn, pf, 1979; Careful with that . . ., cl, perc, 1982; Vórtice, 6 b cl, 3 cb cl, 1983; Antevísperas, 4 sax, 1986; La obscuridad y su mano izquierda, gui, 1988, rev. 1992; Obsessum, bn, accdn ens, 1988; 2 × 1 = 1 × 2, 1/2 cl, 1989; Codex Z, wind band, bambuso sonoro ad lib, 1991; Danses pythiques, hp, 1992; 12 Preludes, pf, 1993; Neumes, 6 perc, 1996; Nocturnal Stroll, fl ens, 1996

Vocal: Pequeña cantata, T, ens; 1952; Fragmento II (V. Huidobro), S, fl, perc, 1966; Paraphrase, C, ens, 1969; Interface (from the Esoteric Garden), SATB, orch, 1972; Grand duo concertant, S, db, 1975; Soirée musical, b cl, female vv, orch, 1978; . . . hub of ambiguity (M. Hacker), S, ens, 1984; Nocturno del hueco (F.G. Lorca), SATB, ens, tape, 1990

Principal publishers: Ars Viva, Breitkopf & Härtel, Donemus, Hinrichsen/Peters

HUIB RAMAER

Ray. The supertonic of a major scale or fourth degree of a minor scale in TONIC SOL-FA.

Raichev, Aleksandar (*b* Lom, 11 April 1922). Bulgarian composer. In 1947 he graduated from the composition class of Vladigerov at the Sofia State Conservatory, and in 1949–50 attended the Budapest Academy, where his teachers were Ferencsik (conducting), Viski and Kodály. Appointed associate professor of harmony and composition at the State Conservatory in Sofia in 1951, he subsequently became full professor (1962) and served as rector (1970–78). In 1980 he was elected president of the Union of Bulgarian Composers. Raychev has written in all genres. His *Khaydushka pesen* ('Khaidouk Epic'), written in 1952, was the first postwar Bulgarian ballet. The subject matter of his vocal-orchestral works is based upon ideas from the present age. Of the symphonies, most of which are programmatic, the second is considered among the most significant Bulgarian works of the 1960s.

WORKS
(*selective list*)

Vocal-orch: Toy ne umira [He did not die] (sym.-cant., K. Botev), 1948; Moy mili Lass [My Dear Lass] (cant.-ballad, P. Matev), 1974; Balgariya: byalo, zelano, chervene [Bulgaria: white, green, red] (orat-cant., D. Metodiyev), 1977; Varna (cant., N. Vulchev), 1979; Snovideniye za starinniya trakiyski grad Kabile [Dream for the Ancient Town Kabile], chorus, chbr orch, 1991; Orthodox liturgy, chorus, 1993

Orch: Simfonichna syuita [Sym. Suite], 1945; Khaydushka pesen [Khaidouk Epic], ballet suite, 1952; Sonata-Poem, vn, orch, 1954; Sym. no.2 'Noviyat Prometey' [The New Prometheus], 1958; Svetal den [Bright Day], ov., 1966; Sym. no.4, str, 1968; Leipzig 33, moments symphoniques, 1972; Sym. no.5, chbr orch, 1972; Academic Ov., 1974; Festival Ov., 1976; The Spring of the White-Legged Maiden, ballet suite, 1978; Conc. for Orch, 1979; Balkan Rhapsody, 1983; Misli za maystora [Thoughts of the Master], trilogy, str, 1985; Partita melankholiya, str, 1992; Vn Conc., 1992; Sym. no.6, 1994

Chbr and solo inst: Little Poem, vn, pf, 1945; Detski album [Children's Album], 2 vols., pf, 1958–9; Rhapsody, pf 4 hands, 1989

MAGDALENA MANOLOVA

Raye, Martha [Reed, Margaret Teresa Yvonne] (*b* Butte, MT, 27 Aug 1916; *d* Los Angeles, 9 Oct 1994). American actress and singer. Born into a vaudeville family she sang with dance bands in her youth, experience which served her well in her feature film début, the Bing Crosby vehicle *Rhythm on the Range* (1936). Other films included *The Big Broadcast of 1937* (1936), *Double or Nothing* (1937), *The Big Broadcast of 1938* (1938) and *Jumbo* (1962). With her energetic personality Raye was one of the first female comics in film, and her forceful singing added to her screen persona. In addition to her film work Raye was a popular singer in nightclubs, theatres and on television, where her programme, 'The Martha Raye Show', ran from 1954 to 1956. She was a popular entertainer for American military troops during World War II, the Korean conflict and the Vietnam war. She was also the first female recipient of the Jean Hersholt Humanitarian award (1969), and received a Lifetime Achievement award from the Screen Actors Guild (1974). With her large voice and her tremendous capabilities for the belt style of vocal production, Raye never had problems being heard in the theatre. Her ability to deliver a song, whether comic or sentimental, established her reputation as a performer.

WILLIAM A. EVERETT, LEE SNOOK

Rayleigh, John William Strutt, 3rd Baron (*b* Langford Grove, nr Maldon, Essex, 12 Nov 1842; *d* Witham, Essex, 30 June 1919). English scientist. He was educated at Cambridge University, where he was Cavendish Professor of Experimental Physics (1879–84); later (1887–1905) he held the professorship of natural philosophy at the Royal Institution, London, and in 1905 he became president of the Royal Society. He received jointly with Sir William Ramsay a Nobel Prize for the discovery of argon.

Rayleigh was perhaps the most versatile of British physical scientists from about 1850 to 1930 and, like Helmholtz, he covered almost all branches of physics and ventured into other disciplines. His monumental *Theory of Sound* (1877–8/*R*), written over five years, is often termed the 'bible of acoustics' and remains a standard treatise. Among Rayleigh's contributions to acoustics was his extension of Helmholtz's resonator theory. He also made more precise the corrections for open and closed resonating tubes, and gave a theoretical explanation of heat-maintained vibrations in pipes (the 'Rijke sounding-tube' effect). Additionally he carried out investigations on singing and acoustic sensitive flames and gave a more detailed explanation of 'whispering galleries', attributing the effect of the St Paul's Cathedral gallery to the slight inward slant of the circular containing walls. He also investigated the binaural effect in sound and developed the phonic motor, of considerable value for frequency measurement. Rayleigh's collected papers, which number over 400, were published in 1922.

See also PHYSICS OF MUSIC, §§5–6.

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R.W.B. STEPHENS/MURRAY CAMPBELL

Raylton, William (*b* Canterbury, bap. 3 Aug 1688; *d* Canterbury, bur. 20 March 1757). English organist and composer. The son of a glazier and nephew of a Canterbury Cathedral singing-man, he became a chorister at the cathedral in March 1698, a 'substitute' (by this time a second-class singing-man) in December 1707, and a lay clerk in July 1720. He studied with William Croft in 1713–14 according to several payments by Canterbury's dean and chapter and an inscription which reads: 'The organ book of William Raylton when under Dr. Croft's tuition'. An organ manuscript (*J-Tn* N-3-35) headed 'William Raylton his Book g[iven] b[y] y[e] M.C. March ye 31 170[?]' was, however, more probably a gift from the 'Master of the Choristers' Daniel Henstridge than one from 'Mr Croft', as has been claimed. Raylton apparently served as apprentice to, and music copyist for, Henstridge, whom he succeeded as master of the choristers and organist at Canterbury in all but name on 5 December 1718 and formally on Henstridge's death in 1736. Raylton was a close associate of William Gostling at the cathedral and also in public concerts in Canterbury, for which he supplied singers. He was held in high esteem by William, 3rd Lord Cowper, who patronized those concerts and mentioned him frequently in his letters to Gostling. A collection of Italian motets (*GB-Lbl* Add.31477) was copied by Raylton in tandem with Gostling. Raylton also copied music (in *GB-Ob* Mus.c.58) for the Canterbury minor canon John Gostling, and other Raylton copies exist (in *GB-CA*, *Lbl* and *Ob*).

Raylton's music is polished, professional and thoroughly in the style of William Croft and his comtemporaries. Nearly all of it can be dated from the Canterbury

manuscripts. His setting of the opening funeral sentences was published as an appendix to volume 4 of Vincent Novello's edition of Purcell's sacred music (London, 1828–32). Mistaking Raylton for an earlier figure, Novello thought Purcell's *Thou knowest Lord* from the funeral music for Queen Mary to be intended to supplement Raylton's. It is quite plausible, however, that Raylton (and his teacher Croft) were completing Purcell's work in a solemn but modern style by writing additional portions of the funeral sentences. Raylton's services in A and E♭ remained in use at many cathedrals into the 19th century, and at Canterbury into the 20th.

WORKS

all MS, in GB-CA

Services: A (TeD, Jub, Ky, Cr, Mag, Nunc); E♭ (San, Ky, Cr, Mag, Nunc); G (TeD, Jub, Mag, Nunc)

Funeral sentences, initial portions; ed. V. Novello, *Purcell's Sacred Music* (London, 1828–32), iv, appx

8 anthems

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W. Shaw: *The Succession of Organists* (Oxford, 1991)

I. Spink: *Restoration Cathedral Music, 1660–1714* (Oxford, 1995)

ROBERT FORD

Rayman, Jacob (*b* Faulenbach, Füssen, before 1596; *d* ?London, after 1657). British violin maker of Tyrolean birth. He originated in Füssen, an important centre for stringed instrument making during the 16th century; craftsmen trained there were influential in establishing lute- and later violin-making workshops in many of the major cities of Europe. Rayman arrived in London in about 1620 and seems to have been active there until about 1658. He was succeeded by his son Jacob, who is recorded as a violin maker in London in 1691.

Instruments by Rayman are now rare, but it seems that he enjoyed a high reputation among early writers, many of whom referred to the sale of Thomas Britton's collection in 1714, which contained four separate lots described as 'an extraordinary Rayman'. James Fleming noted in 1883 that his instruments are 'neither scarce nor dear'. The only reliable surviving records of his work are the back and sides of a violin, bearing an authentic label stating 'Jacob Rayman dwelling in Blackman Street Long-Southwark 1641', and another violin with his label dated 1650. Other accounts record later labels with the address 'at ye Bell Yard in Southwark'. The photographic records of W.E. Hill & Sons provide further evidence of his working style, which was typical of other Tyrolean craftsmen; his instruments were rather stiff and inelegant in outline, often profusely ornamented with purfling laid in geometrical patterns, and with intricately carved scrolls. The close similarity to the work of more sought-after Brescian violin makers probably explains the rarity of authenticated Rayman violins and violas, since in all likelihood most have been relabelled and sold under Italian names. His contribution to the craft of violin making in Britain is most apparent in the instruments of Thomas Urquhart and other early 17th-century makers, whose style was almost certainly adopted from him.

JOHN DILWORTH

Raymond [Raimond, Raymont], **B. Louis** (*fl* 1785–1806). French composer and librettist. He was among the composers whose works were most frequently performed at the Théâtre des Beaujolais in Paris during the last years of the *ancien régime*; he became conductor of its orchestra in 1787. In 1789 Raymond was conducting the orchestra of the Théâtre de Lille, and subsequently returned to Paris as prompter at the Théâtre des Délassements-Comiques, for which he wrote several librettos. According to Wild (1989), his works were performed at two small theatres founded under the Revolution, the Théâtre des Jeunes Artistes and the Théâtre des Jeunes-Elèves; he was conductor at the Jeunes-Elèves when it opened in 1799. The only work by Raymond which has survived is the libretto for *L'amateur de musique*.

WORKS

in one act and first performed in Paris, Théâtre des Beaujolais, unless otherwise stated; texts by Raymond unless otherwise stated

Anacréon (after Colomb de Seillans), 12 May 1785

L'amant écho, 27 May 1785

L'amateur de musique (comédie), 3 July 1785

L'armoire, ou La cachette (C. J. Guillemain), 6 Sept 1785

La vraie ruse d'amour, 1785

Le braconnier (cmda, Rauquil-Lieutaud), 11 July 1786

Le Français à Constantinople, ou Le chevalier de Sérigny (comédie lyrique, 3), 26 May 1787

Jean-Jeannot (opéra bouffon, J. B. Radet), ?1787, collab. others

La faillite réparée, ou L'école des fils (cmda), Lille, 6 Sept 1789

La muette (opéra bouffon), Paris, Montansier, 16 Oct 1790

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C.D. Brenner: *A Bibliographical List of Plays in the French Language, 1700–1789* (Berkeley, 1947, 2/1979)

N. Wild: *Dictionnaire des théâtres parisiens au XIXe siècle* (Paris, 1989)

MICHEL NOIRAY

Raymond, Fred [Vesely, Raimund Friedrich] (*b* Vienna, 20 April 1900; *d* Überlingen, Germany, 10 Jan 1954). German composer. Self-taught in composition, he worked as a bank official and began composing songs; in 1924 he became a professional cabaret entertainer, accompanying himself at the piano in his songs. The songs *Ich hab' mein Herz in Heidelberg verloren* (1925) and *In einer kleinen Konditorei* achieved outstanding popularity, and he continued to compose for revues and for a series of operettas, having meanwhile settled in Berlin. Of the operettas, *Maske in Blau* (Berlin, Metropoltheater, 27 September 1937) and *Saison in Salzburg* (Kiel, Stadttheater, 31 December 1938) have retained their popularity in Germany, as has a further hit song *Es geht alles vorüber, es geht alles vorbei* (1942), but his postwar compositions were less successful. (*MGG1*, E. Nick)

ANDREW LAMB

Raymundi, Daniel (*b* Liège, *c*1558; *d* Liège, 25 Jan 1634). Flemish composer. He came from a long-established Liège family of churchmen and magistrates. He was a *duodenus* at Liège Cathedral and was awarded a bursary to assist his studies at Leuven University; this was withdrawn, however, on 31 April 1578. He was probably a succentor at Liège Cathedral, for on 28 July 1581, despite his relative youth, he was one of three candidates recommended by the cantor for the post of singing master. The chapter chose, however, in favour of Henri Jamaer.

Raymundi nevertheless remained a succentor there for several years longer, and on 27 July 1588 he provided some compositions for the choir for which he was later paid 30 florins. He was particularly interested in ecclesiastical administration and he rapidly advanced his position in the church, obtaining increasingly remunerative benefices: on 30 March 1601 he was appointed canon of St Materne. A year previously the Liège chapter had decided, though with no great enthusiasm, to undertake the revision of the Liège Breviary. They entrusted this work to Raymundi, but no-one, it seems, was particularly anxious to comply with instructions from Rome, and the work progressed slowly. In 1619 he demonstrated the results of his work to the chapter and the Reformed Breviary was finally adopted in September 1619. On 23 June 1632 he was declared a Jubilee Canon; his will was made out on 3 April 1633 in favour of his brother Abacuc and his sons.

Raymundi's qualities as a humanist are evident in a quite different field: he made several transcriptions of early chronicles, in which his concern for precision shows a certain critical acumen. To judge from his few extant works, he was an able composer with a certain gift for melody. Three motets of his, for eight voices and continuo, *Ecce panis angelorum*, *Homo quidam* and *Tantum ergo* are extant in the *Grand livre de choeur de Saint-Lambert* (*B-Lc*) and one five-part motet, *Fiat cor meum*, is edited by J.A.L. de Lafage in *Diphtérographie musicale* (Paris, 1864), 487.

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J. Quitin: 'Les maîtres de chant de la cathédrale Saint-Lambert à Liège aux XVe et XVIe siècles', *RBM*, viii (1954), 5–18

JOSÉ QUITIN

Raynero de Scarsellis. *See* SCARSELLI, RINIERI.

Rayskin, Iosif Genrikhovich (*b* Kuybïshev [now Samara], 4 Sept 1935). Russian musicologist and critic. He graduated from the Leningrad Electrotechnical University in 1957, and from the Leningrad Conservatory in 1975. Rayskin is one of the most active and authoritative critics and writers on music in St Petersburg. He has worked for the editorial board of the journal *Iskusstvo Leningrada* (later *Ars*), and became head of the newspaper *Pro musica* in 1995. His numerous articles and reviews have been published in the national and local press, as well as in specialized newspapers and journals, reference works and encyclopedias.

Rayskin's range of interests is extremely broad. It covers the works of Myaskovsky, Prokofiev, Shostakovich, Slonimsky and Tishchenko, questions surrounding the performance of music, and the organization of concerts and theatre productions.

ERA BARUTCHEVA

Razetti, Amedeo. *See* RASETTI, AMÉDÉE.

Razumovsky, Count **Andrey Kirillovich** (*b* St Petersburg, 22 Oct/2 Nov 1752; *d* Vienna, 23 Sept 1836). Russian patron of music. He entered diplomatic service in 1772 and was Russian ambassador to Vienna, 1792–9 and 1801–6. In 1788 he married Countess Elisabeth of Thun, sister of Princess Lichnowsky. After her death in 1806 he married Countess Constanze of Thürheim. Razumovsky was handsome, witty and well educated, and was known throughout Europe for his patronage of the arts. An amateur violinist, he knew Haydn, Mozart and Beethoven through the musical and aristocratic circles of Vienna and was one of Beethoven's first Viennese patrons: he subscribed to Beethoven's op.1, purchased tickets to his concerts and put the professional string quartet that he established in 1808 (led by Ignaz Schuppanzigh) at Beethoven's disposal. His name is associated primarily with the three quartets op.59, which contain two Russian folksongs; Beethoven's fifth and sixth symphonies were dedicated jointly to both Razumovsky and Prince Lobkowitz. Although Razumovsky had already retired as ambassador, he was Russia's main representative at the Congress of Vienna in 1814. For this he was subsequently made a prince. But on the last day of that year, in preparation for one of his most lavish parties, a fire broke out and ravaged his palace, library and art collection. Despite offers of help, he was forced to discontinue his way of life. In 1816 the quartet was disbanded and pensioned. Some of the catalogues of the Razumovsky family music collection, dated 1785, survive in the Vernadsk National Library of Ukraine, Kiev.

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ELLIOT FORBES/WILLIAM MEREDITH

Razumovsky, Dmitry Vasil'yevich (*b* Tula province, 26 Oct/7 Nov 1818; *d* Moscow, 2/14 Jan 1889). Russian musicologist. As a young seminarian in Tula (1834–9) and as a student at the Kiev Theological Academy (1839–43), Razumovsky displayed an interest in Russian church music. From 1843 to 1852 he taught physics, mathematics and natural science at the Spaso-Vifanskaya (now Sergiyev Posad) Seminary near Moscow. He took the Master of Philosophy degree (1845) and also taught Hebrew. In 1850 he was ordained priest, and in 1852 transferred to Moscow as a parish priest in the church of St George, where he remained active until his death. In 1858 he was appointed a member of a committee for the inspection and correction of church music publications, and in 1862 he was invited to study photographs of a few select pages of music manuscripts photographed in 1858 by Sevastyanov in the monastic libraries of Mt Athos. In 1863 Razumovsky delivered a public lecture on *Staffless Musical Manuscripts of Church Chants*, which was published in the same year and marked the beginning of his scholarly investigation of the origins of Russian chant. In 1866, when the Moscow Conservatory was founded, Razumovsky was invited to become the first teacher of Russian church music, becoming a professor in 1871, a position he held to the end of his life. His carefully edited lecture notes were published in three parts (1867–9) and represent the first systematic survey of the history of chanting in Russia. His subsequent publications, though few in number, remain as important documents of his scholarship. In 1916 Razumovsky's collection of some 120 music manuscripts (mostly from the 17th century to

the 19th) and his archives and extensive correspondence were deposited in the former Rumyantsev Museum in Moscow (they are now in the Russian State Library, Moscow). An excellent catalogue of this collection was published in 1960, and contains the best survey of his life and activities and a bibliography.

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Bogosluzhebnoye peniye pravoslavnoy Greko-Rossiyskoy tserkvi, i: teoriya i praktika tserkovnogo peniya [The liturgical chant of the Greco-Russian Orthodox Church, i: theory and practice of church chanting] (Moscow, 1886)

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MILOŠ VELIMIROVIĆ

Razzazi, Naser (*b* Sanandaj [Sina], Iran, 21 June 1955). Kurdish singer and composer. He began singing Kurdish songs at the age of 11. His first public performance a few years later established him as a singer, and by the late 1970s he had appeared on local television. He was jailed for performing political and nationalist Kurdish songs just before and after the 1979 Iranian revolution and later joined the Kurdish autonomist movement as a *peshmarga* (freedom fighter). Living in 'liberated areas', he began composing political songs and performing to live audiences and on clandestine radio stations. In 1984 Razzazi, his wife Marziya Fariqi (also a singer) and their children resettled as refugees in Sweden; he continued to perform in the expanding Kurdish diaspora and on the first Kurdish satellite television channel, Med-TV, which was launched in Britain in 1995.

By early 2000 Razzazi had composed about 60 songs, including the first Kurdish birthday song, *Be Pîroz*, and had produced 33 cassette tapes and four compact discs. Most of these recordings were *goranî*, popular songs of love, dance, political struggle and entertainment. He is one of the few singers to perform in different dialects of Kurdish. During the 1990s he conducted research on Kurdish music and musicians as well as teaching Kurdish in Swedish schools, translating and writing on Kurdish topics.

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AMIR HASSANPOUR, STEPHEN BLUM

Razzetti, Amedeo. *See* RASETTI, AMÉDÉE.

Razzi, Fausto (*b* Rome, 4 May 1932). Italian composer. He studied in Rome with Rina Rossi (piano; diploma 1955) and Goffredo Petrassi (composition; 1957–9). From 1958 to 1968 he was first assistant and then successor to Saraceni as conductor of the Rome University Choir. In 1966 he began teaching, eventually becoming professor of composition at the Pesaro Conservatory. His honours include honourable mentions from the composition competition of the Italian section of the ISCM (1963, 1965) for *Die helle Stimme* and *Improvvisazione* respectively, and prizes from the Prague Spring Festival (1966) for *Tre pezzi sacri* and from the Milan Angelicum (1969) for *Musica*. In 1976 he founded the vocal ensemble Recitar cantando, which specializes in the performance of polyphonic music and early monody. In 1983 he gave up teaching to devote himself to composition and choral conducting.

Razzi's early works show the influence of the Second Viennese School, particularly the music of Webern, and a tendency towards pointillistic writing; this is particularly apparent in *Quartetto* (1958), five pieces for string quartet, the last of which employs 12-note technique. His exploration of vocal possibilities, linked to his work as a choral conductor, is another aspect of his early output. *Improvvisazione III* (1967) demonstrates his experimental vocal and graphic approach and also includes passages of controlled aleatory writing. From 1968 to 1970 with a series of pieces entitled *Musica*, Razzi arrived at a technique of durational canons which would become the basis of his compositional conception. His fondness for the abstract found ideal scope for development in electronic music, a genre in which he produced *Progetto per una composizione elettronica* (1971–3), *Progetto II* (1980) and *A voi che lavorate sulla terra* (1982). In the 1980s Razzi became interested in music theatre through his encounter with the poetry of Edoardo Sanguineti. *Protocolli* (1989–92) and *Smorfie* (1997) on Sanguineti texts reflect the writer's militant position in avant-garde poetry, striking a chord with Razzi's own enduring political commitment.

WORKS
(*selective list*)

Stage: Protocolli (azione scenica, E. Sanguineti), 1989–92; Smorfie (azione scenica, Sanguineti), 1997

Orch: Movimento, pf, orch, 1963; Improvvisazione, va, 18 wind, timp, 1965; Musica, 26 insts, 1968; Musica no.9, 1977–8; Per orchestra, 1994

Vocal: 3 poesie di Henri Michaux, female v, va, b cl, 1959; Die helle Stimme (cant., anon.), chorus, double wind qt, hpd, gui, perc, 1962–3; 3 pezzi sacri, chorus, 1964; Improvvisazione II, chorus, str orch, 1966; Improvvisazione III, S, S, B, fl, hpd, 2 perc, db, 1967; Musica per 18, vv, ens, 1969; Frammento (P.P. Pasolini, T. Tasso), 1v, vc, 1981; Non venga la notte (A. Gatto), B, str qt, pf, 1984; E chi è passato resta permemoria, 1v, pf, db, 1990; Sei Haiku, female v, vn, hp, 1996

Chbr: Quartetto, 5 pieces, str qt, 1958; Musica, pf, 1968; Musica no.5, str trio, 1970; Str Qt no.2, 1980; Memoria, 2 gui, 1987; Per Piano 2, pf, 1989; Ostinato, spkr, fl, b cl, vn, pf, 1995; Solo, vn, 1997

El-ac: Progetto per una composizione electtronica, 1971–3; Progetto II, tape, 1980; A voi che lavorate sulla terra (Gatto), 1v, tape, 1982; Ostinato2 (Sanguineti), tape, 1996

Transcrs.: C. Monteverdi: L'incoronazione di Poppea, 1977; E. de Cavalieri: Rappresentazione di Anima, et di Corpo, 1980; S. Landi: La morte d'Orfeo, 1990; C. Monteverdi: Il ballo delle ingrate, 1993

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RAFFAELE POZZI (with CLAUDIO ANNIBALDI)

Razzi, Giovanni [Serafino] (*b* Marradi, nr Florence, 13 Dec 1531; *d* Florence, 8 Aug 1611). Italian theologian, writer, music editor and composer. He and his brother received a thorough humanistic education; on 28 June 1549 he entered the Dominican monastery of S Marco, Florence, as a novice and adopted the religious name of Serafino. His early career was mostly spent in preaching, and in 1558 he was ordained to the priesthood. Apart from his time at S Marco he spent important periods at S Domenico, Perugia, and later at S Maria Novella, Florence; his numerous appointments and substantial reputation took him to many places both within and outside Italy. His travels in France are described in *Fra Serafino Razzi: la prima parte de suoi viaggi fatti dal 1572–78* (MS, *I-Fc* Palat.37); he also left an account of his visit to the Abruzzo (*Viaggi in Abruzzo*, ed. B. Carderi, L'Aquila, 1968).

Razzi made a considerable contribution to Counter-Reformation literature; more than two dozen tracts, sermons and biographies of Dominican saints were published during his lifetime, and a number of other works including a biography of Savonarola, to whose memory he was greatly attached, remained in manuscript. He was also active in the musical sphere; he assembled, edited and published two collections of *laude*, namely *Libro primo delle laudi spirituali ... le quali si usano cantare in Firenze nelle chiese doppo il vespro o la compieta* (Venice, 1563[6]/*R*) for one to four voices, and *Santuario di laudi ... per le feste di ciaschedun santo ... con eziando delle feste mobili* (Florence, 1609[8]). These, with Animuccia's first book (1563), were the first collections of *laude* published since those of Petrucci. The *Libro primo* contains about 70 anonymous compositions, many of which reappeared in the *Santuario*; this consists mostly of *laude* texts but contains 31 one- and two-voice settings in a music supplement of 24 pages. There are some textual concordances with 15th-century sources, and many of the texts not by Razzi himself are by his contemporaries at S Marco. In addition to the two printed collections, four books of *laude* assembled by Razzi survive in an autograph manuscript (*I-Fc* Palat.173). He originally collected three books of settings of his own texts, to which he then added a fourth book containing *laude* by other authors. The dedication of the first book is dated 15 July 1590 while the second and third are dated 1586 and 1588. The fourth book is dated 17 March 1596 and concludes with an imprimatur of 11 December of the same year, though it is not known to have been published in this form. The first three books contain about 130 compositions, mostly melodies only, some of which also appear in his published collections. Many are accompanied by commentaries and annotations, usually non-musical.

The melodies of some of Razzi's *laude* derive melodically from secular songs of the earlier part of the century. Jeppesen, D'Accone and Slim have pointed out melodic relationships between Razzi's *laude* and madrigals by Francesco de Layolle and Verdelot. Macey has identified other models, including 15th-century Florentine carnival songs and a number of mid-16th-century *villotte* (among them, Giovan Domenico da Nola's *Tre ciechi siamo*). A small number of his *laude* have distinct Savonarolan overtones and were presumably sung in the Piagnoni communities with which he was associated, such as the convent of S Vincenzo in Prato.

Besides Razzi's extant works, Negri referred to a publication of 1567 containing *laude* (but this is probably an incorrect citation of the *Libro primo*) and to theoretical writings on music.

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IAIN FENLON

RCA Electronic Music Synthesizer. An electronic composition machine (not a synthesizer in the current sense of the word). It was developed by Harry F(erdinand) Olson (*b* Mount Pleasant, IA, 28 Dec 1902; *d* Princeton, NJ, 1 April 1982) and Herbert F. Belar at the RCA Laboratories in Princeton in 1951–2, but not publicly demonstrated until 1955; a second, expanded and improved model was constructed in 1957. *See* ELECTRONIC INSTRUMENTS, §IV, 5(i).

□

RCA Victor. American record company. It was established as the Consolidated Talking Machine Co. in 1900 by Eldridge R. Johnson to launch his own improved version of the gramophone disc invented by Emile Berliner who was a close associate. Initially the discs were seven inches in diameter and recorded on only one side, but they bore the innovation of paper labels. After various name changes the company was reorganized as the Victor Talking Machine Co. with Johnson as President and Berliner as a principal stockholder.

Early repertory consisted of popular songs and novelties but, determined to raise the phonograph's status, Victor invested in operatic recordings, with such stars as Enrico Caruso (1903), Pol Plançon (1903), Nellie Melba (1904),

Ernestine Schumann-Heink (1906), Geraldine Farrar (1907) and Luisa Tetrazzini (1908), also recordings of the violinist Mischa Elman (1908). These premium priced discs were given a special red label called 'Red Seals'. Popular performers such as Len Spencer, Billy Murray, Ada Jones, Henry Burr, Collins and Harlan, Harry Macdonough and the Peerless and American Quartets generally sold more records, but it was the classical artists who built Victor's reputation. The firm advertised heavily, using the logo of a fox terrier (Nipper) peering quizzically into the horn of an old gramophone seeking 'His Master's Voice'. By the early 1910s, when cylinders began to decline, Victor was America's leading label.

It was also a major manufacturer of phonographs, and in 1906 revolutionized the industry with the introduction of the first mass-produced phonograph with an enclosed horn, the Victrola. From 1903 to 1912 it also operated a lower-priced subsidiary label, Zonophone. In 1908 Victor reluctantly introduced double-faced discs, following the lead of their main rival, Columbia. Standard disc sizes were now ten-inch (three minutes) and 12-inch (four minutes), the latter for dance music and 'extended' selections. Their additional artists included Fritz Kreisler, Alma Gluck, John McCormack and Amelita Galli-Curci, as well as the stage celebrities Nora Bayes, Joseph Cawthorn and Blanche Ring. Large orchestras were first recorded in 1917, beginning with the Boston SO and the Philadelphia Orchestra. Only a few black Americans recorded during this era, notably the Fisk Jubilee Singers (1909), James Reese Europe's Society Orchestra (1913) and the Tuskegee Institute Singers (1914).

Jazz entered the mainstream with Victor's release of the Original Dixieland Jazz Band (1917), followed by a flood of 'name' orchestras during the 1920s including those of Paul Whiteman, Fred Waring, Ben Selvin and Duke Ellington – although many dance hits were by a studio orchestra led by recording director Nat Shilkret. Victor's first country records, by fiddler Eck Robertson, were released in 1923; later recordings by Jimmie Rodgers and the Carter Family (1927) solidified its position as the leading country label. Blues came somewhat later, in the late 1920s. The industry changed radically with the introduction of electrical recording in 1925; within two years virtually the entire acoustic catalogue had been deleted, and a quarter of a century of recorded history disappeared. In December 1926 Eldridge Johnson sold the company to a consortium of bankers, and in January 1929 they in turn sold it to the Radio Corporation of America. This allowed Victor to survive the virtual collapse of the record industry during the Depression because it was under the wing of radio-fuelled RCA.

The next great era for Victor began with the rise of big band swing in the late 1930s. It had most of the top band leaders – Glenn Miller, Tommy Dorsey, Benny Goodman, Duke Ellington, Artie Shaw and Lionel Hampton – either on the flagship Victor label or on the budget subsidiary Bluebird (founded in 1932). Victor continued to dominate during the post-World War II era with vocalists Perry Como, Eddie Fisher, Kay Starr and, in the country field, Eddy Arnold and Hank Snow. The label name was changed to RCA Victor in January 1946. 45 r.p.m. singles were introduced in 1949 and LPs in 1950. During the mid-1950s Victor expanded its roster by launching a number of subsidiary labels including Groove (1954), 'X' (1954) and Vik (1956); only the budget LP label Camden (1954), named after the city in which Victor long had headquarters, survived.

Victor was hard hit by the arrival of rock music. Even though it had the biggest rock star of all, Elvis Presley (1956), it found few other successes in the field, relying instead on LP artists such as Harry Belafonte and Henry Mancini, and movie soundtracks including *South Pacific* (1958) and *The Sound of Music* (1965). It retained an important position in country music, however, with artists including Porter Wagoner, Hank Locklin, Jim Reeves, Chet Atkins, Charlie Pride and Waylon Jennings. Technical changes included the introduction of stereo recording in 1958 and flexible 'Dynaflex' LPs in 1973. By the 1970s Victor was known primarily for its country recordings and its reissues of older artists (such as Elvis Presley and Glenn Miller). From the 1970s it began to assert itself more aggressively in pop and rock, although it never regained the market dominance it had earlier enjoyed. Among its leading artists from this period were John Denver, Hall and Oates, Rick Springfield, Kenny Rogers and Alabama; and in the country field, Dolly Parton, Ronnie Milsap, Earl Thomas Conley, Clint Black and Restless Heart. On 15 April 1986 the company was acquired by the German conglomerate Bertelsmann, which divided the label according to repertory: RCA for pop and rock, RCA Nashville for country music and RCA Victor for all other material, including classical.

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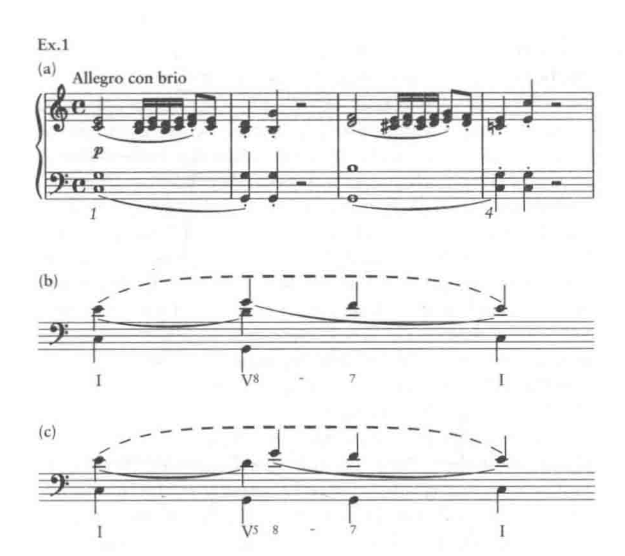
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TIM BROOKS

Re. The first degree of the Guidonian HEXACHORD; *see also* SOLMIZATION, §I. In TONIC SOL-FA, the sharpened supertonic of the prevailing Key (or, if this is minor, of its relative major). In French (as ré), Italian and Spanish usage, the note D; *see* PITCH NOMENCLATURE. (For non-Western usages, *see* Appendix A.)

Reaching over [superposition, overlapping] (Ger. *Übergreifen*). In Schenkerian analysis (*see* ANALYSIS, §II, 4), the juxtaposition of two or more descending lines in such a way that the resultant line appears to climb from an inner voice to the upper voice; each of the descending lines is called a reaching-over progression (*Übergreifzug*). The opening theme of Beethoven's Piano Sonata in C op.2 no.3 (ex.1*a*) demonstrates reaching over as a method of PROLONGATION whereby two notes that are conceptually simultaneous (ex.1*b* shows both *d′* and *g′* to be part of the same dominant chord) are heard in succession, the higher note following the lower (ex.1*c*). In this, its simplest form, reaching over enables the upper voice to maintain its registral position by falling by step (from *e′* to *d′*), leaping (from *d′* to *g′*), and falling again by step (*g′*–*f′*–*e′*).

Schenker showed how reaching over could be extended to give the effect of an ARPEGGIATION (*Der freie Satz*, 1935, fig.101/5), and also how it could be used to change tonal centre, as shown in his analysis of the first movement of Mozart's G minor Symphony (*Das Meisterwerk in der Musik*, ii, 1926, p.121). The vast majority of examples in the Schenkerian literature show that the reaching over progressions descend, and do so by step. However, leaps



may sometimes be employed (Schenker, 1935, fig.101/3) and there are instances of ascents in some analyses (see, for example, Schenker, 1926, pp.110ff and fig.1*c*–*d*).

English-language writings on Schenkerian analysis have seen a succession of translations of *Übergreifen*. In the glossary compiled for the American reprint (1969) of Schenker's *Fünf Urlinie-Tafeln* (1932), Salzer defined it as a 'technique of shifting tones', by analogy with *übergreifen*, 'to shift' (when playing a string instrument). The term was translated as 'superposition' in Salzer's *Structural Hearing* (1952) and in essays that appeared in *The Music Forum* under his editorship, as 'overlapping' in A. Forte and S. Gilbert's *Introduction to Schenkerian Analysis* (New York, 1982), and as 'reaching over' in E. Oster's translation of *Der freie Satz* (New York, 1979) and in the English translation of *Das Meisterwerk in der Musik* (Cambridge, 1994–7).

WILLIAM DRABKIN

Read, Daniel (*b* Attleborough, MA, 16 Nov 1757; *d* New Haven, CT, 4 Dec 1836). American composer and tune book compiler. He was one of the most active and successful American composers of psalmody during the 18th and early 19th centuries. A farm-worker and possibly a surveyor in his youth, he served as a private in the Continental Army, and before the Revolutionary War was over had settled in New Haven, where he spent the rest of his life. There he worked as a comb-maker, operated a general store, and carried on an active career as a musician.

Read was composing by December 1774, and made his début in print in Simeon Jocelin and Amos Doolittle's *Chorister's Companion* (New Haven, 1782). Shortly afterwards he became the first American musician after William Billings to bring out a collection devoted entirely to his own music: *The American Singing Book* (New Haven, 1785). The next decade established Read's prominence as a composer of psalmody in the new nation. Such works as *The Worcester Collection* (Worcester, MA, 1786), *The Federal Harmony* (Boston, 1790), Nehemiah Shumway's *American Harmony* (Philadelphia, 1793) and *The Village Harmony* (Exeter, NH, 1795) borrowed freely from his tune books, though not necessarily with his approval, and a small group of his tunes was established by 1800 as part of the core repertory of American psalmody.

Read is commonly considered the most prominent of a group of Connecticut sacred choral composers who helped to fashion a unique musical idiom during the late 1770s and early 1780s. Rooted in the *a cappella* tradition of the American singing school, this idiom developed free from the influence of European thoroughbass practice and its attendant network of functional harmonic relationships. There is considerable evidence that the vocal lines of the unaccompanied three- and four-voice tunes and anthems of Read and his New England contemporaries were composed sequentially, with relatively little attention paid to chord structures and progressions. This music is distinguished by a straightforward, folklike melodic style, often with a modal tinge; a fondness for incomplete triads, such as perfect intervals unsoftened by 3rds; a certain tentativeness about chord connections, especially in mid-phrase and frequent clashes between voices on weak beats. Some of Read's most popular tunes – 'Russia', for example, or 'Greenwich', 'Windham' or 'Sherburne' – are exemplars of the idiom.

Most of the 94 pieces that Read composed and published date from the 1780s and early 1790s. He composed less after 1795, the later pieces reflecting his increased interest in imitating European composers. In fact, although he had pioneered the musical idiom of American psalmody, Read was not moved to defend that idiom when, beginning in the last years of the 18th century, it came under increasingly heavy criticism from musical reformers who considered it inferior to the devotional music then in vogue in Britain. A letter that Read wrote in his 72nd year explains that although he was no longer publishing music, he had continued to study it, had during the last two decades become familiar with the works of prominent Anglo-American authorities and their standards of 'scientific' music, and had found his own 'ideas on the subject of music ... considerably altered'. A measure of Read's 'altered' ideas appears in *The New Haven Collection of Sacred Music* (Dedham, MA, 1818), a tune book he compiled for a religious society in that city. The work carries six of Read's better-known tunes, three of them marked 'Corrected by the Author'.

Read's own musical publications span a quarter of a century. *The American Singing Book* was remarkably successful for a collection of original music (2/1786, 3/1787 with suppl., 4/1793, 5/1796). *The Columbian Harmonist*, a larger work, was first issued in separate parts, each devoted to a different repertory. Part i (New Haven, 1793) carried 'new psalm tunes of American composition'; part ii (New Haven, 1794) contained the most popular psalm tunes of the day, most of them American but with some British favourites included as well; part iii (New Haven, 1795) was given over mostly to larger works: 'anthems and set-pieces ... chiefly new'. Bound together and consecutively paged, the three parts made a comprehensive whole; they were also available separately. After 1800 Read brought out three more editions of *The Columbian Harmonist*, now a single typeset volume rather than the three engraved pamphlets of the first edition, and now issued from large Massachusetts print shops (2/1805, 3/1807, 4/1810; another issue, 3/1806, was pirated by Joel Read, Daniel's brother, and the printer Herman Mann). He also published *An*

Introduction to Psalmody (New Haven, 1790), a pamphlet containing instructional dialogues without music. In collaboration with Doolittle, Read compiled and published *The American Musical Magazine* (12 numbers, New Haven, 1786–7), the earliest American music periodical. Read's journal, numerous letter drafts, music manuscripts and portrait are at the New Haven Colony Historical Society; the music manuscripts contain many pieces that were never published. His collected works have been edited by K. Kroeger (Music of the United States of America, iv [RRAM, xxiv], 1995).

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RICHARD CRAWFORD/NYM COOKE

Read, Ernest (*b* Guildford, 22 Feb 1879; *d* London, 9 Oct 1965). English educationist. At the RAM he studied the piano with Matthay and conducting with Henry Wood (1896–1906); he also made a close study of eurhythmics, working under Jaques-Dalcroze (1912–13, 1920–21), becoming director of the London School of Dalcroze Eurhythmics and, later, chairman of the Dalcroze Society (1943–65). He was principal of the Watford School of Music (1913–20), lecturer and professor in conducting and aural training at the RAM (1919–50) and a member of its management committee (1924–44), a founder council member of the Northern School of Music (1943–65) and president of the Music Teachers' Association (1943–65).

Read was a pioneer of the youth orchestra movement, founding the London Junior and Senior Orchestras (1926, 1931), a choir (1943), the Ernest Read Children's Concerts (1944) and annual orchestral and chamber music summer courses (1949), all subsequently administered by the Ernest Read Music Association (founded 1960), which his wife Helen Read (*b* London, 28 March 1902; *d* London, 23 Dec 1988) directed after his death (she was made an OBE in 1972). He had a particular talent for communicating the enjoyment of music-making to the young and to amateurs. His publications include *Aural Culture Based on Musical Appreciation* (1912, rev. 2/1953) and other textbooks written with Stewart Macpherson, and numerous arrangements for female voices of choral works by Bach, Handel, Haydn etc. He was made a CBE in 1956.

In 1977 the London Junior and Senior Orchestras were renamed the Ernest Read Youth Orchestra and Ernest Read Symphony Orchestra respectively.

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W. Cole: 'Ernest Read', *MT*, cv (1964), 104 only

Obituaries: *MT*, cvi (1965), 971 only; *The Strad*, lxxvi (1965–6), 293–5; *The Times* (11 Oct 1965); *Music in Education*, xxx (1966), 29 only

LYNDA MACGREGOR

Read, Gardner (*b* Evanston, IL, 2 Jan 1913). American composer and writer on music. He grew up surrounded by music, and after an early encounter with a recording of Debussy's *Prélude à l'après-midi d'un faune* he resolved to become a composer. By the time he graduated from high school in 1932 he was already an accomplished musician, having completed four years of intensive musical study supplemented by private instruction at Northwestern University (1930–32). Of his more than 20 student compositions, many had received public performances, often with the composer conducting. In the autumn of 1932 Read accepted a scholarship to the Eastman School of Music, where he studied with Bernard Rogers and Howard Hanson (MusB 1936, MusM 1937). Later he worked with Copland, Pizzetti and Sibelius. Recognition came early when, in 1934, a prize-winning student work, *Sketches of the City*, was performed by the Chicago SO under Frederick Stock. Another student work, the Symphony no.1 in A minor, won first prize in the American Composers Contest and was first performed by the New York Philharmonic under Barbirolli in 1937. Prizes, honours, grants and awards have continued throughout his career, including a Cromwell Travelling Fellowship and residencies at Tanglewood, the MacDowell Colony and the Huntington Hartford Foundation. Academic positions have included heading the theory and composition departments at the St Louis Institute of Music (1941–3), the Kansas City Conservatory (1943–5) and the Cleveland Institute of Music (1945–8). In 1948 he became professor of music and composer-in-residence at the University of Boston, where he remained until his retirement in 1978. Read is the author of numerous articles and reviews. His exhaustive and meticulous research in the areas of musical notation, orchestral devices and instrumental techniques has produced nine books, constituting a monumental contribution to musical scholarship.

It is difficult to characterize the style of Read's music because each work is approached differently. But whether it be neo-Baroque, neoclassical, neo-Impressionistic or avant-garde, there is always a pervasive spirit of Romanticism. He is a brilliant orchestrator whose fascination with sound has led him to investigate and extend the technical and tonal resources of each instrument. Working from an encyclopedic palette of techniques, he has produced a kaleidoscopic variety of styles, forms and media. Because of his penchant for exploring different timbral possibilities, many of Read's more than 150 opus numbers appear in multiple versions. A distinctive blend of structure and expressivity, this intensely personal music has never felt the need to bow either to convention or to current musical fashion.

WORKS
(*selective list*)

Op: Villon (3, J. Forsyth), op.122, 1965–7

Orch: Sketches of the City, op.26, 1933; Sym. no.1, a, op.30, 1936; Fantasy, op.38, va, orch, 1935; Prelude and Toccata, op.43, chbr orch, 1936–7; Suite, op.33a, str, 1937; Pan e Dafni, op.53, 1940; Night Flight, op.44, 1942; Sym. no.2, e♭, op.45, 1942; Ov. no.1, op.58, 1943; Vc Conc., op.55, 1945; Bell Ov., op.72, 1946; Pennsylvaniana, op.67, 1946–7; The Temptation of St Anthony, dance sym., op.56, 1947; Sym. no.3, op.75, 1948; Arioso elegiaca, str, op.91, 1951; Sym. no.4, op.92, 1951–9; Toccata giocosa, op.94, 1953; Vernal Equinox, op.96, 1955; Sonoric Fantasia no.2, vn, chbr orch, 1965, arr. vn, pf; Pf Conc., op.130, 1977

Vocal: 4 Nocturnes (H. Conkling, G.W. Russell, D.H. Lawrence, W.H. Davies), op.23b, A, chbr orch, 1934; The Golden Journey to Samarkand (J.E. Flecker), op.41, chorus, soloists, orch, 1939; The Prophet (K. Gibran), op.110, A, Bar, nar, chorus, orch, 1960; Haiku Seasons (M. Basho, T. Buson, K. Issa, M. Shiki), op.126, 2 female spkrs, 2 male spkrs, inst ens, 1971; Epistle to the Corinthians (Bible: *Corinthians* i.13), op.144, SATB, brass, org, timp, 1985; Nocturnal Visions (J. Stuart, R. Tagore, J. Joyce), Bar, pf, op.145, 1985

Chbr: Pf Qnt, op.47, 1945, arr. as Music for Pf and Str, op.47, 1946; De profundis, op.71, hn/trbn, org, 1946; Sonata brevis, vn, pf, op.80, 1948; Str Qt no.1, op.100, 1957; Los dioses aztecas, 6 perc, op.107, 1959; Galactae novae, op.136, org, perc., 1978; Phantasmagoria, op.147, ob + oboe d'amore + eng hn, org, 1988; 5 Aphorisms, op.150, vn, pf, 1991

Kbd: Passacaglia and Fugue, d, op.34, org, 1935–6, arr. 2 pf as op.34b, 1938–40; Driftwood Suite, op.54, pf, 1942; Sonata da chiesa, op.61, pf, 1945; Suite, op.81, org, 1949; 8 Preludes on Old Southern Hymns, op.90, org, 1950; . . . and there appeared unto them tongues as of fire, op.134, org, 1976

Incid music, transcrs., arrs. of works by Bach, Billings, Padre Martini, Palestrina

Recorded interviews in *US-NHoh*

Principal publishers: Associated, C. Fischer, Galaxy, Gray, Henmar, Lawson-Gould, Media, Peters, Presser, Seesaw, Warner Bros

WRITINGS

Thesaurus of Orchestral Devices (New York, 1953/*R*)
Music Notation: a Manual of Modern Practice (Boston, 1964, 2/1969/*R*)
Contemporary Instrumental Techniques (New York, 1976)
Modern Rhythmic Notation (Bloomington, IN, 1978)
Style and Orchestration (New York, 1979)
Source Book of Proposed Music Notation Reforms (Westport, CT, 1987)
20th-Century Microtonal Notation (Westport, CT, 1990)
Compendium of Modern Instrumental Techniques (Westport, CT, 1993)
Pictographic Score Notation (Westport, CT, 1998)

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M.A. Dodd and J.R. Engquist: *Gardner Read: a Bio-Bibliography* (Westport, CT, 1996) [incl. fuller list of works]

MARY ANN DODD

Reade [Read], **Richard** (*b c*1555; *d* Oxford, 1616). English singer and composer. He is probably the Richard Read who took the BMus from Christ Church, Oxford, on 7 July 1592. Anthony Wood wrote: 'Richard Read, who had studied the musical faculty for 22 years, was admitted the same day. He hath composed certain Church Services, and other matters for instruments, which are scattered in several books' (*Fasti oxoniensis*, 1691). From 1588 to 1616 he was a 'singing-man' at Christ Church; the college disbursement books contain his signature alongside that of Matthew Holmes, copyist of the Cambridge Consort Books (*GB-Cu*), the principal source of his instrumental music. His will, which included the bequest of a bass viol, was proved at Oxford on 5 April 1617.

Reade's music for mixed consort of violin, recorder, lute, cittern, bandora and bass viol includes several pieces conceived in terms of the specific instruments which made up this distinctive English ensemble. So far as it is possible to tell from their fragmentary surviving state, they are engagingly written, featuring much antiphonal play between groups of instruments, though they perhaps lack the flair of their counterparts by Allison and Bacheler.

WORKS
for sources see Nordstrom

INSTRUMENTAL
mixed consort, all inc.

Pavans: Flatt pavan, Mr Doctor James Dean of Christchurchs paven, 9 untitled; 1 ed. in MB, xl (1977)
Galliards: to the 6th pavan, to the 8th pavan, 1 untitled (2 versions, ed. in MB, xl, 1977)
Jigs: Eglantine, Sweet bryer, 4 untitled
Allmaines: 1 after Holborne, ed. in MB, xl (1977); 1 untitled, *US-CA*
Battell; Fancy; La volta; When Phoebus first
3 pieces, orpharion and other wire-strung instruments

other insts

1 pavan, a 5, *D-Kl*, T. Simpson, Opusculum neuwer Pavanen (1610)

VOCAL

Mag, Nunc 'to Mundy's Short service', *GB-DRc*, *Lbl*; God standeth in the congregation, *DRc*, *Lbl*: both attrib. 'Read' or 'Reed'

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I. Harwood: 'The Origins of the Cambridge Lute Manuscripts', *LSJ*, v (1963), 32–48
L. Nordstrom: 'The Cambridge Consort Books', *JLSA*, v (1972), 70–103
W. Edwards: *The Sources of Elizabethan Consort Music* (diss., U. of Cambridge, 1974)
P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court, 1540–1690* (Oxford, 1993, 2/1995)

DIANA POULTON/WARWICK EDWARDS

Reading, John (i) (*b* Lincoln, *c*1645; *d* Winchester, 1692). English composer and organist. He was admitted junior vicar and poor clerk of Lincoln Cathedral in 1667, and in 1670 was appointed Master of the Choristers. He received regular payments for paper and strings and for repairing viols. He left Lincoln and was on 4 January 1675 appointed organist, 'Shirburn Clerk' and Master of the Choristers at Chichester Cathedral. On 20 March 1675 he applied for a licence to marry Ann Micklethwayte of Lincoln, describing himself as a widower of about 30 years. On 25 November of the same year he became organist and Master of the Choristers at Winchester Cathedral. From December 1681 to the time of his death he was organist of Winchester College. It was at Reading's request that the 20-year-old college organ by Thomas Harris was rebuilt by his son Renatus Harris. Reading set the college's Latin graces as well as the school song *Dulce domum*. He was always described as a gentleman, perhaps to differentiate him from others of the same name.

An organbook compiled by him and finished by Daniel Roseingrave, his successor at Winchester Cathedral, survives (*US-BEm*); it contains several sacred works of his composition. He was also the composer of some fine songs, of theatre music and of catches which appeared in many collections and editions. A ground with divisions, called 'Mr. Readings Ground', published in several editions of Playford's *The Division Violin* (1684/*R*), is almost certainly by Valentine Reading.

Several other musicians have been confused with John Reading (i), notably John Reading (ii) and (iii) below; a John Reading (1588–1667), prebendary of Canterbury, wrote a sermon defending church music.

WORKS

3 full anthems, *US-BEm* Mus.751A [organbook]
4 verse anthems, *BEm* Mus.751B
Choruses to verse anthem by 'Mr Lawe', *BEm* Mus.751B
Responses, litany, *BEm* Mus.751B; ed. M. Walsh (London, 1972)
Other pieces, *GB-Lbl*
Benedic nobis, Benedictus sit Deus, Winchester College graces, 4vv, Dulce domum, Winchester College school song, 4vv, ed. P. Hayes, *Harmonia Wiccamica* (London, 1780); school song, ed. E.T. Sweeting (London, 1908)
Songs, catches etc., 1681^4, 1685^4, 1686^4, 1687^5, $c1695^{10}$ and 18th-century collections

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DNB (H. Davey)
J.B. Clark: *Transposition in Seventeenth Century English Organ Accompaniments and the Transposing Organ* (Detroit, 1974)
B. Matthews: 'Winchester Cathedral and its Music: the First 900 Years', *MT*, cxx (1979), 333–4

SUSI JEANS

Reading, John (ii) (*b* ?1685; *d* London, 2 Sept 1764). English composer and organist, probably son of JOHN

READING (i). He was educated at the Chapel Royal under Blow until 1699, when his voice broke. Though never officially appointed, he served as organist of Dulwich College from March 1700 to 26 September 1702. He then became junior vicar and poor clerk at Lincoln Cathedral (from 21 November 1702), and later (5 October 1703) Master of the Choristers until 1707. On 28 January 1708 he returned to London as organist of St John's, Hackney, where, despite a threat of dismissal in December 1719, he remained for nearly 20 years. The parish records refer to certain 'irregularities relating to the execution of his Office as Organist' and, in particular, his 'playing the Voluntary too long, and using persistently too light, Airy and Jyggy Tunes, no ways proper to raise the Devotion Suitable for a Religeous Assembly'. Reading promised to mend his ways, but on 4 April 1727 he was given three months' notice, and on 29 July forbidden 'either in person or by Deputy [from] playing any more upon the Organ belonging to the Parish'. Later that year he was appointed organist of the combined parishes of St Mary Woolnoth and St Mary Woolchurch Haw in the City of London, and in 1731 organist of St Dunstan-in-the-West, holding both posts until the end of his life.

A founder-member of the Royal Society of Musicians (1738), he collected, transcribed and arranged a great deal of music, 12 volumes of which he bequeathed to Dulwich College; three of these, together with one other, which was originally part of the same set but is now in Manchester Central Public Library, form one of the most important sources of early 18th-century English organ music. As a young man Reading was much influenced by Italian music, and in the preface to his own *Book of New Songs (after the Italian Manner)* (1710) he expressed the hope that its contents 'wou'd incite our Great Masters to improve ye Design to such a perfection yt our English Composers might be inspir'd wth ye utmost delicacy of a *Roman Genius*'. His own music is of no particular interest; however, the many different 'givings-out' of and interludes to all the standard psalm tunes of the period to be found in the four Dulwich College organbooks are interesting as a record of contemporary liturgical practice (see Burchell). There is a portrait of Reading in the Dulwich Picture Gallery.

WORKS

A Book of New Songs (after the Italian Manner) with Symphonies (London, 1710)
A Book of New Anthems . . . with Proper Ritornels (London, *c*1715)
2 voluntaries, org/hpd, in Ten Voluntarys . . . by Dr Green . . . Reading and Kuknan (London, 1767)
Songs pubd singly and in 18th-century anthologies

12 MS vols., *GB-Ldc**, 2 vols., *Mp**, *J-Tn**, incl.: Divine Harmonie, or Choice Collection of Anthems Composed by Several Masters, 1717; Mr Reading's Great Book of Lessons, hpd; Reading's Book of Lessons, hpd, 1727; arrs. of operatic arias, songs, sacred vocal and kbd music by numerous comps., incl. Reading

BIBLIOGRAPHY

AshbeeR, ii; *Grove5* (S. Jeans); *HawkinsH*
D. Burchell: '"The Psalms set full for the Organ" by John Reading', *JBIOS*, xvi (1992), 14–28

SUSI JEANS/H. DIACK JOHNSTONE

Reading, Valentine (*fl* London; *d* ? by 1704). English violinist and composer. A collection of 16 anonymous suites for scordatura violin and continuo (*GB-Och* Mus.940) can be attributed to one of the Readings active in Restoration England, as some of the movements were copied by Thomas Britton into the manuscript *Lbl* Add.22098 and attributed to 'Mr Reading'. The last piece, a chaconne with 50 variations, was also printed in a mangled form as *Mr Readings Ground* in *The Division Violin* (London, 1684/*R*, 2/1685[10]) and became quite popular. It has been attributed to the organist John Reading (i), but the Valentine Reading who was paid for attending James II at Windsor with a group of court string players in summer 1686 is a more likely candidate. He has often been confused with the Balthazar Reading who played the bass violin in James II's Private Music. He may have died by 1704, for one of the *Letters from the Dead to the Living* attributed to Tom Brown, who died in that year, has Henry Purcell writing to Blow from the 'infernal shades' that 'Poor Vol Redding' is 'quite tired with his Lyre-way-Fiddle, aand has betaken himself to be a Merry-Andrew to a Dutch Mountebank'. Violin scordatura had previously been used in England by Davis Mell and Thomas Baltzar, but *Och* Mus.940 is the first collection to explore the device in depth: it requires no fewer than 12 tunings. The suites are well written for the instrument and merit revival. Valentine may also be the author of a three-part suite attributed to 'Mr. Redding' (*US-NH* Filmer 9). Lot 45 in the sale of Thomas Britton's library was 'Six sets of books of Redding's Lyra, 2 violins, &c. and divers authors'.

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P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (Oxford, 1993, 2/1995)

PETER HOLMAN

Real answer. In FUGUE, an ANSWER that reproduces exactly the notes, rhythms, and intervals of a subject. An answer in which certain intervals are altered for the sake of the fugue's key is called a TONAL ANSWER. Two famous examples of real answers are to be found in J.S. Bach's Toccata and Fugue in D minor, BWV565, and the same composer's 'Little' Fugue in G minor, BWV578.

PAUL WALKER

Realism. *See* VERISMO.

Real World. British record company. It was founded in 1989 by the British singer and songwriter Peter Gabriel and the organizers of the WOMAD (World of Music, Arts and Dance) festivals. Inspired by the success of WOMAD in introducing musicians from around the world to European audiences, Real World aimed to provide such musicians with access to state-of-the-art recording facilities and to listeners beyond their own geographical region. Most of its recordings have been made at Gabriel's Real World studios near Bristol. Annual recording weeks featuring WOMAD performers began to be held there in 1991, when 75 artists and producers from over 20 countries participated. These occasions have stimulated cross-cultural collaborations such as those of the Afro-Celt Sound System and Jam Nation.

The first five Real World titles featured musicians from the Caribbean (Orquesta Reva from Cuba), Pakistan (the *qawwālī* singer Nusrat Fateh Ali Khan) and Zaïre (Democratic Republic of the Congo) (the so-called 'soukous' of Tabu Ley Rochereau; *see* CONGO, DEMOCRATIC REPUBLIC OF THE, §III, 4) as well as Gabriel's music for Martin Scorsese's film *The Last Temptation of Christ* (1988). In its first decade the company issued over

80 albums featuring musicians from every continent. Among its biggest-selling releases were albums by the Ugandan singer and songwriter Geoffrey Oreyema and the singer Sheila Chandra, and a collaboration between Nusrat Fateh Ali Khan and the producer Michael Brook. Real World also promoted such important artists as Youssou N'Dour (Senegal), Papa Wemba (Democratic Republic of the Congo), Remmy Ongala (Tanzania), Ashkabad (Turkmenistan) and Yungchen Llamo (Tibet).

DAVE LAING

Reaney, Gilbert (*b* Sheffield, 11 Jan 1924). English musicologist. He studied music and French at Sheffield University (1942–3, 1946–52; BA 1948, BMus 1951), taking the MA in 1951 with a dissertation on the ballades, rondeaux and virelais set by Machaut. After studying at the Sorbonne (with a grant from the French government) on the Roman de Fauvel (1950–53) he was a research fellow at the universities of Reading (1953–6) and Birmingham (1956–9); he was also active in preparing early music conferences and programmes for the BBC and gave concerts with his London Medieval Group, which visited the Continent. He then spent one term as visiting professor at the University of Hamburg (1959–60) before being appointed associate professor (1960) and professor (1963) at the University of California at Los Angeles. Having worked for many years in close contact with Carapetyan, he became assistant editor of *Musica disciplina* (1956) and general editor of the series Corpus Scriptorum de Musica of the American Institute of Musicology (1966); since Carapetyan's death he has continued both duties, sharing the work for *Musica disciplina* with d'Accone. He retired from UCLA in 1997.

Reaney's main research interests were medieval and Renaissance music, theory and literature. The range and importance of his outstanding contribution to musicology are demonstrated by his editions of Vitry's and Franco's treatises as well as the nine other volumes he prepared for Corpus Scriptorum de Musica, the seven volumes of *Early Fifteenth-Century Music* (1955–83), and particularly the two RISM volumes on sources of polyphonic music from the 11th century to the 14th (1966), which comprise the first complete survey of this material. Many of his most significant findings are contained in his specialized articles; both these and his comprehensive general studies are marked by characteristic objectivity, clarity of argument, a concise style and thorough knowledge of widely varying subjects.

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'Towards a Chronology of Machaut's Musical Works', *MD*, xxi (1967), 87–96

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De valore notarum, CSM, xxx (1982)
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De musica libellus, CSM, xxxvi (1996)

URSULA GÜNTHER

Rebana [rabana, rebano]. A term for a frame drum and a conical drum in Malaysia and Indonesia. The *rebana* frame drum has a goatskin head laced with rattan or tacked to a wooden frame, and is often tautened by pressing a piece of rattan into its inner rim. Some rebana have an additional cane hoop at the base end of the body and several wood wedges which are inserted between the body and the hoop to tauten the drum head. *Rebana* may vary from 12 cm to 45 cm in diameter. The frame drum with a tacked drum head is also called *kompang* in Malaysia, while the type with a tacked head and jingles inserted in the wooden frame is called *hadrah*, *rebana kercing*, *tar*. In some areas of Sumatra frame drums are called *rapa'i*; in Java they are called *terbang*. *Rebana* frame drums are most often played in ensemble, in an interlocking style, to accompany the singing of *zikir* (songs in praise of God and the Prophet Muhammad) and religious and ceremonial processions. In Malaysia they are also found in various theatrical ensembles such as *mekmulung* and the Islamic-derived vocal forms known as *hadrah*, *dabus*, *rodat* and *rebana kercing*.

The *rebana riba* (*redap*) is a frame drum with a cowhide membrane which has the same basic construction as the usual *rebana*. Formerly it was used in the *main puteri* healing ceremony, but has been replaced by the double-headed *gendang* (barrel drum).

The *rebana besar* ('large') of West Malaysia is the largest of the conical drums, with a head of at least one metre in diameter and a height of 1·2 metres. The body is made of *merbau* hardwood and the buffalo- or cowhide head is braced by a cane hoop and laced with rattan thongs, attached to a separate cane hoop at the base end of the body, while 15 or more wooden tuning wedges are inserted between the base of the body and the cane hoop. The drum is suspended with the head in a vertical position and played by two players, using their hands. Found only in the state of Kelantan, this drum primarily accompanies the singing of *zikir*. The *rebana kecil* ('small') or *rebana anak* ('child') is identical in construction, but smaller in size and may be used on ceremonial occasions.

The *rebana ubi* (for illustration *see* MALAYSIA, fig.2), originating in Kelantan, Malaysia, is similar to the *rebana besar* in construction but is made in several sizes, all slightly smaller than the *rebana besar*. The tuning wedges vary in number from 11 to 15 or more. The wedges, rattan laces and the rim of the drum head are painted in bright colours and with geometric patterns. The drum, usually played by two players, is placed on the ground with the drum head in a vertical or horizontal position and is beaten with a padded beater or with the players' hands in an interlocking style. A typical ensemble consists of at least six to eight drums. *Rebana ubi* are played for entertainment after the rice harvest and in urban settings on festival and ceremonial occasions. They are probably best known in Kelantan for their use in drum competitions between villages and towns. (P. Matusky: 'An introduction to the Major Instruments and Forms of Traditional Malay Music', *AsM*, xvi (1985), 133–6)

JACK PERCIVAL BAKER DOBBS/PATRICIA MATUSKY

Rebec [rebeck, rebecke, rebekke] (Fr. *rebec*, *rebecq*, *rebecquet*, *rebet*; Ger. *Rebec*; It. *rebeca*, *ribeca*; Lat. *rebeca*, *rebecum*; Sp. *rabé*, *rabel*, *rebequin*). A bowed instrument with gut strings, normally with a vaulted back and tapering outline. Derived from the Byzantine *lūrā* and the Arab RABĀB, rebec-type instruments have been known in Europe under different names and in various shapes from the late 10th century or early 11th to the present day, but their use in art music was chiefly during the Middle Ages and Renaissance. In the Hornbostel-Sachs classification system the rebec is classed as a bowed lute (or fiddle).

A detailed account of the rebec with its various spellings from the 13th century onwards is given in Downie's dissertation (1981). For the purposes of this article the term 'rebec' is applied to any instrument covered by the definition above, including its forebears of the 11th and 12th centuries. (Some instruments which have a vaulted back and visible corners are described by certain writers as rebecs and by others as fiddles.)

1. Terminology. 2. Structure and development. 3. History. 4. Repertory.

1. TERMINOLOGY. The terminology of early European rebecs reflects their Byzantine and Arab origins. Martin Gerbert, in his *De cantu et musica sacra* (St Blasien, 1774/*R*), reproduced a drawing from a 13th-century manuscript (since destroyed) from the monastery of St Blasius. It shows a pear-shaped instrument with one string and a bow, clearly labelled 'lyra'. A related instrument in the slightly earlier *Hortus deliciarum* of Herrad of Landsberg (formerly in *F-Sm*, but now also destroyed) was described as a 'lira'. Hieronymus de Moravia, in his *Tractatus de musica* (after 1272), gave a tuning for the 'rubeba', which from its description seems to have been similar to the Moorish *rabāb*. From about this time onwards, other words of the same derivation were apparently used to describe instruments of the rebec family, including the French 'rebebe', 'reberbe' and 'rebesbe', and the English 'ribibe', 'ribible', 'rubebe' (although this term was sometimes also used for the jew's harp), 'rubible' and 'rybybe'. 'Gigue' appears frequently in literature of the 13th and 14th centuries (leading to 'Geige' in German), and is thought to have applied in general to rebec-type instruments, although it may sometimes have referred also to the medieval fiddle (*see* GIGUE (ii)). Its players (*gigatores*) were, however, listed separately from fiddlers (*vidulatores*) in many Latin sources, although in the early 14th-century poem *Der Busant* 'fedele' and 'gige' are used for the same instrument, thus emphasizing the generic use of the word 'fiddle' for any instrument played with a bow. The 'fiðelere' mentioned in the *Glossary* of Aelfric, Abbot of Eynsham (*d* *c*1020) may well have been one of the earliest players of a rebec-type instrument in England.

The word 'rebek' is found in an early 12th-century list of Arabic and Latin terms (*F-Pn* lat.14754, f.244*v*) but variant forms of that spelling do not become frequent until the 14th century. (The well-known 'rebecam' cited in a poem by Aimeric de Peyrac, Abbot of Moissac – see §2 below – does not, as often stated, date from *c*1300, as

he lived from *c*1340 to 1406.) Tinctoris (*De inventione et usu musicae*, *c*1481–3) stated that the 'rebecum' was sometimes called the 'marionetta'. As medieval instruments were not standardized, there was inevitably a great deal of overlap among their names. A visual example of the rebec's being denoted by the generic use of the word 'fiddle' occurs in Lydgate's *Pilgrimage of the Life of Man* (1426, *GB-Lbl* Cotton Tiberius A.vii, f.79*v*), translated from Deguilleville's *Le pélerinage de la vie humaine* (1355), where 'ffedle' in the text is illustrated by an unmistakable rebec in the margin. Conversely, John Palsgrave's *Lesclarissement de la langue francoyse* (1530) uses French cognates of 'rebec' to describe not only the rebec, but also the 'fyddell' and 'croude'. Virdung (1511) and Agricola (1529) described rebecs as 'clein [kleine] Geigen', while Praetorius (1618) included them among the 'kleine Poschen'; he used the diminutive 'Rebecchino' for a violin. From the 16th century onwards the rebec was often called by the various names of its offshoot, the Kit.

2. Structure and development. The vaulted back of the rebec is generally carved from one piece of hard wood and the instrument tapers in such a way that there is often no visible distinction between the body and the neck. The fingerboard, when one exists, is a raised part of the narrowing soundboard or is fixed to it from above (sometimes with a wedge as on early violins), but this does not change the frontal outline of the instrument. It is thought that early rebecs had no soundpost, but soundposts are found on similar instruments made since the Renaissance, such as the Bulgarian *gadulka* and the Greek *lira*. The design of the soundholes, peg-holder, pegs, tailpiece or other string-holder, bridge, strings and bow varied during the Middle Ages, presumably according to the function the instrument was to perform, and on the same lines as the medieval Fiddle. As on the fiddle, the bridge was either flat, so that all the strings could be sounded together, or else made in such a way that each string could be bowed separately. If the bridge was not curved, other devices included grooves for the strings being set at different levels, or studs of different heights set into the tailpiece, as can be seen in fig.1.

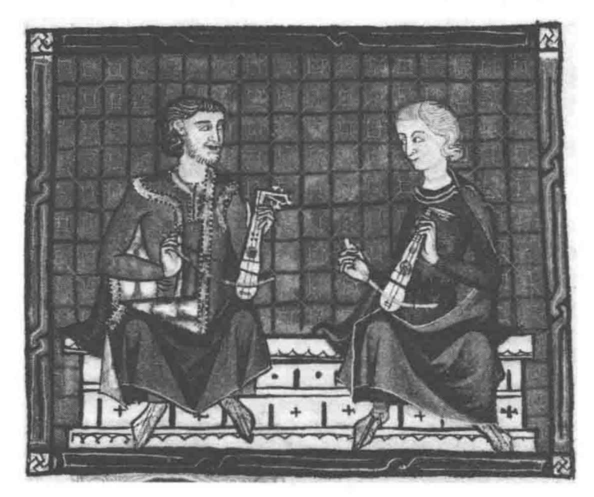
In the first four centuries of its history there were two main types of rebec (figs.1 and 2): the completely wooden pear-shaped instrument terminating in a flat peg-holder (similar to the modern Greek *lira*), and the skin-bellied, narrower instrument with its right-angled pegbox (the latter may be the 'rabé morisco', mentioned by the 14th-century writer Juan Ruiz in his poem *El libro de buen amor*, which has survived in the *rabāb* of North Africa). While continuing their separate existences, both contributed to the traditional type of European rebec that appeared in the late 13th century and became established in the 14th. This type, occasionally fretted, was approximately pear-shaped, with a wooden soundboard, a sickle-shaped pegbox, usually ending in a scroll or carved head, and a tailpiece (fig.3). It seems to have coincided with the general appearance of the word 'rebec', and may have been that type of 'rebecum' which, according to Tinctoris, was invented by the French. Meanwhile experiments continued, and the right-angled pegbox, hitherto used mainly in southern Europe, now spread to the north.

Just as the shape varied, so did the size of the instrument and the number of strings. Although the average was three, any number from one to five was quite usual;



1. Rebec with tailpiece studs at different heights: illuminated initial from an English Bible, c1130 (GB-Lbl Roy.1.C.VII, f.92)

occasionally there were more. Sometimes they were grouped in pairs, each pair tuned to one note, and a lateral drone was not unusual before 1300 (fig.4). Instruments of the *rabāb* type seem to have kept on the whole to two strings which, according to Hieronymus de Moravia, were tuned in 5ths, to *c* and *g* (or notes relative to those). Aimeric de Peyrac indicated a high pitch by comparing the sound of the rebec to women's voices ('Quidam rebecam arcuabant muliebrem vocem confingentes') in his poem *Lamentacio cantorum* (see Bec, 1992, p.139). The Italian poet Simone Prodenzani referred in a sonnet of *c*1400 to 'rubebe', 'rubecchette' and 'rubicone', suggesting three different sizes of rebec. In 1532 Hans Gerle gave tunings for 'kleynen Geigleyn' in four sizes. These were notated in a type of German lute tablature



2. Rabāb-type rebecs with right-angled pegboxes: miniature from the Cantigas de Santa María, Spanish, c1270–90 (E-E b.I.2, f.118r)



3. Angel with fully developed European rebec: detail from 'Virgo inter virgines' ('Virgin and Child Enthroned with Female Saints') by Gerard David, before 1509 (Musée des Beaux-Arts, Rouen)



4. Pear-shaped rebec with lateral drone string: miniature from an English psalter, early 13th century (GB-Ob Ashmole 1525, f.102r)

and the pitches were unspecified; Downie (1981) has suggested the following: discant *g–d′–a′*, alto and tenor *c–g–d′* and bass *C–G–d–a*. Agricola's tunings of 1545 were specified as discant *g–d′–a′*, alto and tenor *c–g–d′* and bass *F–G–d–a*. This last example shows that tuning only in 5ths cannot have been universal; indeed, those rebecs that had three or more single strings sounding together needed a tuning suitable for regular drones. As the medieval fiddle was often tuned in 5ths, 4ths and octaves, and possibly also the pear-shaped but plucked gittern, it seems reasonable to assume that this tuning may sometimes have applied to the rebec as well. Many continental representations show instruments which could have been plucked or bowed, but this rarely occurs in English iconographical sources.

From the time of their appearance, there has been a tendency for instruments of the rebec family in southern Europe and northern Africa to be played down in the lap, with the bow gripped from below. This is clearly seen in the *Cantigas de Santa María* manuscript (fig.2) and in the Psalter of Alfonso V of Aragon (*GB-Lbl* Add.28962, f.82*r*; fig.5). However, Giovanni di Nicola's *Virgin and Child Enthroned* (Museo di S Matteo, Pisa) is one of several pictures where rebecs of the *rabāb* type are played up at the shoulder. It seems that the latter position was usual in northern Europe, the downward position in the south; also that in the north the strings were pressed down by the fingers and in the south they were touched from the side by the fingernails. However, such generalizations reflect only tendencies and not fixed rules, and everywhere there was considerable variety in the manner of performance. The downward position seems to have been virtually unknown in England.

Of the few rebecs which survive from the Middle Ages, one typical of the *lira* type was excavated in Novgorod on the site of a house which was destroyed by fire in May 1368, and is now, together with fragments of other such instruments, in the Institute of Archaeology of the Russian



5. Rebec played in the lap: miniature from the Prayer Book of Alfonso V of Aragon, Italian or Spanish, c1442 (GB-Lbl Add.28962, f.82r)

Academy of Sciences, Moscow (see Crane, 1972, p.16 and fig.11). Other rebec-type instruments survive in museums but they are mainly either later imitations and forgeries or folk instruments. (These are described by Downie, 1981, as are former 'rebecs' now believed to have been plucked.)

3. HISTORY. Although for some time bowing was not fully accepted in the higher social circles of Asia, it was widely adopted in Europe after the bow's establishment there in the 10th and 11th centuries. Instruments of the rebec family were deemed by Romanesque artists worthy to be played by the Elders of the Apocalypse and by David's minstrels, and at the Portada de las Platerias at the Cathedral of Santiago de Compostela David himself is depicted playing one. During the Middle Ages and Renaissance, the rebec was a recognized instrument of professional minstrels who, dressed in special livery, played in royal courts or were attached to a town or noble household. Such was the rebec player carved on the Minstrels' Pillar at St Mary's Church, Beverley, Yorkshire, during its rebuilding after the tower collapsed in 1520. In the *Knight of La Tour Landry* (before 1450) the 'ribible' is referred to as one of the instruments 'as longithe to a mynstralle'.

In rustic society the rebec was prominent at village revels, and as such can be seen carved, together with a pipe and a horn, round a 14th-century window in St Mary's Church, Lawford, Essex. While wind instruments were more usual in the fields, the undated French poem *Bellefoiere* describes the 'hoarse rebec of the cowherds' being played with the bagpipes. Its bucolic associations are many. In Lydgate's *Pilgrimage of the Life of Man* people are taught 'to revelle at taverne on rebube and on symphonie', while in Langland's *Vision of Piers Plowman* Gluttony goes into a tavern and finds there 'a rybibour and a ratoner, a rakere and hus knave'. In 1628 Parisians were forbidden to play any form of violin in taverns, but the rebec was allowed to remain, and it was still known in such situations in the 18th century.

Processions, whether sacred or secular, often included rebecs. The 14th-century Tickhill Psalter shows David, holding the head of Goliath, being escorted by musicians singing and playing two rebecs, a citole, fiddle and four trumpets (fig.6). Gentile Bellini's *Procession of the True Cross in the Piazza S Marco* (1496) shows two groups of musicians, one playing trumpets, shawms and sackbuts,



6. David, with the head of Goliath, escorted by musicians singing and playing two rebecs (left), a citole, fiddle and four trumpets: miniature from the Tickhill Psalter, 14th century (US-NYp MS Spencer 26, f.17r)

and the other, nearer to the Cross, playing a rebec, lute and harp (*see* CHORUS (i), fig.3). In 1536 the mystery play *Les actes des apôtres* at Bourges was preceded by a parade round the town: one of the floats represented Heaven, and on it were 'two ... little angels, singing hymns and canticles, who joined with players of flutes, harps, lutes, rebecs and viols, walking around Paradise'. A painting (1615) by Alsloot of a float in an *ommegang* procession at Brussels shows the Muses playing a lute, harp, viola, rebec (? or kit), flute, ?cittern, bass violin, triangle and tambourine, while Apollo plays a harp (*see* BRUSSELS, fig.1).

The use of rebecs at feasts, dances and entertainments of the nobility has been widely documented. Johannes de Garlandia listed the 'giga' among other instruments to be seen in the houses of rich Parisians in the 13th century. Edward I had among his minstrels three *gigatores* from Germany, who took part in the celebrations at Westminster on Whitsunday 1306. The French poet Eustache Deschamps wrote that 'at royal courts everyone wants to play the trumpet, gittern and rebec'.

At the court of Henry VIII rebec players (listed in the accounts) included John de Severnacke, Thomas Evans and Great Guilliam, and the types of occasion on which they played were described by court scribes and visiting foreigners; these included a feast where, according to the Venetian visitor Sagudino, 'in the centre of the hall there was a stage on which were some boys, some of whom sang, and others played on the flute, rebeck and harpsichord' (see Stevens, 1961). In the Revels Accounts of 1513 Richard Gibson described a pageant he had produced. Called the 'Ryche Mount', it was an elaborate replica of a mountain, decorated with symbolic plants (such as broom for Plantagenet) and drawn into the hall by two 'myghty woordwossys or wyld men'. Six minstrels stood on it, playing rebecs and 'tambourines' (probably pipes and tabors in this context) while lords and ladies descended from it to dance. At the wedding in Florence in 1539 of Cosimo I, Duke of Florence, to Eleonora of Toledo, the elaborate *intermedi* ended with the appearance of 20 *bacchantes*, eight of whom played disguised instruments, one being a stag's head containing a 'ribecchino'. When Mary Queen of Scots returned to Edinburgh from France in August 1561 and was trying to sleep, 'five or six hundred scoundrels of the town serenaded her with wretched violins and small rebecs, of which there is no lack in this country; and they began to sing psalms than which nothing more badly sung or out of tune could be imagined' (Brantôme; see Boyden, 1965, p.59).

4. REPERTORY. The rebec dates from the period when music was seldom written for specified instruments but was played on whatever was available and suitable for the occasion, and although it survived into the Baroque era it did not at that time normally appear in art music. This apart, the earlier ways in which it was used are broadly those described for the medieval fiddle; it was particularly used for dance music and the accompaniment of songs. From the 16th century onwards several pieces of music specify rebecs of different sizes. Gerle left pieces in four parts, based on German songs, to be played on a whole consort of 'kleynen Geigleyn' (reproduced in Downie, 1981, pp.547–50). Florentine carnival songs include the *Canto di lanzi sonatori di rubechine* (reproduced in McGee and Mittler, *EMc*, 1982). This describes

German mercenaries in Florence playing the small 'rubechine', which were held on the arm, could be played while dancing and gave a sound of 'divine sweetness', and the 'rubechaze', which were played on the knees and were therefore too large for their performers to dance at the same time. The rebec's appearance in a broken consort is exemplified by the above-mentioned piece from the Florentine wedding. Composed by Corteccia in four parts to the words 'Baccho, Baccho, e u o e', its voices would have been doubled by the instruments (probably playing divisions), and as the rebec was a small one it may have played the top line.

Certainly the music played on the rebec depended to a great extent on the tone of each individual instrument, and as there was no standardization of structure each one's sound must have been very different. Indeed, this is evident not only from modern reconstructions but also by comparison of the 'hoarse rebec' in *Bellefoiere* with the instrument described by Tinctoris:

> And I am similarly pleased by the rebec, my predilection for which I will not conceal, provided that it is played by a skilful artist, since its strains are very much like those of the fiddle ['viola']. Accordingly, the fiddle and the rebec are my two instruments; I repeat, my chosen instruments, those that induce piety and stir my heart most ardently to the contemplation of heavenly joys. For these reasons I would rather reserve them solely for sacred music and the secret consolation of the soul, than have them sometimes used for profane occasions and public festivities.

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For further bibliography *see* FIDDLE.

MARY REMNANT

Rebel. French family of musicians. They held court and stage appointments for three generations, from about 1661 to 1775.

(1) **Jean Rebel** (*b* Paris, *c*1636; *d* Versailles, 1692). Singer. The son of Antoine Rebel, a shoemaker, he entered the royal chapel as a tenor in 1661. In 1672 he combined this post with that of *chantre ordinaire de la reine* and was described as a countertenor. He also took part in court ballets (*Ballet royal des muses*, 1666; *Suite du carnaval*, 1668; *Divertissements de Chambord* and *Ballet royal de Flore*, 1669; *Le bourgeois gentilhomme*, 1670). He sang and conducted the orchestra in the *Ballet des ballets* (1671) and participated in the first performances of Lully's early *tragédies lyriques*, *Cadmus et Hermione*, *Alceste* and *Isis*. In April 1683 he took part in a competition for posts at the royal chapel, but failed on the second test. He was married to Anne Nolson and had five children: Louis-François, Marie-Thérèse, Jean-Fery, Anne-Renée and another daughter who became a nun at Saint-Cyr. When his wife died he married Françoise Cantais, who bore him six children: Jean-Thomas (1675–1718), who became *symphoniste de la chambre*, Louis, Hélène, another Louis, Arnoult and Marie-Anne. His third wife, Nicole Michelet, bore him another daughter, Marie-Thérèse. His brother Robert was an *ordinaire de la musique du roi*.

(2) **Anne-Renée** [Renée Anne] **Rebel** (*b* Paris, bap. 6 Dec 1663; *d* Versailles, 5 May 1722). Singer, daughter of (1) Jean Rebel. At the age of ten she sang in Lully's *Cadmus et Hermione* and in *Alceste*, and she then received the title of *ordinaire de la chambre*. On 9 July 1684 she married Michel-Richard de Lalande. Their two daughters Marie-Anne (1686–1711) and Jeanne (1687–1711) also became proficient singers.

(3) **Jean-Fery Rebel** [le père] (*b* Paris, bap. 18 April 1666; *d* Paris, 2 Jan 1747). Violinist, harpsichordist, conductor and composer, son of (1) Jean Rebel. He showed talent for music by the age of eight. Having attracted the notice of Lully, he became his pupil in violin and composition. The *Mercure galant* mentioned him in December 1700 as one of the 'instrumentalists from the Opéra' who accompanied Philippe of Anjou to Spain. From 18 August 1705 he was one of the 24 Violons du Roi and then became *batteur de mesure* in that ensemble and in the Opéra orchestra. On 30 March 1718 he obtained from Michel-Richard de Lalande rights of reversion to the post of chamber composer to the king, and he duly succeeded his brother-in-law in this post on Lalande's death (see illustration). He and his son François were also musicians in the royal chapel. Rebel had powerful patrons, to whom he dedicated some of his works, including the sonata *La Terpsicore* to the wife of John Law, the financier, and *Les élémens* to Prince Carignan. He married Claude-Catherine Couty and had six children: François, Madeleine-Angélique, Jean-Charles, Hélène-Julie, Louise-Anne and Anne-Louise. As he grew older he gradually gave up his various posts in favour of his son François.

Apart from some *Leçons de ténèbres*, now lost, Jean-Fery Rebel's works are secular. His earliest pieces are trio sonatas and sonatas for violin and continuo, the latter composed about 1695 and published in 1712. All these sonatas have titles: *Le tombeau de Monsieur de Lully* is a superb tribute to the dead master. Rebel is thus one of the first composers of sonatas in France, along with Charpentier, François Couperin (ii), Elisabeth Jacquet de La Guerre and Sébastien de Brossard. He published two other collections of chamber music: *Pièces pour le violon avec la basse continue, divisées par suites de tons, qui peuvent aussi se jouer sur le clavecin et sur la viole* (1705) and *Sonates à violon seul mellées de plusieurs récits pour la viole* (1713). At the age of 36 he composed his only opera, *Ulysse*, which proved unsuccessful when performed at the Académie Royale (it had only '5 or 6 performances' according to a note on one of the extant copies). A fragment (Act 3 scene v) was revived in *Télémaque, ou Les fragments des modernes* by Danchet and Campra, performed in 1704.



Jean-Fery Rebel: engraving by Jean Moyreau after Valeau, after 1725

Rebel's dance music, on the other hand, was extremely successful. His first such work was a *Caprice* choreographed for the famous Mademoiselle Prévost. The work was revived several times between its composition and 1749. *Les caractères de la danse*, a highly original piece, was performed by the most famous women dancers of the period, Françoise Prévost, Marie Sallé and Marie-Anne Cupis de Camargo. It was even staged in England in 1725. The work is a kind of potpourri of the various dances in fashion at the time. *La fantaisie* and *Les plaisirs champêtres* were also very popular. Rebel's last work was *Les elemens*, preceded by a movement called *Cahos* ('Chaos'). The two pieces were originally composed and performed separately in 1737 and 1738, and then published and played together, *Cahos* serving as an introduction to the suite of dances making up *Les elemens*. Its harmonic daring, its orchestral colouring and the originality of its conception make *Cahos* a masterpiece of 18th-century French instrumental music. Rebel was the first French composer to give dance a place of its own outside dramatic spectacles. As well as being innovative, these choreographed pieces bear witness to Rebel's art, with their play of orchestral timbres, their nuances, their contrasts produced by the juxtaposition of dances in different moods and their outstanding rhythmic effects.

WORKS

all printed works published in Paris

INSTRUMENTAL

Pièces . . . divisées par [3] suites de tons (vn, bc)/hpd/viol (1705)
Recueil de 12 sonates à II et III parties (2 vn, b viol, bc)/hpd (1712)
[12] Sonates, vn, bc, . . . mellées de plusieurs récits, b viol (1713)
Choreographed 'symphonies': Caprice, 3 vn, vc, bc (1711); Boutade (2 vn, viol, bc)/hpd (1712); Les caractères de la danse, fantaisie, 2 vn, bc, with opt. fl, ob, bn in some movts (1715); La Terpsicore, sonate, vn, fl, bc (1720); Fantaisie, 5 fl, 2 vn, bc, with opt. vc, tpt, timp in some movts (1729); Les plaisirs champêtres, 2 vn, bc, with opt. fl, ob, bn in some movts ([1734]); Les elemens, simphonie nouvelle (2 vn, 2 fl, bc, with opt. va, ob, bn, hn, vc in some movts)/hpd ([1737–8]), ed. C. Cessac (Paris, 1993); La petite Drôt, 2 vn, b viol, bc, *D-Dlb*
3 pieces in collections of airs by Lalande

VOCAL

Ulysse (tragédie lyrique, prol, 5, H. Guichard), Paris, Académie Royale, 23 Jan 1703 (1703)
[6] Leçons de ténèbres, perf. Concert Spirituel, lost, collab. M.-R. de Lalande
19 airs in Recueils d'airs sérieux et à boire (1695–1708)

(4) **François Rebel** [le fils] (*b* Paris, 19 June 1701; *d* Paris, 7 Nov 1775). Violinist, theorbo player,conductor, composer and opera director, eldest son of (3) Jean-Fery Rebel. In 1714 he entered the orchestra of the Académie Royale and on 22 August 1717 obtained the reversion of his father's position in the 24 Violons. In July 1723 he went to Prague with his friend François Francoeur to see the coronation of Emperor Charles VI, and while there heard Fux's opera *Costanza e Fortezza*, in company with Tartini and Quantz. From then on the careers of Rebel and Francoeur were indissolubly linked. They played

violin duets together at the Concert Spirituel in 1726, and produced their first joint work, the *tragédie lyrique Pirame et Thisbé*, known as 'L'opéra des enfants' because of the youthfulness of its authors. Rebel was the sole composer of a *Pastorale héroïque* performed at the Académie Royale on 24 January 1733, given by the plenipotentiary ambassadors of Spain to celebrate the birth of the dauphin.

On 23 July 1733 Rebel married Anne-Auguste de Valjolly, daughter of the dancer Françoise Prévost. On his first wife's death he married Anne-Jeanne-Léonarde de la Martinière, and a month later succeeded André Cardinal Destouches as *surintendant* of the royal chamber music. On 25 December 1734 he was appointed head of the Concert Spirituel, and was *inspecteur* of the Académie Royale, together with Francoeur, from 1743 to 1753. He also succeeded his father as conductor at the Opéra from 1739 to 1748. Finally, in 1757, the king granted Rebel and Francoeur the licence of the Opéra for a period of 30 years. On 22 September 1753 he nominated Pancrace Royer to the reversion of his post as *maître de la musique de la chambre*. He concluded his career heaped with honours: he was ennobled by Louis XV in May 1760, and was made a Chevalier of the Order of St Michel. However, grave financial, administrative and aesthetic difficulties (the last-named in connection with the Querelle des Bouffons) brought his licence of the Opéra to an end on 1 April 1767. During the ten years of its duration over 30 operas had been performed at the Académie, including the works of Rebel and Francoeur themselves, and Rameau's *Dardanus*, *Les Indes galantes* and *Castor et Pollux*. In 1772 the king asked Rebel to return to the Opéra in the position of *Administrateur général*, which he left a few months before his death.

The output of Rebel and Francoeur consists mainly of works for the stage (operas, ballets and divertissements). It is difficult to distinguish between the two men's shares in these compositions, and when questioned on the subject they used to reply, 'This piece is by both of us'. La Borde, however, wrote that the 'morceaux de force' were Rebel's and the 'morceaux de sentiment' were by Francoeur. Rebel and Francoeur remained supporters of the French operatic tradition of Lully and Rameau. Their works were popular, as can be seen from the 33 consecutive performances of *Scanderberg* and the new edition of 1779, in which 'most of the divertissements are newly revised'. Rebel composed few works on his own, and is remembered chiefly for his brilliant career as a theatre director.

WORKS

STAGE

Music for many stage works written in collaboration with François Francoeur

Pastorale héroïque de la fête des ambassadeurs plénipotentiaires – d'Espagne à l'occasion de la naissance de Monseigneur le Dauphin (ballet, 1, J.-L.-I. de La Serre), Versailles, 24 Jan 1730, *F-Pa,Po* (pts)

Intermezzos in Eugénie (comédie), pubd (Paris, 1753), ?collab. Francoeur

Intermezzos in Amour pour amour (comédie), pubd (Paris, 1765), collab. unknown

Addns to Lully's Persée, 1770, collab. B. de Bury and A. Dauvergne

OTHER WORKS

L'amour et Psiché (cant.), 1v, 2 vn, 2 fl, bc; Climène (cant.), S, 2 vn, bc: both *F-Pc*

4 motets, all perf. Concert Spirituel, ?all lost: Domine salvum, 8 Dec 1744; De profundis, 12 April 1754; TeD, 8 Dec 1763

Recueil des symphonies composées soit pour les opéras de ces auteurs [Rebel and Francoeur], soit pour les opéras d'autres auteurs, *Pc*

Numerous songs and airs pubd in 18th-century anthologies

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CATHERINE CESSAC

Rebello [Rebelo, Rabello, Rabelo], **Manuel** [Manoel] (*b* Aviz, *c*1575; *d* Évora, 1647, before 6 Nov). Portuguese composer. He studied with Manuel Mendes and about 1596 became *mestre de capela* of Évora Cathedral, a post he held until his death in spite of efforts to dismiss him because of old age. In 1644 he was rated by the poet Manuel de Faria e Sousa at Madrid as one of the four best Portuguese composers, the other three being Mendes, Manuel Cardoso and Duarte Lobo. On 16 April 1647 João IV rewarded him with a dowry for his niece. The catalogue of João IV's library (1649) lists by him a 12-part *Missa primi toni*, a *Miserere* on the 4th tone for three choirs, two settings of *Ave regina coelorum*, for four and eight voices respectively, *Ave virgo gratiosa* for six voices, an eight-part psalm, two funerary motets, and seven vilhancicos (one in a negro dialect) for three to eight voices. His even-verse *Magnificat primi toni* for four voices is extant (in *P-EVc* Choirbook 3 ascribed to 'Manoel Rebelo'); the Sanctus of his five-part mass in the same choirbook is transposed Dorian music of considerable power and expressiveness (ed. in Alegria, *História*, 1973).

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ROBERT STEVENSON

Rebelo [Rebello, Rabelo, Rabello], **João Lourenço** or **João Soares** (*b* Caminha, 1610; *d* Quinta de Santo Amaro, nr Lisbon, 16 Nov 1661). Portuguese composer. In 1624 he became a boy servant in the *capela* of the Duke of Bragança at Vila Viçosa, where his brother Padre Marcos Soares Pereira was employed as a singer (and from 1641 as *mestre de capela*). Rebelo probably studied with the *mestre de capela* Roberto Tornar at the Colégio dos Santos Reis Magos adjoining the chapel. Tornar also taught music to the young duke and future King João IV and, despite the fact that he was six years his junior, Rebelo became a good friend of the duke and apparently helped in developing his musical inclinations. In 1640 he and his brother Marcos accompanied the new king to Lisbon. He seems to have suffered from a mental disorder for which he was treated by order of the king, and in 1646 he was made a Commander of the Order of Christ and granted several other benefits. João IV dedicated his essay *Defensa de la musica moderna contra la errada opinion del obispo Cyrilo Franco* (?Lisbon, ?1650) to his lifelong friend, lavishing praise on his works and confessing that he had been helped in his endeavours by Rebelo's achievements. Two days before his death in 1656, João IV made provision in his will for a collection of Rebelo's sacred works to be published, stating that the composer should leave a dozen copies in the Royal Library and have the rest distributed in Spain, Italy and other places. The printed edition, in 17 partbooks, was published in Rome the following year; most of the compositions bear dates between 1636 and 1653. The library of João IV, destroyed in the Lisbon earthquake of 1755, contained several other vocal works by Rebelo, including 17 villancicos. In its massive polychoral effects, instrumental writing and vocal ornamentation, Rebelo's music represents an early Baroque tradition obviously influenced by the privileged access he must have had to João IV's rich music library and by the freedom inherent in his condition of amateur composer, in contrast to the more conservative and austere traditions dominant in Portuguese cathedral music of his time. In 1652 Rebelo married the daughter of a judge by whom he had three children. His portrait is in the ducal palace of Vila Viçosa and two lines of music identified with his initials are painted on the ceiling of one of the music rooms there.

WORKS

Psalmi tum vesperarum, tum completarum, item Magnificat, Lamentationes, et Miserere, 4–15vv (Rome, 1657) [incl. 2 motets, 6vv, by João IV, of which only the 2nd bass was printed]; ed. in PM, xxxix–xlii (1982)

Asperges me, 4vv, *P-VV*; Credidi propter quod, 8vv, harp, *E-LPA*; Mag, 4vv, *P-EM*, *EVc*, *VV*; Panis angelicus, 7vv, *VV*; St Matthew Passion, *VV*; 8 vesper pss, 4vv, *EVc*, *VV*

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MANUEL CARLOS DE BRITO

Rebequin (Sp.). *See* REBEC.

Reber, (Napoléon-)Henri (*b* Mulhouse, 21 Oct 1807; *d* Paris, 24 Nov 1880). French composer and teacher. Intended by his family for a career in industry, he already had a thorough scientific grounding when he found his vocation for music and began learning the piano and flute and composing on his own. At the age of 21 he entered the Paris Conservatoire to study harmony under Reicha and composition under Le Sueur, but was dismissed from their classes with an undistinguished record. His earliest works are chamber pieces dating from about 1835; his music to Act 2 of the ballet *Le diable amoureux* (the rest composed by Benoist) was performed at the Opéra-Comique on 23 September 1840. In 1851 he was appointed professor of harmony at the Conservatoire, and in 1853 the success of *Le père Gaillard* resulted in his election to the Institut as Onslow's successor. Soon after this he gave up writing for the theatre and returned to chamber music. He also began to write on music, and in 1862 he succeeded Halévy as professor of composition at the Conservatoire; from 1871 he was also inspector of the Conservatoire's branches. He was made a Chevalier of the Légion d'Honneur in 1855, and an Officier in 1870.

Reber is remembered almost entirely for his *Traité d'harmonie*, which was first published in 1862 and (with additions to the first reissue by Théodore Dubois) went through many editions. His musical output was small, but was distributed throughout his career. It gives a true reflection of its creator, who might be called a belated classicist having small regard for the masters of his own century, except perhaps for Schubert. In spite of the considerable success of his theatrical works and the fact that some of his best music is contained in his vocal *mélodies* (carefully polished and thus a rarity at a time when the *romance* had reached its lowest ebb), his enduring chief interest was in instrumental music. His piano trios were given their first performances by Saint-Saëns, with Dien and Batta; Saint-Saëns, who knew him well, wrote:

> With his predilection for the past and his exquisite courtesy of manner, he evoked a bygone age; his white hair looked as though it were powdered; his frock-coat had an air of period dress about it; he seemed like a forgotten man from the 18th century, wandering through the 19th as a contemporary of Mozart might have done, surprised and somewhat shocked by our music and our ways.

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(*selective list*)

all printed works published in Paris; MSS in F-Pc

STAGE

opéras comiques, published in vocal score in Paris shortly after first performance unless otherwise stated

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Orch: 4 syms. (1858); Suite de morceaux, op.31 (1878)
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Pf: 6 pièces (1845); 9 pièces de différents caractères en forme de valses, op.10; 6 pièces de différents caractères en 3 suites, op.13; Souvenirs d'Alsace, waltzes (1866); Pastorale, 4 hands (1876); Suite de morceaux, 4 hands (1877); Bagatelles, op.36 (1879)

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FRÉDÉRIC ROBERT

Rebet (Fr.). *See* REBEC.

Rebetika (Gk.). The *rebetika* are Greek songs associated with an urban low-life milieu frequented by *rebetes*, or *manges*, streetwise characters of shady repute, many of whom smoked hashish. The genre occupies a similar place in Greek culture to that of the tango in Argentina or to flamenco in Spain. The origins of the term remain obscure. It first appears as a description of certain Greek popular songs recorded in the USA and Turkey in the early decades of the 20th century. Influenced by the popular music of the late Ottoman Empire the *rebetika* are considered to have reached their characteristic form after a massive influx of refugees following the exchange of populations at the end of the Turkish-Greek war of 1919–22.

The songs performed in the so-called *kafé-amán* of Athens from the 1890s to the 1920s were at first indistinguishable from the popular music of Istanbul or Izmir. Instruments used in the ensembles included the *outi*, *santouri*, *kanonaki* and violin. Women singers were as popular as men and included stars like Rosa Eskenazi, Rita Abadzi and Marika Papagika. Among the better known male singers were Panayiotis Toundas, Adonis Dalgas and Kostas Skarvelis.

By the 1930s when commercial recording studios were established in Athens, a new style of music evolved incorporating elements of the Turkish style with Greek popular song. The BOUZOUKI, its miniature cousin the *baglama* and the guitar became the most common instruments of the *rebetika* ensemble. The Piraeus Quartet, who recorded a number of successful songs during the 1930s, were the prototype for such an ensemble. Two members of the quartet, Anestis Delias and Stratos Payoumdzis were from Turkey. Yiorgos Batis was from Piraeus. The fourth member of the group, MARKOS



Rebetes and refugees in the fish-market at Piraeus in 1937; the instrumentalist on the left is the brilliant saz-player, Iovan Saouz, and beside him is Mathesis

VAMVAKARIS became known as the 'father of *rebetika*'. The quartet established an earthy, spontaneous style of performance that reflected the tough conditions of the Piraeus underworld and the pleasures of sharing an *arghilé* (water-pipe) in one of the many hashish dens in the area.

Most *rebetika* songs were composed in one of three dance rhythms: the *zeibekiko*, a solo male dance (2 + 2 + 2 + 3); the *hasapiko*, or 'butcher's dance', in 2/4 or 4/4; and the *tsifteteli*, or 'belly dance', in 2/4 or 4/4.

The imposition of censorship in the late 1930s, the German occupation of Greece during World War II and the Greek civil war of 1947–9 combined to change the character of the *rebetika*. The musician credited with transforming the *rebetika* into a more broadly based genre referred to simply as *laïko traghoudi* ('popular song') is VASSILIS TSITSANIS. Tsitsanis's claim to have created a new genre was probably motivated by a desire to survive in the politically turbulent world of post-war Greece and to distance himself from the songs he had composed in the 1930s. The songs written for his partner Marika Ninou and for the legendary singer SOTIRIA BELLOU are still regarded as among the finest of the *rebetika* repertory.

The late 1950s saw the rise of the so-called *arhondorebetes* (*bouzouki* players and singers who became wealthy performing in nightclubs where Athenians paid high prices to dance and smash plates). The *rebetika* were recognized for their musical potential by the classically trained Greek composers Mikis Theodorakis and Manos Hadzidakis, both of whom began incorporating elements of the music into their own work during the 1960s. It was not until the 1970s that the original songs were revived and became popular with young audiences. From then on there has been a steady demand for the music, with new groups continuing to emerge and record companies reissuing many original *rebetika* songs.

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Bangelis Papazoglou: to Smyrneiko tragoudi stēn Ellada meta to 1922 [Vangelis Papazoglou: the Smyrneic song in Greece after 1922], Falireas Brothers
Istoria tou rebetikou tragoudiou [History of *rebetic* song], Colombia 70364–70366 and 70378–70380
Vassilis Tsitsanis 1–4, Columbia-Emial 709193–709194 and 70292–70293
Women of the Rebetico Song, FM Records

GAIL HOLST-WARHAFT

Rebhuhn [Rephuhn], **Paul** (*b* Waidhofen, *c*1500; *d* Oelsnitz, after 10 May 1546). German teacher, dramatist and composer. Although details of his formal education have not been established with certainty, he is known to have been active in Zwickau from about 1526 to 1529 as a singer and teacher in the Latin school. After serving as Rektor in the school at Kahla, he returned to Zwickau in 1535 and became Konrektor. On the recommendation of Luther in 1542, he was made superintendent of the parishes in the vicinity of Oelsnitz. Rebhuhn was among the vanguard of German writers who used the current Latin school dramas as a prototype and converted them into the vernacular. His German biblical play *Susanna* (1536, published Wittenberg, 1537) contains his own two-voice choruses, which were sung to conclude four of the five acts of the play. He also composed eight bicinia with German and Latin texts published by Rhau in his *Secundus tomus biciniorum* (RISM 1545[7]).

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CLEMENT A. MILLER

Rebikov, Vladimir Ivanovich (*b* Krasnoyarsk, 19/31 May 1866; *d* Yalta, 4 Aug 1920). Russian composer. He graduated from the philological faculty of Moscow University, receiving his musical education in Moscow under the guidance of Klenovsky and then in Berlin under K. Meyerberger and G. Müller. In 1893 he began teaching at music schools in Moscow, Kiev and Odessa, and in 1897 in Ciş̧inău where he organized a music school and a branch of the Russian Music Society. During these years he made trips to Vienna and Munich, where he familiarized himself with new schools of painting. In the years 1901–9 he made successful concert tours around Russia, and also to Vienna, Berlin, Paris, Leipzig and Florence. From 1909 onwards he lived in Yal'ta.

Rebikov's artistic strivings find parallels with contemporary trends in the symbolist movement; this is demonstrated by his use of sources from the literature and art

popular in those years. His *Ėskizï-nastroyeniya* ('Sketch-Moods') op.10 and a number of other piano cycles are imbued with the atmosphere of the painting of Arnold Böcklin and others. A long-lasting friendship linked Rebikov with the symbolist poet Valery Bryusov, whose words Rebikov set in the vocal scenes opp.16, 18 and 20.

At the end of 1900 Rebikov came forward with his manifesto on 'musical psychography', which he based on Tolstoy's thesis that 'music is the shorthand of the feelings'. According to this principle, his musical language achieved a great deal of freedom from the pre-established norms. From around this time he became increasingly experimental; this elicited conflicting reactions from his contemporaries. Rebikov was among the pioneers of whole-tone music in Europe, and frequently made use of parallel chordal movement and quartal harmonies.

The syncretism characteristic of his way of thinking and his practice of turning to extra-musical sources led Rebikov to create new genres, such as his rhythmodeclamations, melomimics and meloplastics. Rebikov's principles of reform were realized most fully in his musico-psychological dramas. Dissatisfied with the traditional aesthetics of opera, he filled his psychodramas with symbols and allegories in the spirit of mystery theatre (*Tea* ('Thea'), 1904; *Al'fa i Omega* ('Alpha and Omega'), 1911). On the other hand, when describing the feelings and actions of his characters, he also filled them with 'psychographic' specificity (as in *Bezdna* ('The Abyss'), after a story by Leonid Andreyev, 1907). Among Rebikov's better-known operas are *Yolka* ('The Christmas Tree'), after Andersen and Dostoyevsky (1900), and *Dvoryanskoye gnezdo* ('The Gentry's Nest'), which was after Turgenev (1916).

WORKS
(*selective list*)

STAGE

V grozu [Into the Thunder-Storm] (op, 2, after W.G. Korolenko), 1893; Odessa, 1894
Yolka [The Christmas Tree] (fairy play, 1, after F.M. Dostoyevsky, H.C. Andersen and G. Hauptmann), 1900; Moscow, 30 Oct 1903
Dramatized Fables (9 pts, I.A. Krilov), 1902
Tea: boginya [Thea: the Goddess] (A.P. Vorotnikov), 1904
Belosnezhka [Snow-white] (op); Tbilisi, 1907
Bezdna [The Abyss] (musico-psycholographic drama, after L. Andreyev), 1907
Zhenshchina s kinzhalom [The Woman with the Dagger] (musico-psycholographic drama, after A. Schnitzler), 1910
Al'fa i omega [Alpha and Omega] (musico-psycholographic drama, Rebikov), 1911
Nartsiss [Narcissus] (op, T.L. Shchepkina-Kupernik after Ovid), 1913
Prints Krasarchik i printsessa chudnaya prelest' [Prince Charming and Princess Beautiful] (fairy op)
Dvoryanskoye gnezdo [The Gentry's Nest], op.55 (musico-psycholographic drama, Andreyev)

OTHER WORKS

Pf: Rêveries d'automne, op.8, 1897; Poëmes lyriques (1897); Ėskizï-nastroyeniya [Sketch-Moods], op.10; Melomimiki (Mélomimiques), op.11 (1900); Snï. 5 melomimik (Les Rêves. 5 mélomimiques), op.15 (1900); Esclavage et liberté. Tableau musical-psychologique, op.22 (1902); V sumerkakh [In the Twilight], op.23 (1905); Chansons du coeur, 2ème tableau musical-psychologique, op.24, ?1905; Aspirer et attendre, 3ème tableau musical-psychologique, op.25 (1903); Cauchemar, 4ème tableau musical-psychologique, op.26, 2 pf ,?1905; Vecherniye ogni [Evening Fires], suite (1909); Méloplastiques (1910); Jeux de sons (1913); V lesu [In the Forest], op.46 (1913); Chansons blanches, op.48 (1913); Les danses, op.51, ?1915; Berceuse (1915); 3 études (?1915); Tristesse, étude musical-psychologique (1921)
Vocal: Vokal'nïya stsenï [Vocal Scenes] (V. Bryusov, Confucius, A. Apukhtin), opp.16, 18, 20, 1v, pf (?1900–?1902); Ritmodeklamatsii (melodeklamatsii) (Apukhtin, H. Heine), op.32, 1v, pf (1919)
Orch suites, liturgical music, etc.

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'Orfey i Vakkhanki' [Orpheus and the Bacchantes], *Russkaya muzïkal'naya gazeta* (1910), no.1
'Muzïka cherez 50 let' [Music in 50 years' time], ibid. (1911), nos.1–3, 6, 7, 13, 14, 19, 22–25
'Muzïkal'nïye zapisi chuvstv' [The musical registration of feelings], ibid. (1913), no.48
Iz moyey zhizni [From my life] (MS, *RF-Mcm*)

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TAMARA NIKOLAYEVNA LEVAYA

Rebillé, Philbert [Philibert]. *See* PHILBERT.

Rebop. *See* BOP.

Rebotier, Jacques (*b* Paris, 7 Sept 1949). French composer, writer and stage director. He studied composition at the Paris Conservatoire (1966–71), while also pursuing courses at Paris University and the Ecole pratique des Hautes-Etudes (1967–72). He taught composition and analysis at the Sorbonne (1971–81), while simultaneously holding an advisory post in Sarcelles, in suburban Paris. He was principal inspector of music at the Ministry of Culture 1982–9. His creative processes readily feed on the relationship with spoken language, borrowing from oral poetry and the theatre of everyday life. The result is very free music, characterized by a personal approach to the organization of musical time and form.

WORKS
(*selective list*)

Inst: Soif d'aujourd'hui, b cl, 1986; Musique du commencement, ob, heckelphone, 1991; 3 tremblements, accdn, 1993
Vocal: Le bestiare marin, choir, spkr, 4 fl, 4 sax, perc, 1985; P(1)ages, spkr, fl, cl, vc, perc, 1988; 3 chants brefs, S, fl, bandoneon, pf, 1989; La musique adoucity les sons, db+spkr, 1989; Mon noM, 2 S 3 cl, bandoneon, va, db, 1991; La visite imaginaire, S, spkr, 1992; Miserere, S, 7vv, 3 cl, accdn, 1992–3; Requiem, S, 7vv, children's choir, 7 cl, accdn, 7 dead people, 1993–4; Bonjour, choir, 1995; Quelques nouvelles du facteurs (spectacle musical), 1996

JEAN-NOËL VAN DER WEID

Recapitulation (Ger. *Reprise*). The third and last main division of a movement in SONATA FORM, in which the thematic material introduced in the first section (the exposition), either in the tonic or in a contrasting key, is restated, normally all in or around the tonic.

Reception. A term applied both to the history of social responses to art, and to an aesthetic that privileges those responses.

1. History. 2. Aesthetics.

1. HISTORY. Well before the term 'reception' came into general use in art histories, musicologists attempted to

generalize about people's awareness of, and attitudes towards, particular repertories. Such generalizations have long played a key role in social histories of music, where the objective is above all to illuminate music's functions within society. Occasionally this has involved repertories that are remote historically or geographically, as in the reception of Bach and Palestrina by 19th-century composers, or the reception of East Asian traditions by contemporary European composers. In such cases the investigation approaches a familiar terrain of the ethnomusicologist, who is frequently concerned with the reception of repertories by alien cultures, for example, Indian classical traditions in Britain, Central Asian maqam traditions in Israel, or western popular music in the Middle East. And this in turn highlights a feature common to almost all reception histories. They are concerned less with individual responses, which are properly the subject of a cognitive psychology of music, than with collective, intersubjective responses based on determinate groups of listeners, whether these are defined by nationality, social class, cultural milieu or profession (composers, for instance). The premise, then, is that there exist certain stabilizing factors (*mentalités*) which influence the responses of particular cultural communities, establishing the frameworks within which individual acts of perception take place.

One reason for a growing interest in questions of reception has been a gradual change in our perception of familiar Classical and Romantic repertories, as musicology, like other disciplines, reacted to the caesura of modernism by allowing those repertories to acquire a certain historical distance, and thus an 'afterlife'. In its afterlife a work threads its way through many different social and cultural formations, attaching itself to them in different ways, adapting its own appearance and in the process changing theirs. The work remains at least notionally the same object – at any rate it is the product of a singular creative act – but its manner of occupying the social landscape changes constantly. In locating and describing these changes, a reception study can light up the ideology concealed in the corners of music history. And it can expose in the process some of the vested interests at work in the promotion, dissemination, influence and evaluation of musical works. In the course of such a study, the historian may collect and examine multiple data – concert programmes and advertisements, critical notices, musicological and other writings, editions, recordings, and even musical works by later composers. However, the more astute scholars are careful to focus the examination of this data in clearly defined ways. Reception histories should be more than just supposedly neutral opinion-collecting.

A further motivation for reception studies was the model provided by German literary scholarship, where the term 'Rezeptionsästhetik' was first used and an accompanying methodology developed. The seminal text here was Hans Robert Jauss's lecture *Literaturgeschichte als Provokation* of 1967 (see Jauss, 1982). But Jauss's was by no means an isolated voice. German reception aesthetics contributed to a much more widespread tendency in literary criticism since the war to demote authorial intentions, embracing, among others, American New Criticism (Wimsatt and Beardsley, 1946), French post-structuralism (Barthes, 1977), and so-called Reader-Response criticism (Suleiman and Crosman, 1980). In their very different ways, these approaches challenged an assumption that had often been implicit in earlier criticism, namely that authors might hold a monopoly over the signification of their work, or at least that they might own a privileged reading of it. Barthes put the counter-argument stridently. By stressing that the text is a 'tissue of quotations' from innumerable centres of culture, he released it from a single 'theological' meaning. At the same time he argued that its multiple origins and connotative values are focussed in one place only, and that place is the reader. As he put it, 'the birth of the reader must be at the cost of the death of the author'.

This shift in perspective was registered by musicology from the late 1960s onwards, above all in response to the German literary movement. Specialized reception histories began to appear with increasing frequency in the work of scholars with a leaning towards the sociology of music, notably Hans Eggebrecht, Zofia Lissa and Tibor Kneif. Eggebrecht's classic study of Beethoven reception provided one model for an approach which sets out to demonstrate the social construction of musical meanings, and to uncover the ideology that informs them. Yet where Eggebrecht focussed synchronically on certain unchanging themes (e.g. notions of suffering, the will and overcoming), implicitly reinforcing a characteristic identity for the music, Lissa, in her account of Chopin reception, adopted a rather different approach. By pointing out that the music was heard 'with a different ear' in particular countries and particular periods, she highlighted just how susceptible music can be to appropriation, and how easily its identity can slip away from us. Lissa set out to firm up some of the preconceptions and prejudices that condition response, and in doing so offered us an insight into what she called the 'socially formative' qualities of musical works. More recent German scholarship has tended to seek a middle road between Eggebrecht's work-centred approach and Lissa's sociology. The key figures have been Hermann Danuser and Friedhelm Krummacher, and their symposium *Rezeptionsästhetik und Rezeptionsgeschichte in der Musikwissenschaft*, held in Hanover in 1988 (published as Danuser and Krummacher, 1991, with an opening chapter by Jauss), was an event of seminal importance for reception studies in music.

Within Anglo-American scholarship a growing interest in reception was very soon part and parcel of the so-called 'new musicologies' developed in the 1970s and 1980s. Part of the mission of these musicologies, after all, was to undermine any assumption of an autonomous character for the musical work, and reception studies offered one route to this objective. Beethoven has been the paradigmatic composer for scholars from all traditions (Wallace, 1986; Geck and Schleuning, 1989; Sipe, 1992; Burnham, 1995). Chopin has also been widely explored (Carew, 1992; Chechlińska, 1992; Ballstaedt, 1994; Samson, 1994), so too has Bach (Herz, 1985; McClary, 1987; Finscher, 1989; Nowak, 1991), and of course Wagner (Zuckerman, 1964; Beckett, 1979; Turbow, 1984; Millington, 1992). Indeed reception is now so much a part of the tool-kit of historical research that it finds a place routinely in series such as the Music Handbooks issued by Cambridge University Press. Characteristically, the term is understood fairly broadly here (embracing reception by critics, composers, editors, scholars and performers), and it is usually explored as one part of a larger narrative. But at least one of the handbooks (Cook, 1993)

is tantamount to a reception study and little else. It should be added, moreover, that the subject matter of reception histories has now been extended well beyond canonic composers to include so-called *Trivialmusik* of the 19th century, as well as today's popular music; and that it has been further extended methodologically through studies of taste-creating institutions such as journals, publishing-houses, broadcasting and recording companies and of course the academy. Implicit in these studies is the larger theme of canon formation, to which a reception aesthetics is fundamental (*see* CANON (iii)).

2. AESTHETICS. It was at the University of Konstanz in the late 1960s that a coherent body of literary criticism known as 'reception theory' or 'reception aesthetics' was first developed, principally by Jauss and Wolfgang Iser. Drawing partly on Hans-Georg Gadamer's notion of a 'horizon of expectations', Jauss arrived at an understanding of literary history as a succession, and ultimately a 'fusion', of aesthetic horizons. In doing so his aim was above all to steer a course between objective historicism (which would deplete contemporary relevance) and 'mere' subjective interpretation. He went on to codify modes of interpretation, connotative categories and patterns of interaction, all of which serve to 'make concrete' the reader's experience of a text. Iser, concerned with the phenomenology of literature rather more than its history, developed further this reader-orientated approach, examining for instance how the 'implied reader' engages in gap-filling and image-making strategies as he or she produces meaning from a necessarily indeterminate text, a text which includes, as Iser put it, 'unwritten' as well as written parts. It is not difficult to see from this how reception aesthetics issued a challenge to the authority of the text, and therefore to any notion of a stable canon of great works. That challenge, it need hardly be said, bears on the study of music as well as literature.

The relevance to musicology has been addressed above all by Krummacher. He recognizes the differences from literary studies, arguing that, unlike literature, music employs a code system accessible only to initiates, that the understanding of music 'is bound to historical presuppositions and to that extent is also threatened by historical change', and that such change needs historical or anthropological reflection by initiates to make it comprehensible. (Lissa had made a similar point by granting privilege to 'expert listeners', who explicate those 'moments' that form the matrix of reception.) Yet for all the differences between literary and musical reception, certain fundamentals are common to both, and Krummacher was quick to recognize the larger value to the music historian of measuring the 'active present' (our own judgments) against a 'recovered past' (the evaluations of history). In Krummacher's work, as in the contributions of Danuser, Erik Fischer, Siegried Mauser and Susanna Grossmann-Vendrey to the Hanover symposium, reception studies hold out some promise for a productive fusion of history and criticism, where present-day and historical subjects might confront one another in such a way that 'the understanding of the text is conditioned by the self-understanding of the interpretation' (Hoy, 1978). Hoy's formulation, incidentally, lays bare the larger critical framework of philosophical hermeneutics within which a reception aesthetics ideally functions.

The value of reception histories for musicology has not, however, been universally conceded. Carl Dahlhaus in particular argued that they tend either to a relativism which treats all phases of reception as of equal value, or to a dogmatism which seeks to reinstate normative criteria of judgment. He further argued that the general tendency of a reception history is to collapse the history of music into the history of society. And finally he rejected the progressivism that he regarded as implicit in reception histories in favour of a so-called *kairos* or *point de la perfection* – a privileged receptive moment, in which the qualities of the work are perfectly attuned to the *mentalité* of its reception. These are thoughtful and challenging critiques, not least because they raise discomforting questions about just who is in a position to decide between the competing verdicts of a reception history. But Dahlhaus's critique has in its turn been countered by Krummacher, who argues that there can be a middle way between relativism and dogmatism, located in the relationship between the texts of musical works and the documents of their reception; the competing verdicts, in other words, 'can constantly be checked against the works themselves'. Krummacher further challenges Dahlhaus's theory of a *kairos* on grounds of retrospective and circular reasoning. As he put it, 'one had to know already where such a *kairos* was to be applied'.

Perhaps the most problematical dimension of a reception aesthetics concerns the stability of the work as a text. Reception studies, of their very nature, imply unstable, even receding, or 'vanishing' meanings for the artwork. Stanley Fish speaks of a 'disappearing text' (1980). Because of its challenge to determinacy – its tendency to deconstruct the work, to allow its edges to blur and dissolve – a reception study raises in a particularly acute form the issue of identity, the identity of the musical work. And for that reason it also challenges more traditional modes of historical and analytical enquiry in musicology. The challenge to analysis is arguably the more contentious, in that it reaches through to the central premise of musical analysis – the determinate musical work. Admittedly most reception studies do in practice reveal some degree of determinacy, in that although fixed meanings recede in the face of social mediation, they do so only to certain boundaries. Fish refers to 'the authority of interpretive communities', while Jan Broeckx speaks of salvaging 'residual layers of receptional insight' – precisely what an historically aware analysis sets out to do. Yet it is difficult to deny that a reception aesthetics highlights the relativity – the perspectival quality – of our analytical knowledge. Through our encounter with other historical subjects, we are constantly made aware that we ourselves construct the object of our enquiry, and that we do so within the terms of a particular 'horizon of expectation'.

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JIM SAMSON

Recercada (Sp.: 'study', 'ricercare'). A term used in Diego Ortiz's *Trattado de glosas* (1553) for 27 pieces of varying intent (the 27th piece is called merely *quinta pars*). The first four pieces, for solo bass viol (called alternatively 'fantasia' in Ortiz's prefatory *dechiaratione*), all end on *G* and are devoid of any mensuration signs except a single transient *3*. There is no printed harpsichord accompaniment, but an instruction in the *dechiaratione* specifies that, if any is added, it must display ingenuity in imitating passages in the bass viol part. In the next six pieces, Ortiz assigns the *Spagna* tune to the accompanist as a cantus firmus around which the viol player weaves an unremitting contrapuntal line, with no rests. Melodic and rhythmic sequences add Baroque flavour; C is the mensuration sign in all six. The third section of *Libro secondo* contains eight contrapuntal melodies in ₵ mensuration – four to be played on a string instrument simultaneously with Arcadelt's madrigal *O felic'occhi miei*, four with Sandrin's chanson *Doulce memoire*. The last section comprises counterpoints to be played against various *tenores italianos*, repeated between two and seven times and including the *passamezzo antico*, the *passamezzo moderno*, the romancesca and the folia. The last piece is a fifth voice added to the Ruggiero pattern.

ROBERT STEVENSON

Recercar [recerchar, recerchare]. *See* RICERCARE.

Rechberger, Herman (*b* Linz, 14 Feb 1947). Finnish composer of Austrian birth. He studied graphic art and the classical guitar in Linz, Zürich and Brussels. After moving to Finland in 1970 he attended the Sibelius Academy in Helsinki, where he studied composition (with Sallinen; diploma 1976), electronic music, the recorder and the oboe. After working as a teacher, Rechberger became a producer of contemporary music at the Finnish Broadcasting Company and was head of its Experimental Studio (1979–84). A specialist in early music techniques, he has performed with the Sonores Antiqui ensemble and the vocal ensemble The Poor Knights, playing the recorder and other instruments. In 1977 he joined the board of directors of the Society of Finnish Composers and he was also a founder member of Ears Open, a society concerned with the promotion of contemporary music.

As a composer Rechberger may be described as a traveller in time and space. He uses medieval and Renaissance music as well as various ethnic sources, such as Arab music, in his compositions, and combines them with aleatory techniques, improvisation, graphic notation and other contemporary compositional devices. His works, more than 200, cover a multitude of genres, including music for tape and instruments, multimedia and

radiophonic works, happenings and sonic sculptures as well as the traditional genres. A key work in his output is *Venezia* (1985), a form of live multimedia, which depicts the life of a city with musical means but also using principles derived from fine arts, architecture and theatre. His reconstructions of ancient music include a performing version of Peri's *Euridice* (1983, revised 1993) and Greek songs of the Antiquity.

WORKS
(*selective list*)

Stage: Laurentius (church op, Rechberger), 1991; Die Nonnen (op, Rechberger, verses from the Carmina burana), 1995; Bortbytingarna [The Changeling Princesses], fairy ballet, 1997

Multimedia: L'Apparition de Papageno (musical monologue, Rechberger), 1 performer, insts, scenery, videotape/living birds, 1989; Firenze 1582 (Rechberger, O. Rinuccini), S, 2 T, Bar, 2 B, 3 tpt, 3 trbn, 1992; FIPOL–HUNGFRAITELUS (Rechberger), 2 Ct, T/Bar, B, fl, accdn, lute, t banjo, gui, kantele, db, stage equipment, 1993; Odysseia uuteen ääneen [An Odyssey into New Sound], variable ens, 1995

Radiophonic: Pekka Mikkosen nousu [The Rise of Mr Jonathan Smith] (Soile, Rechberger), 1978; The House of the Rising Sound (Rechberger), 1981; Magnus Cordius – Entries in a Diary (Soile, Rechberger), 1985; Ritmosaic, perc (5 players), tabla, synthesized perc, soundscapes, 1994

Tape: Cordamix, 1978; Noród [Nations], 1980; Moldavia, 1982; Rasenie jari [Rustle of Spring], 1984; Hangképék lóvakkal [Horses in a Soundpicture], 1985

Tape and insts: Consort Music 1, rec, inst ens, tape, 1976; KV 622 Iibis, cl, tape, 1978; fragebogen (E. Gomringer), db, pedal sounds, 1979; Sîrba, 4 cl, tape, 1982; Treis mythoi (Rechberger), rec/shawm, tape, 1982; Incantations, perc, tape, 1996; Albahr [The Sea], vc, darabuka, tape, 1997

Orch and ens: Kaamos [Polar Nights], 1973, rev. 1988; La macchina capriciosa, db, 2 fl, 2 ob, 2 cl, str, 1975; Himojen puutarha [The Garden of Delights], 1977; Consort Music 4, 1980; Consort Music 5, 1986; Golpe de corazón, gui, fl, ob, cl, bn, perc, str, 1992; Goya, 1992; Concierto floral, gui, 2 fl, 2 ob, cl, bn, hn, 2 tpt, str, 1993; Concerto nordico, gui, 2 fl, 2 rec, 2 cl, 2 tpt, 2 trbn, 2 accdn, str, 1993; La tentation de Saint Antoine, 1994; Il nave di pazzi, 1996; Opus nordicum, fl, ob, cl, bn, hn, str, 6 actors, 1996; Kahraba [Yellow Amber], vc, fl, ob, cl, bn, darabuka, str, 1996; Skab'mâ [Winter Darkness], fl, ob, cl, bn, tpt, str, 1996

Inst: Textum, perc (6 players), 1975; The King's Hunt, hn, 1977; DO-TO-TI(la), pf, 1978; IL FA-TO-RE, tr rec, 1978; Rotazioni, vn/va, 1979; Almost Four Seasons, str qt, 1981; Consort Music 3, 4 tpt, 4 trbn, tuba, 1981; dolce ma non troppo, rec, perc, 1981; Szene am …, b cl, pf, 1981; Panokekato, pf, 1982; Vielleicht Donau?, pf, 1982; Voyage, folk insts, any ens, 1982; all'ongharese, b cl, vib, 1983; buffo, cl, pf, 1984; Suite française, rec, 1985; Consort on an Egg, Renaissance insts, 1986; El palacio del sonido, 3 gui, 1986; NGC 7293, 2–5 insts, 1986; Genesis, org, vc, 1987, rev. 1995; Consort Music 6, 12 rec, 1988; Tympanon, perc (5 players), 1988; Clausulas, org, 1989; Orient, (2 trbn, drone inst ad lib)/(2 pf/2 vc, vn), 1989; Pan, rec, 1989; 5 préludes, gui, 1990; B & D, db, perc, 1990; Eyk time, rec/fl, gui, 1990; Minirendezvous, 2 accdn, 1990; Avant!, 2 fl, 2 ob, 2 cl, vib, 2 vn, va, 2 vc, db, 1991; SET, large drumset, 1991; Tratado, eng hn, org, 1991; ¡Hola Miguel!, 2 gui, 1992; KATA, perc (6 players), 1992; Trio, fl, rec, cl, 1992; Mécanique du ciel, gui orch, 1994; Moments musicaux, fl, pf, 1994; … a roue, vc, 1995; Assahra', 3 accdn, 1996; C+M+B, org, 1996

Vocal: Llanto por Ignácio Sanchez Mechias (F.G. Lorca), A, SATB, fl, tpt, perc, 4 gui, 2 vc, 2 db, 1972; Canciones (Lorca), S, gui, 1982, rev. 1989; Cantiones eroticae (anon., medieval Ger. and Lat.), SATB, tpt, early insts, perc, str, 1973; Balada de la plazeta (Lorca), Bar, SSAA (children's vv), perc, hmn, str, 1974; Loitsut [Charms] (trad. Finnish), S, fl, 2 tpt, 2 bn, tuba, kantele, va, vc, db, tape, 1974; Pacem (Bible), SSAA (children's vv), 2 fl, 2 cl, 2 tpt, Orff insts, hmn, str, 1974; Ave Maria, SSAA (children's vv), 1975; Kehtolaulu [Lullaby] (trad. Finnish), SSAA (children's vv), 1975; Cuka (trad. Karelian), 2 S, A, SSAA (children's vv), 2 fl, 2 tpt, kantele, 4 vn, vc, db, 1975; Et resurrexit (Bible), TTBB, 1976; Quotations (Eng., Chin.), S, 1977; Venezia, Ct, 2 T, Bar, B, orch, tape, 1985; Cave Music (Rechberger), SATB, 2 ob, 2 eng hn, 2 b cl, 2 bn, dbn, perc, 1977; Käärmeenloitsu [Snake Charm] (trad.), 6 male vv, 1983; Hades (Rechberger), TTBB, 1985; Ilmatar & Sotka (Kalevala), SATB, 4 vn, vc, pf, 1985; Postoina (Rechberger), SSAA/SATB, 1987; ODA I (Pindar), SATB, 1988; Songs from the North (trad.), 2 Ct, 2 T, 2 Bar, 2 B, 3 folk musicians, fl, ob, cl, bn, hn, perc, str, 1989; Notturno inamorato (Rechberger), TTBB, 1990; Pyhän Laurian messu [St Lawrence Mass], 2 S, A, Ct, T, B, tpt, 2 trbn, perc, org, cel, 4 vc, db, 1990; Seis canciones de anochecher (Lorca), SATB, 1990; Survol (Rechberger), 24 singers, slide/video projection, 24 sound objects, 1991; Natalie, S, Ct, children's workshop, vocal ens, SSATB, interactive computer soundscapes, 1995

Incid music, arrs., reconstructions

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ILKKA ORAMO

Récit (i) (Fr.). A generic term used in France during the 17th and 18th centuries for fragments or entire compositions for solo voice and, by extension, for solo instrument. The term was borrowed from spoken tragedy (*récit dramatique*), where it usually referred to a long monologue that brought passions to their highest point at the close of a tragedy (Brown, 109). The terms 'récit' and 'recitative' are not synonymous. All recitatives are a type of *récit*, because they are sung by a solo voice, but not all *récits* are recitatives. The difference was well understood by Lalande: within a baritone *récit* in the 'Juste judex ultionis' of his *Dies irae* (1690) he gave the label 'récitatif' to passages that were particularly declamatory.

Antoine Furetière was perhaps too restrictive in claiming (*Dictionnaire universel*, 1690) that the term was reserved for music 'sung by one solo voice and above all by a soprano'; he must have been thinking of the Versailles *grand motet* when he added that a '*belle musique* [occurs] when a *récit* is intermingled with a chorus'. As early as 1664 Lully used the term in his *Miserere* to differentiate solo from chorus; far from restricting *récits* to the soprano voice, he wrote several *récits* for two voices and one *récit* for five solo voices in the *Miserere*. Similarly, Pierre Robert combined first soprano, second soprano, *haute-contre*, tenor and baritone within 16 bars in the 'ensembles de *récits*' in the verse 'Testimonium in Joseph' from his *Exultate Deo*.

The *récit* in the *grand motet* is thus the equivalent of the *air* or *air* fragment in stage music. It may be a solo passage of a few bars' duration or, in the case of some of the later *grands motets* of Lalande, a highly developed concert aria (see, for example, 'Amplius lava me' from his *Miserere mei*).

Récit had a more specialized meaning in the 17th-century *ballet de cour* closer to its original meaning in drama. At first declaimed and after 1605 generally sung by a solo voice, *récits* were usually placed at the beginning of each section of the ballet, where they served as a commentary on the action. Although rare in the operas of Lully or Rameau, they are found occasionally in the works of the generation of opera composers after Lully that included Campra. The dramatic function of the *récit* in lyric tragedy at times approaches its role in spoken

tragedy (e.g. 'Il me méprise' from Campra's *Hésione*, 1700, which expresses the highpoint of Venus's jealous fury at Hésione).

The 18th century extended the meaning of the term to embrace solo instrumental sections in larger works; references to a *récit de violon* or *récit de flûte* are common. By mid-century the term 'récit' had fallen into disuse.

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JAMES R. ANTHONY

Récit (ii). The third, short-compass, division of the classical French organ, played from an upper manual. Its soundboard was placed high in the main case so as to project the sound of melodic (solo) ranks (e.g. Cornet, Trompette, Hautbois) over the *Positif*. During the 19th century, the division became a full-compass *récit expressif*, enclosed in a swell-box (*see* SWELL, §1).

MARTIN RENSHAW

Recital. A term in use since the 16th century to denote a speech or a narrative account. In a musical context, the term denotes the performance or interpretation of a specific work. Since the mid-19th century, it has come to mean a concert given by one performer or a small group. For some early concerts described as recitals, it is not clear which of the two meanings was intended.

The use of 'recital' to describe a solo concert marked a major departure from the conventions of concert-giving. Since the early 18th century, most concerts put on by a musician in his or her own name – usually called a 'benefit concert', in German-speaking areas *Akademie* – involved a variety of performers, both vocal and instrumental (*see* CONCERT (ii)). The chief aim of such an event was not necessarily for the sponsor to display musical prowess and artistry, which was best done privately, but rather to demonstrate publicly the prominence of one's musical colleagues and patrons, and thereby to gain well-paid teaching engagements. The programme tended to be long and focussed on selections from operas and fantasies on the best-known and newest operatic melodies. Such concerts continued to be common throughout the 19th century.

Liszt can be credited for giving the most important early concerts that can justifiably be termed recitals. In his concerts of 1837–40, chiefly in Milan, Rome, Vienna and London, he reduced the number and significance of other performers in his programme, and sometimes appeared alone. He applied the term 'recital' to such an event in London on 9 June 1840 in the Hanover Square Rooms, using the term in the older sense of 'interpretation': one announcement stated that 'M. Liszt will give … Recitals on the pianoforte' and another that he would 'give a recital of one of his great fantasies'. Liszt indicated how novel and daring it was to give a concert entirely alone when he wrote to the Countess Belgiojoso during his Italian tour: 'wearied with warfare [with other musicians], not being able to compose a programme which could have common sense, I have ventured to give a series of concerts all by myself, affecting the Louis XIV style, and saying cavalierly to the public, "The concert is – myself"'.

The recital as it developed from the 1860s on was focussed on a Classical repertory, with new works generally placed towards the end. While Liszt did offer more works by Beethoven than was conventional among virtuosos of his time, the programmes where he performed alone were devoted chiefly to his own music and to contemporary works in related idioms. His programmes resembled those of a few unusually prominent performers of the late 18th and early 19th centuries – most notably Mozart and Hummel – who offered chiefly their own music but also included other soloists and an orchestra.

Other touring virtuosos performed alone from the middle of the century onwards, as the number and the pace of their concerts increased. In 1843 Ole Bull reported from Trondheim that he 'gave a concert without any assistance, playing nearly two hours without cessation. It was very fatiguing, but, at least, nothing was ruined by bad accompaniment and the audience was pleased'. Charles Hallé defined the recital as a musical institution in England. He reported in his memoirs that 'from the year 1850 I commenced to give pianoforte recitals, until then unknown in England. In London I gave them for several years at my own house, until I transferred them to St. James's Hall. In other towns I chose the most suitable concert-rooms, and found willing ears nearly everywhere'.

Recitals had become standard by the 1870s, chiefly through their close association with the newly established conservatories. In contrast with benefit concerts, they became the main context within which a performer – a pianist or violinist, with occasional exceptions – would be judged, and as such they served a specialized purpose within musical life. The widespread study of the piano by amateurs, and the proliferation of piano teachers, made the piano recital an important institution in determining the course of a musical career. This period saw the evolution of a specific genre of journalistic criticism for the evaluation of recitals. Amy Fay, an American studying in Europe, reported going to many recital-like programmes with other students at the Leipzig Conservatory in the late 1860s. She articulated the significance of such events when she declared that at two concerts Clara Schumann, her teacher, 'gave a full exhibition of her powers in every kind of music'.

The term 'recital' was subsequently adopted in France and other countries as a standard title for a concert given by a solo performer. In Germany or Austria, however, other terms – *Virtuosenconcert*, *selbständiges Concert*, *Claviervortragsabend*, *Matinée*, *Soirée* or simply *Concert* – were preferred. Both the practice of one musician performing alone and the term 'recital' were also adopted in various other contexts. Organists had long given solo concerts, and these were given the name 'recital' during the early 20th century in Britain and the USA. As the song became a major genre in its own right, concerts by individual singers emerged as a kind of recital, though they were not always so called; in Germany the Liederabend developed as a particular type of solo concert.

The recital established itself alongside the repertory of 'classical' works that was emerging as a standard for judging performers' abilities. The solo piano works of Haydn, Mozart and Beethoven, then Schumann and Brahms, became the core of this repertory, marking a dramatic change in the nature of musical virtuosity. Leading performers such as Joachim, Anton Rubinstein and Vieuxtemps who came to the fore during the 1860s adopted a less flamboyant demeanour and performed classical works much more often than most of their predecessors had normally done. In this regard the recital differed fundamentally from the benefit concert – indeed, it must be regarded as a fresh start in concert forms. The breadth and catholicity of programmes by 1900 was an important feature, establishing the expectation that a performer prove him or herself in negotiating the music of a few central composers. That was unthinkable in the days when pianists were composers and offered chiefly their own music and that of their friends.

Recital programmes continued to bear a close relationship to those of vocal and chamber music concerts. A performer might offer a variety of works on the piano or the violin, along with one or more for a duo, trio or quartet, and a singer might also appear on the same programme. In 1861 Hallé included songs by Dussek and Macfarren in the first public 'Beethoven Recitals', as he called them. During the 1850s and 60s Arabella Goddard offered annual series of soirées along these lines at St James's Hall in London; on one programme she presented Mozart's String Quartet in E♭ and performed Mendelssohn's Sonata in E, the *Recueil des airs* by Dussek, Beethoven's Sonata in F♯ and Schubert's B♭ Trio. Clara Schumann gave frequent concerts of that sort, often with three other musicians but focussed on her own performances. It is therefore difficult to make a clear distinction between recitals and chamber music concerts in this period.

The growth of the international music business – piano manufacturers, publishers and most of all concert agents – gave a strong impetus to the recital. Before the middle of the 19th century a touring performer such as Spohr or Hummel went to a city not as a star performer but as a colleague; whatever his reputation, he had to establish good relations with local musicians if he was to put on concerts, and for that reason it was not proper to perform alone. By 1890 leading soloists had put their tours in the hands of powerful, highly professional agents such as Albert Gutmann in Vienna or Hermann Wolff in Berlin, who not only managed the many details of mounting a concert but also promoted musicians' careers on a broad plane. Concert life now had its own impresarios, who gave artists the status that formerly only opera singers had held. By relieving leading performers of the burden of arranging concerts, the agents helped give them far more lofty reputations than their predecessors.

By the early 20th century recitals had become one of the most common and most important concert formats. In Paris, for example, in the 1924–5 season, recitals for piano alone constituted 11% of the 2699 concerts given. In leading musical centres one or two halls have always tended to be the focus of recitals – the Bösendorfersaal in Vienna, the Beethovensaal in Berlin, the Wigmore Hall in London and Carnegie Hall in New York. One can see how rich the world of recitals – along with the teachers, conservatories and agents closely tied to it – had become in a city such as New York by scanning the issues of *Musical America* for the period. The prominence given to reviews of recitals in daily newspapers during the first half of the 20th century is itself noteworthy: evaluating a pianist's performance became the critic's most basic task. By 1890 a successful recital had become the instrumentalist's key point of entry into the world of solo performance. Recitals were a highly competitive arena from the start and usually cost performers more money than they earned. The unusually rich collection of correspondence between the highly regarded American pianist Richard Buhlig and his agents from 1905 to 1925, shows that a large part of the listeners had free tickets, that he almost never covered his expenses, and that the difference was made up by patrons and piano companies rather than by the agents. By the 1930s performers had become so hostile to agents that in cities such as Berlin they began establishing non-profit management companies.

A great variety of specialities evolved in the recital during this period. Programmes devoted to a single composer became common: Anton Rubinstein was the most important early performer of a Beethoven sonata cycle, as Schnabel was for Schubert and others were for Bach, Mozart, Paganini, Liszt and Brahms. The anniversaries of a composer's birth or death generated a related custom; Schnabel began playing Beethoven cycles in 1927. Other instruments likewise drew new interest: Wanda Landowska introduced the harpsichord as a recital instrument in 1903, and Andrés Segovia did the same for the guitar in 1908. Recitals became increasingly central to concert life by the mid-20th century. Myra Hess directed a series of recitals at the National Gallery of London during World War II that became the focal-point of musical life at that time. As fewer instrumentalists devoted themselves seriously to composition, appearances with orchestras became less important than they had been in the time of Bruch or Paderewski. Vladimir Horowitz, for example, focussed his career much more on recitals than on orchestral concerts.

The number of recitals declined significantly from the 1960s, following the decrease in the number of amateurs and the growth of competing entertainments. The rise in the importance and the fees of star performers may have played a part in this change, making it more difficult for moderately well-known performers to secure many bookings. By the end of the 20th century far fewer performers could mount an international career than had been the case in the time of Paderewski and Bauer. Performers increasingly became specialists in a particular area or period as the worlds of early music and new music developed. The recital became less important for solo performers than for ensembles known for particular kinds of repertory or performance practice.

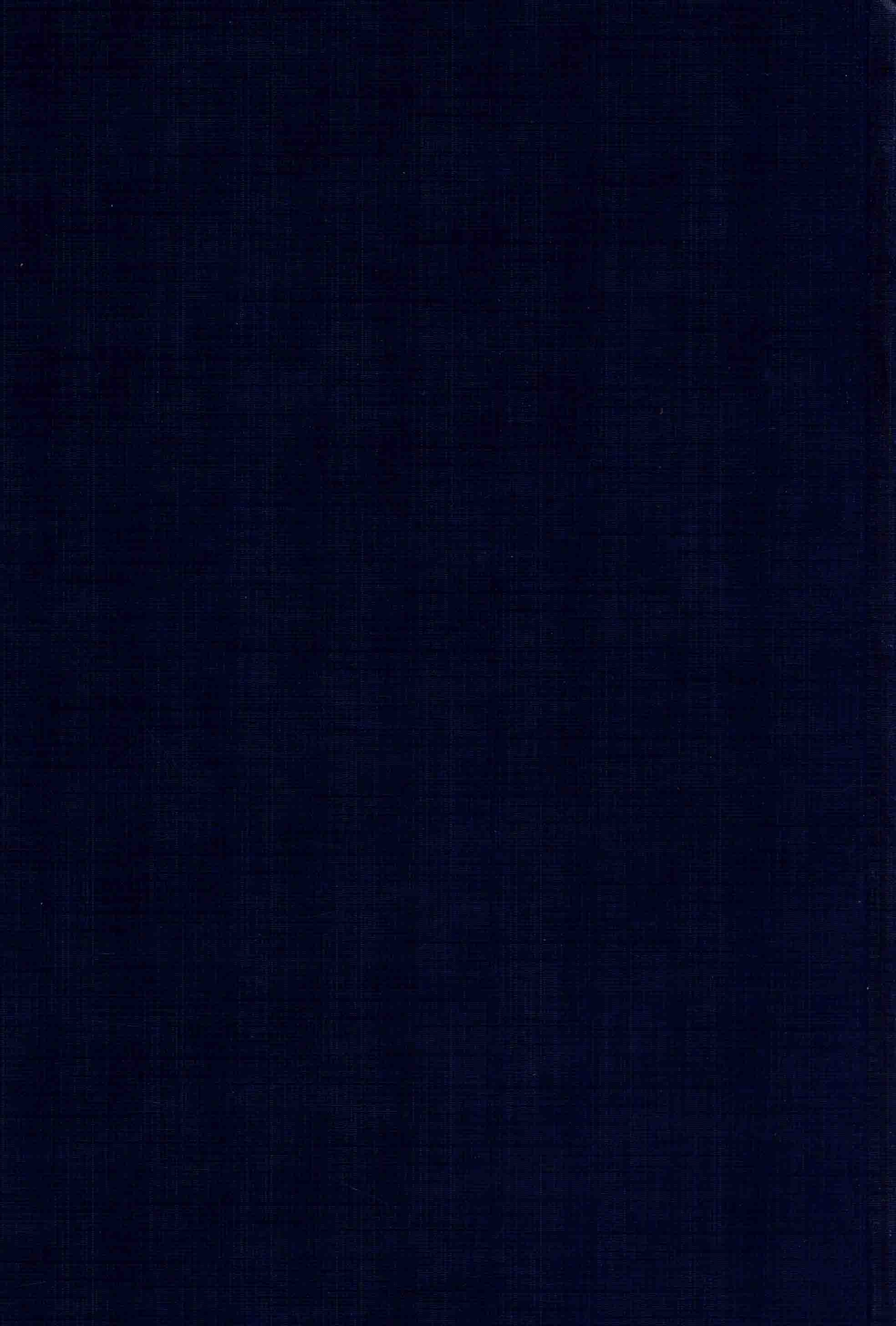
At the same time, the greater ease of travel during the late 20th century made possible more concerts in smaller cities, especially university centres. The growing number and importance of prize competitions – the Tchaikovsky in Moscow, the Queen Elisabeth in Brussels and the Naumburg in New York, for example – brought a new vigour to the world of the recital. New kinds of celebrity recital developed, held in large outdoor venues accommodating up to 100,000 listeners. The largest of these were the concerts of the 'Three Tenors', Luciano Pavarotti, Placido Domingo and José Carreras, in the cities associated with the football World Cup in 1990, 1994 and

1998; Pavarotti drew a similarly large audience (150,000) with a televised concert in Hyde Park in London in 1992, the first classical music concert to be held in the park, while in June 1993 more than 500,000 people attended his performance on the Great Lawn of Central Park in New York, and millions more around the world watched on television.

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WILLIAM WEBER



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